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Vol. 37, No. 10 September 7, 1918 Price 15 Cents

MOVING PICTURE WORLD

THE NEW YORK PUBLIC LIBRARY

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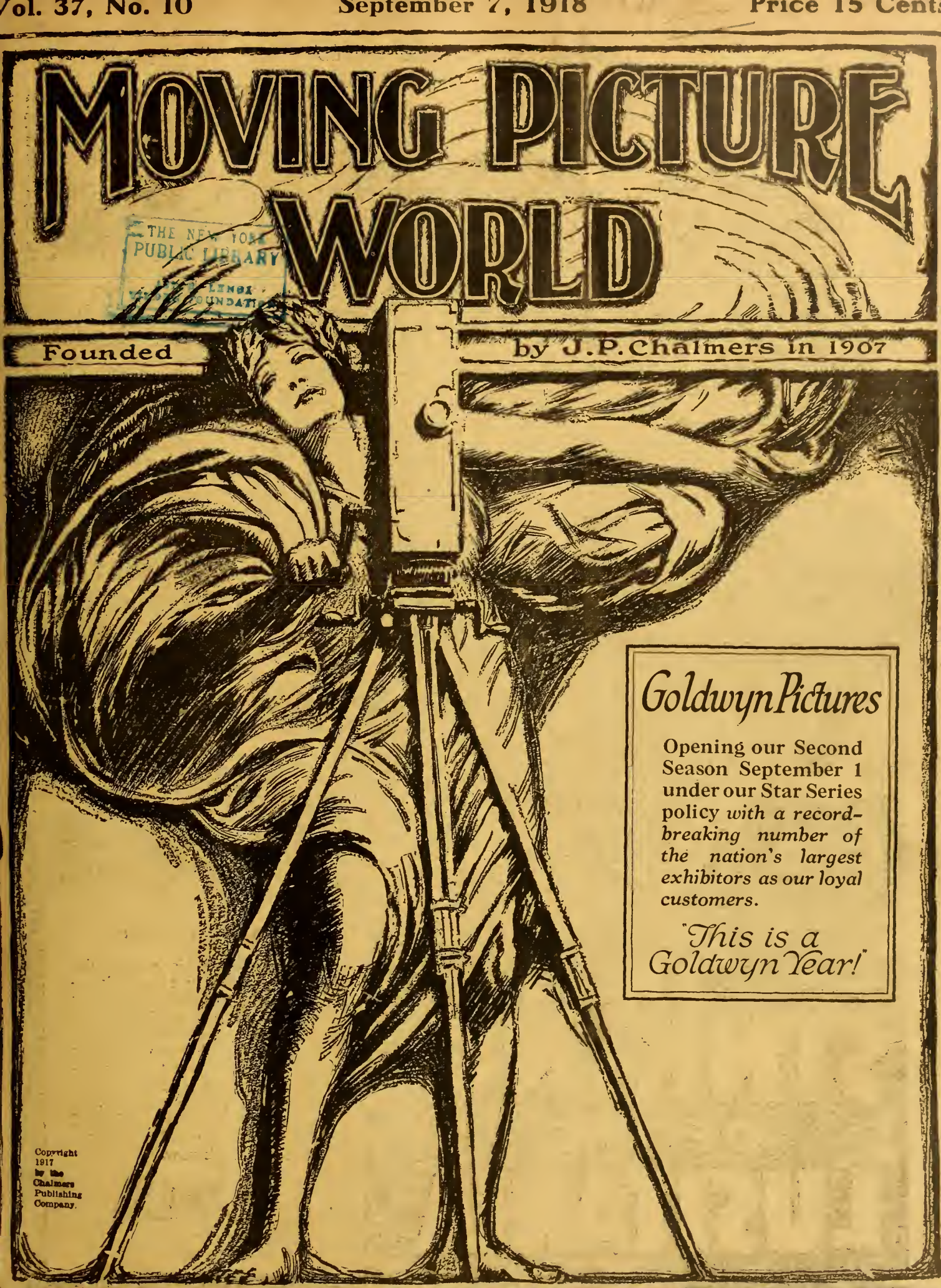

Goldwyn Pictures

Opening our Second Season September 1 under our Star Series policy *with a record-breaking number of the nation's largest exhibitors as our loyal customers.*

"This is a Goldwyn Year!"

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

The World's Only Record of the Crime that Shocked Humanity
"THE SINKING OF THE LUSITANIA"
Unforgetable
Absolutely authentic in every detail—tremendously thrilling—packed with incidents that every man, woman and child wants to see. The most dramatic and exciting single reel ever put on the screen. Made from 25,000 separate drawings on gelatine by the famous artist, Winsor McCay. A sensation from every point of view. And there will never be a duplicate. Book now.
JEWEL Productions INC
1600 Broadway New York City
Lionel S. Reiss

NO TROUBLE WITH "TRIPLE TROUBLE"

Here's the Answer:

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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GEORGE KLEINE 63 EAST ADAMS ST CHICAGO ILL

CHARLIE CHAPLIN IN TRIPLE TROUBLE PLAYED TO CAPACITY FROM TEN THIRTY IN THE MORNING UNTIL ELEVEN AT NIGHT OPENING DAY SUNDAY ESTABLISHING NEW RECORD FOR US CROWDS TRYING TO GET IN CONTINUE TO INCREASE STEADILY EACH DAY PLEASING OUR AUDIENCES HAVE DECIDED TO RETAIN PICTURE SECOND WEEK

SHEEHAN AND LURIE

RIALTO THEATRE

BE YOUR OWN JUDGE! LOOK AT THE PICTURE

Essanay

At Any

GEORGE KLEINE EXCHANGE

Perfection Pictures

Always there with the Latest and Newest stuff of the Season

Refined High Class Comedy Attractions New Every Week

LYONS-MORAN
STAR COMEDIES

Their latest release is "The Extra Bridegroom"

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
1600 Broadway NEW YORK

Stupendous is the word

The Mightiest Seven Reels of Thrilling Patriotic Education in War History ever Filmed from Authentic Scenes. As big a money getter as "The Kaiser"

UNIVERSAL FILM MFG. COMPANY
1600 Broadway, N. Y. Carl Laemmle, Pres.

UNIVERSAL SPECIAL ATTRACTIONS

In offering you UNIVERSAL SPECIAL ATTRACTIONS the best equipped concern in Moving Pictures submits a group of selected plays which represent the utmost that talent and money can create today. And it offers you these selected plays at a price for each one which is determined by its own individual merit. Arrange with your nearest Universal Exchange to see these selected pictures at your first opportunity. Better do it today.

HARRY CAREY in "Hell Bent"
"Three Mounted Men"
"A Woman's Fool"

MAE MURRAY in
"The Bride's Awakening"
"Her Body in Bond"

DOROTHY PHILLIPS in
"The Mortgaged Wife"

HERBERT RAWLINSON in
"Smashing Through"

MARY MACLAREN in
"The Model's Confession"
"Bread"

PRISCILLA DEAN in
"The Two-Soul Woman"
"Joan of the Apaches"

See any one and you'll book them all

UNIVERSAL FILM
MFG. COMPANY
1600 Broadway, New York
Carl Laemmle, President

LIONEL S. REISS

CHICAGO
is laughing it's head off at
"THE GEEZER OF BERLIN"

A Travesty on "The KAISER-the Beast of Berlin"

VIRGINIA DALE says:
"A good burlesque is something that so far has eluded the movies. In "The Geezer of Berlin" we have it at last!"

KITTY KELLY says:
"A very, very funny travesty, rich in cleverness of conception, action and titling-jolly good fun."

W. K. HOLLANDER says:
"A mirthful travesty—two reels of happy celluloid!"

ROB REEL says:
"More than a two-reel quota of guffaws and titters."

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices, 1600 Broadway, New York City

WARNING

To Every Exhibitor Who Has Played "The Kaiser, The Beast of Berlin"

DO not be caught napping but arrange IMMEDIATELY with the nearest Jewel office for the quickest possible booking on our newest success, "CRASHING THROUGH TO BERLIN."

If you fail to do so, you will miss a chance to do just as well as you did on "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" is creating just as much of a sensation as "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" is just as timely as "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" is booking just as fast and at the same prices as "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" has been praised just as highly by newspaper critics as "The Kaiser, the Beast of Berlin."

As far as we can recall, this is the first time in the history of the business that any producing company, immediately after marketing such a world-beating success as "The Kaiser, the Beast of Berlin," has followed it right up with another picture equally successful. While other companies have busied themselves making imitations of the great "Kaiser Picture," we have gone just a step ahead and have given the trade the very thing it needs—something newer, something different, something that is bound to set the American public wild with enthusiasm just when the American soldiers are mopping up the Hun and just when the new draft of men from 18 to 45 years of age has brought the war closer to the heart of America's millions than ever before.

Don't waste a minute. Make sure of another clean-up such as you made on "The Kaiser, the Beast of Berlin." Arrange today for your booking on

"CRASHING THROUGH TO BERLIN."

JEWEL Productions INC
1600 Broadway, New York City

"WHAT IS HE DOING OVER THERE?"

That's the question that is being asked today in a million American homes. "He" is helping to make history. "He" is one of the many on whom the hope of Democracy rests. How does he live? What are his amusements? What sort of a country is he in? What sort of men are those with whom the Americans are making a solid front against the foe?

Every member of those million families may find those questions answered in

OFFICIAL WAR REVIEW

which contains the official, exclusive pictures of Great Britain, France, Italy and United States.

Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director

OFFICIAL U.S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION

Distributed by

PATHÉ

Pathé

It's a close shave

between the screen comedian commonly supposed to be the greatest of them all and

HAROLD LLOYD

as to which gives the most entertainment to the crowds

Lloyd is getting greater every day. We vote for HIM!

One one-reel comedy every other week

AMERICAN FILM CO., INC.
Presents

MARY MILES MINTER

IN

"THE EYES of JULIA DEEP"

BY KATE L. McLAURIN
DIRECTED BY LLOYD INGRAHAM

This is the first of the American Film Co. subjects sold direct to exhibitors through Pathé exchanges. It has been seen, approved and booked by hundreds of exhibitors. Have *you* arranged to show it yet?

Romance, comedy and pathos abound in this human-interest story of department store life. It is light, dainty and entertaining—one of the kind of shows that send patrons home thoroughly satisfied. You can book it now—at Pathe exchanges.

DISTRIBUTED BY PATHE'

Goldwyn Pictures

"This is a Goldwyn Year!"

-and here are the proofs of it.

GOLDWYN'S announcement of fifty productions a year was the *signal gun for the exhibitors of America who wanted to declare their independence.* We are proud of the fact that Goldwyn has been the means of restoring the element of *competition* in the field of Quality Pictures.

That is *why* Goldwyn was conceived and established.

We knew that you did not want to be *at the mercy of any one producer.* The proof of exhibitor loyalty to Goldwyn, to the new factor that was organized for the protection of the exhibitors of America, was found in the fact that most of the biggest exhibitors stood by Goldwyn loyally in its first year when the volume of productions we offered them were not quite sufficient to give them the independence they desired.

But *this year* it is different.

This is YOUR year and *Goldwyn's* year. A year when the Goldwyn exhibitor customer can match, counter-balance or outweigh any star any producer has—or will have.

The exhibitor with Geradine Farrar, Rex Beach, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore productions *doesn't have to truckle or play second fiddle to anybody.*

He leads by sheer DOMINATION.

Goldwyn Pictures

These great exhibitors and institutions are this year Booked Solid for Goldwyn Star Productions, and like Oliver Twist, crying for "More".

NEW YORK
The Rivoli, New York
The Strand, New York
The Rialto, New York
Shea's Hippodrome, Buffalo
Regent, Rochester
Avon, Utica
Lumberg, Niagara Falls
The Adelphi, New York
77th St. Theatre, New York
Cumberland, Brooklyn
Williamsburg, Brooklyn
Carlton, Brooklyn
Dyckman, New York
Temple, Geneva
Marathon, Brooklyn
Montauk, Brooklyn
New Garden, Brooklyn

PENNSYLVANIA
The Stanley, Philadelphia
The Palace, Philadelphia, and the entire Stanley chain of theatres
The Strand, Allentown
Cameraphone, Pittsburgh
Olympic, Pittsburgh

MINNESOTA-DAKOTAS
New Garrick, Minneapolis, and entire Ruben & Finkelstein chain
Garrick, St. Paul
Colonial, Sioux Falls, S. D.
Liberty, Fargo, N. D.
Arcade, Minot, S. D.
Imperial, Madison, S. D.

MASSACHUSETTS
Modern, Boston
Beacon, Boston
Fenway, Boston
Exeter St., Boston
Pleasant St., Worcester
Broadway, Everett

VA.-W. VA.
Jake Wells' Chain in Norfolk and Richmond
Liberty, Wheeling, W. Va.

MICH.-WISCONSIN-IOWA
Regent, Detroit, Mich.
Majestic, Appleton, Wis.
Isis, Cedar Rapids, Ia.
Palace, Racine, Wis.
Liberty, Davenport, Ia.
Strand, Erie
Lyric, Reading
Penn, Uniontown

ILLINOIS
Jones, Linick & Schaefer's Orpheum and Randolph, Chicago
Ascher Bros.' Woodlawn, Metropolitan and entire Ascher chain, Chicago.
Gaiety, Springfield
Midway, Rockford

OHIO
Standard, Cleveland
Strand, Akron
Gifts, Cincinnati
Schade, Sandusky
Imperial-Casino, Zanesville
Alhambra, Toledo
Temple, Toledo
Liberty, Youngstown
Marion, Marion

CALIFORNIA
The Strand, San Francisco
Kinema, Los Angeles
American, Oakland
Liberty, Fresno

OKLA.-KAN.-NEB.-MO.
Metropolitan, Lawton, Okla.
Doric, Kansas City, Mo.
Majestic, Tulsa, Okla.

KY.-IND.-ALA.
Alamo, Louisville, Ky.
Strand, Lexington, Ky.
Washington, Richmond, Ind.
Art, Gary, Ind.
Starland, Anderson, Ind.
Luna, Lafayette, Ind.
Empire, Montgomery, Ala.

GA.-N. C.-S. C.
Strand, Atlanta, Ga.
Modjeska, Augusta, Ga.
Capitol, Macon, Ga.
Rialto, Columbia, S. C.
Superba, Raleigh, N. C.
Strand, Fayetteville, N. C.
Broadway, High Point, N. C.
Broadway, Oakland
Strand, Pasadena

MAINE-VERMONT-N. H.
Keith's, Portland, Me.
Eagle, Manchester, N. H.
Park, Nashua, N. H.

TEXAS
Queen, Houston
Old Mill, Dallas
Hippodrome, Waco
The Queen, Galveston
Rex, Dallas
Crescent, Austin
Hippodrome, Ft. Worth
Grecian, El Paso
Empire, San Antonio
Queen, San Antonio

COLORADO
Baxter's Isis, Denver
Liberty, Colorado Springs

MARYLAND
Parkway, Baltimore
Wizard, Baltimore

WASHINGTON, D. C.
Crandall's Metropolitan, Knickerbocker and entire Crandall chain

ORE.-WASH.-IDAHO
Liberty, Salem, Ore.
Rialto, Medford, Ore.
Globe, Albany, Ore.
Liberty, Astoria, Ore.
Paramount, Lewiston, Idaho

ARIZONA-NEW MEXICO
Pastime, Albuquerque, N. M.
Lyric, Douglas, Ariz.
Pima, Tucson, Ariz.
Coronado, Las Vegas, N. M.
Lyric, Bisbee, Ariz.

MONTANA-UTAH
Bancock, Billings, Mont.
American, Butte, Mont.
Ogden, Ogden, Utah.

CONN.-N. J.
Empire, New London, Conn.
Grand, Camden, N. J.
Princess, Camden, N. J.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES

"Smiling Bill" Parsons
in a scene from
"UP A TREE"

26 A year. Every Second Monday. Released exclusively by Goldwyn.

HERE, for the benefit of exhibitors everywhere, is a round robin that comes from The Colonial Theatre, Fairbury. Neb., which reveals the popularity of "Smiling Bill" Parsons in *Capitol Comedies*. 2500 exhibitors are playing these comedies under contract.

The Manager: You sure made a find in "Smiling Bill Parsons I would hate to loss Capitols. There hasn't been a weak one yet.

The Doorman: Bill Parsons comedies are sure some comedies Our patrons all like them

The Operator: Say, Goldwyn, Parsons sure is a winner. His comedies bring business to the Colonial.

Every exhibitor will find that it will pay him to carry the line in his newspaper advertising copy: "*Smiling Bill Parsons in his newest Capitol Comedy.*" And name it.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

Vitagraph Blue Ribbon Features

The Mark of the Highest in Photoplay Art

Popular Stars Brilliant Casts Famous Authors

A Definite Date for Each Production for the Entire Year

Released Under a Booking Plan that Meets Every Need of Every Theatre

From September 30, 1918 to September 22, 1919 (Inclusive)

VITAGRAPH will release a total of fifty-two Blue Ribbon Features, one each week, with the six stars appearing on the program at regular intervals of six weeks. Following is the

Summary of Star Series

Earle Williams Star Series . .	8 Pictures
Alice Joyce Star Series . .	8 Pictures
Bessie Love Star Series . .	9 Pictures
Harry T. Morey Star Series . .	9 Pictures
Corinne Griffith Star Series . .	9 Pictures
Gladys Leslie Star Series . .	9 Pictures
Total . .	52 Pictures

Exhibitors may book *immediately* the entire year's program of 52 features, or they may book on the basis of star series, as best suits the individual needs of their theatres.

A striking, revolutionary overthrow of all that is old, cumbersome and autocratic in booking methods!

A democratic system based on the policy of "Live and Let Live."

VITAGRAPH Albert E. Smith *President*

Genuine FEATURE Comedies!

Following Its Enormous Success With Its Single-Reel Big "V" Comedies
Vitagraph Announces That
BEGINNING SEPTEMBER 16th
It Will Release Weekly Its New Feature

TWO-REEL BIG "V" COMEDIES

The production of this new Vitagraph Unit is the result of increasing demands from representative exhibitors all over the continent for real feature comedies, and they will not only be

Twice As Long and Twice As Funny

but they will be of such a High and Uniform Degree of Merit That They May be Confidently Featured in any High-Class Theatres—to the Same Extent as Any Other High-Class Feature Production.

THEY'LL BUILD NEW PATRONAGE—THEY'LL HOLD IT
ONE TWO-REELER EVERY WEEK

VITAGRAPH Albert E. Smith *President*

VITAGRAPH SERIALS-

A Guaranteed All-Year 100 Per Cent Serial Service!

"THE FIGHTING TRAIL" *"THE WOMAN IN THE WEB"*
"VENGEANCE—AND THE WOMAN"

Have Made New and Amazing High Records All Over the United States and Canada
WHICH IN TURN HAVE BEEN *SMASHED* BY

William Duncan *in* "A Fight for Millions"

Supported by an All-Star Cast Including EDITH JOHNSON *and* JOE RYAN
Now Being Shown in Thousands of Theatres Whose Managers Are a Unit In Proclaiming It
THE GREATEST SERIAL EVER PRODUCED

BOOK A VITAGRAPH SERIAL EPISODE FOR EVERY WEEK IN THE YEAR—
EPISODES THAT ARE *THRILLERS*, NOT *FILLERS!*

The following are the definite Vitagraph Serial Release Dates Through October, 1919:

OCTOBER 21st, 1918	JANUARY 27th, 1919	MAY 5th, 1919	AUGUST 11th, 1919
"The Iron Test"	William Duncan	New Serial	William Duncan
Featuring	in	*Featnring*	in a new serial
ANTONIO MORENO	"The Man of Might"	ANTONIO MORENO	Supported by an
and	Supported by an	and	*All-Star Cast Including*
CAROL HOLLOWAY	*All-Star Cast Including*	CAROL HOLLOWAY	Edith Johnson & Joe Ryan
15 Episodes	Edith Johnson & Joe Ryan	15 Episodes	15 Episodes
	15 Episodes		

VITAGRAPH Albert E. Smith *President*

WORLD PICTURES

"INSIDE THE LINES"

EXHIBITORS' TRADE REVIEW:—

"Abounds in thrills, cleverly moulded situations deftly woven together, is remarkable for its perfect continuity and fairly blazes with rapid action from beginning to end."

EXHIBITORS' HERALD AND MOTOROGRAPHY:—

"A very strong story. Will call forth applause from any audience."

MOVING PICTURE WORLD:—

"Will carry the interest of the observer at high speed. Fine six-reel picture."

MOTION PICTURE NEWS:—

"Exhibitor and public get something different in 'Inside the Lines.' In personnel of cast, rapid-fire action, dramatic episodes, continuity, photography, lighting and production, it shines. DESTINED TO MAKE A HIT. IT HAS THE PUNCH THAT GETS OVER AND BRINGS RESULTS."

VARIETY:—

"Production runs as smoothly as a well-oiled machine. It's a good war picture."

SUNDAY TELEGRAPH:—

"One of the most satisfactory features World has ever offered exhibitors. Its title and theme should make it an excellent box-office attraction."

WORLD-PICTURES
present
LEWIS S. STONE
in
Earle Derr Biggers' Great Stage Success
"Inside the Lines"
with
Marguerite Clayton
Directed by David M. Hartford
Produced by
Pyramid Film Corporation

and on World Program

A Serial of Surprises in Ten 2-Reel Episodes

The Hand of Vengeance

Gaumont

¶ THIS NAME is always a guarantee of productions out of the ordinary.

The new Gaumont photo-serial is an amazing story which gets better and better with each episode.

¶ THIS SERIAL does not depend upon the usual claptrap mysteries and improbabilities of cheap sensationalism.

It holds the interest with deeds of daring and ingenuity strikingly original but always probable.

¶ EXHIBITORS can now see this great money-maker at the

BEST STATES-RIGHT EXCHANGES

Gaumont

Gaumont Co.

FLUSHING, N. Y.

Gaumont

ROLL OF HONOR

THE NAME OF EVERY THEATRE WHICH EXHIBITS

PERSHING'S CRUSADERS

THE FIRST U.S. OFFICIAL WAR FEATURE

which contracted for the picture during the WORLD'S Trophy competition which closed September 1st has been or will be published in this honor roll. "Victory Screen Pledges" will be awarded to each theatre regardless of when contract is signed or film shown.

The following bookings were received this week. See last week's issue for last full publication of Honor Roll. Two weeks hence will mark the final appearance of this roll. It will contain only those bookings actually signed and made inclusive of August 31st, although the picture may be shown on any subsequent date.

Colorado—N. Mex.—Utah—Wyo.

And All Counties in Idaho South of Idaho County

Liberty .....Helper, Utah
W. A. McIntyre.....Saguache, Colo.
Auditorium .....Hayden, Colo.
Rex .....Rifle, Colo.
Webber .....Denver, Colo.
A. Kopsho.....Buckingham, Colo.
Manti .....Manti, Utah
Ideal .....Heber, Utah
New Kemmerer.....Kemmerer, Wyo.
American .....Twin Falls, Idaho
Gem .....Filer, Idaho
Grand .....Provo, Utah
Corby Opera H.....Glenns Ferry, Idaho
Ivy .....Denver, Colo.
Mascot .....Denver, Colo.
Lyric .....Loveland, Colo.
Eko .....Price, Utah

Washington—Oregon—Alaska—Montana

And All Counties in Idaho North of and Including Idaho County

Majestic .....Boise, Idaho
Majestic .....Nampa, Idaho
Orpheum .....Oakley, Idaho
Nifty .....Waterville, Wash.
Ivan L .....Blaine, Wash.
Concrete .....Concrete, Wash.
Gem .....Almira, Wash.
Kuhn .....Lebanon, Ore.
Arctic .....Nezperce, Idaho
Albion .....Albion, Idaho
Empress .....Hope, Idaho
Empire .....Tekoa, Wash.
Fribor .....Friday Harbor, Wash.
Liberty .....Walla Walla, Wash.
The Movies .....Toledo, Ore.
Bungalo .....St. Maries, Idaho

Illinois

Picture .....Nashville, Ill.
Gem .....De Soto, Ill.
Maine .....Anna, Ill.
Moving Picture.....Carrier Mills, Ill.
Opera House .....McLeansboro, Ill.
Red Bud .....Red Bud, Ill.
Motion Picture .....Vienna, Ill.
Amusu .....Carbondale, Ill.
Motion Picture.....New Baden, Ill.
Motion Picture .....Freeburg, Ill.
Mounds .....Mounds, Ill.
Majestie .....Johnston City, Ill.
Opera House .....Christopher, Ill.
Grand .....Sparta, Ill.
Gould .....Lawrenceville, Ill.
Opera House .....Carlyle, Ill.
City Hall .....Trenton, Ill.
Opera House .....O'Fallon, Ill.
Coulterville .....Coulterville, Ill.
White .....So. Wilmington, Ill.
Capitol .....Pekin, Ill.
Princess .....Monticello Ill.
Irving Park .....Chicago, Ill.
Kozy .....Chatsworth, Ill.
Liberty .....Murphysboro, Ill.
Kozy .....Metropolis, Ill.
Gem .....Pawnee, Ill.
Grand .....Sparta, Ill.
Strand .....Kankakee, Ill.
Opera House .....Gilman Ill.

Indiana

Arcade .....Winchester Ind.
Star .....Centerville Ind.
Dream .....French Lick Ind.
Grand .....Marion Ind.
Grand .....Ft Wayne Ind.
Star .....Jasper Ind.
Opera House .....Tell City Ind.
Irvin .....Cannelton, Ind.
Crystal .....Orleans, Ind.
Pix .....Decatur, Ind.
Savoy .....Geneva, Ind.
Scenic .....Scottsburg, Ind.
Dream .....Salem, Ind.
Dunick .....Indianapolis, Ind.
Columbia .....Indianapolis, Ind.

Minnesota—Wisconsin—S. D.

New Dream .....Redwood Falls, Minn.
Lyceum .....Moorhead, Minn.
Whiten .....Millen, Wis.
Scenic .....Milhue, S. D.
Orpheum .....Richland Center, Wis.
Cozy .....Tyndall, S. D.
Lyric .....Woonsocket, S. D.
Opera House .....Plankington, S. D.
Aurora .....White Lake, S. D.
Commercial .....Sebeka, Minn.
Royal .....Park Rapids, Minn.
Rex .....Chippewa Falls, Wis.
Lyric .....Edgerton, Wis.
Lyrie .....Soughton, Wis.
Homestate O. H.....Lead, S. D.
Grand .....New London, Wis.
Caughan .....Sank Center, Minn
Casino .....Milaee, Minn.
Joy .....Colfax, Wis.
Comet .....Kiel, Wis.
Lyric .....Webster, S. D.
Royal .....Parkston, S. D.
Lorain .....Armour, S. D.
Codatt O. H.....Codatt, Wis.
Rudalt .....Columbus, Wis.
Musie Hall.....Dalton, Wis.
Opera House .....Palmyra, Wis.
Green .....Anoka, Minn.
Liberty .....Winona, Wis.
Elco .....Ely, Minn.
Cozy .....Belgrade, Minn.
Karlstad Movies.....Kalstad, Minn.
Orpheum .....Burlington, Wis.
Cashton .....Cashton, Wis.
Cozy .....Medford, Wis.
Winchester Hall ....Winchester, Wis.
Opera House.....La Farge, Wis.
Main .....Walworth, Wis.
Ideal .....So. St. Paul, Minn.
Palace .....Luverne, Minn.
Opera House .....Tabor, S. D.
Broadway .....Centerville, S. D.
Strand .....Princeton, Minn.
Strand .....Ogilvie, Minn.
Fad .....Parker, S. D.
Royal .....Elk River, Minn.
Lyric .....Waupaca, Wis.
Gem .....Caledonia, Minn.
Opera House .....Sandstone, Minn.
Family .....Pine City, Minn.
Mascot .....Mobridge, S. D.
Maseot .....Selby, S. D.
Lincoln .....Milwaukee, Wis.
Dream .....Viborg, S. D.
M. P. .....Irene, S. D.
Eau Claire .....Eau Claire, Wis.
E. A. Parsons .....Roekham, S. D.
Happy Hour .....Excelsior, Minn.
Orpheum .....Ironton, Minn.
Strand .....Montieello, Minn.
Princess .....Crandon, Wis.
Auditorium .....Waukesha, Wis.
R. L. McMillin.....Winnebago, Minn.
Unique .....Tamah, Wis.

Rex .....New Lubon, Wis.
Star .....Viroqua, Wis.
Opera House .....Merrill, Wis.
Princess .....Tanahawk, Wis.
Library O. H.....Berlin, Wis.
Grand .....Pt. Washington, Wis.
Fad .....Parker, S. D.
Broadway .....Superior, Wis.
Ino. Clansen .....Clayton, Wis.
Opera House .....Vermillion, S. D.
Grand .....Howard, S. D.
Opera House .....Hazel Green, Wis.
Majestic .....Cudahy, Wis.
Princess .....Minneapolis, Minn.
Grand .....Cloquet, Minn.
Bijou .....Browns Valley, Minn.
Ideal .....Wabens, Wis.
Lyric .....Cass Lake, Minn.
Palace .....Luverne, Minn.
Westboro .....Westboro, Wis.
Home .....Portage, Wis.
Opera House .....Hartford, Wis.
Casino .....Nilasca, Minn.
Lyric .....Hibbing, Minn.
Pastime .....Kelliher, Minn.
Strand .....Morris, Minn.
Princess .....Augusta, Wis.
Gem .....Hill City, Minn.
Milo .....Little Falls, Minn.
Unique .....Greenwood, Wis.
Main .....Minneapolis, Minn.
Comfy .....Comfrey, Minn.
Regent O. H.....Bascobel, Wis.
Burns O. H..Wazela & Galsville, Wis.
Ossio O. H.....Ossio, Wis.

Missouri

Gem .....Ellsberry, Mo.
E. Morris .....Clarksville, Mo.
Appleton City.....Appleton City, Mo.
Malone .....Sikeston, Mo.
Liberty .....Clarkton, Mo.
Dixie .....New Madrid, Mo.
Opera House .....Parma, Mo.
Liberty .....Caruthersville, Mo.
Academy .....Ironton, Mo.
Olympia .....St. Louis, Mo.
Grand .....Ash Grove, Mo.
Public School .....Kirkwood, Mo.

Ohio

Southern .....Bucyrus, Ohio
Fairbanks .....Springfield, Ohio
Putnam .....Marietta, Ohio
Strand .....Cambridge, Ohio
Opera House .....Lisbon, Ohio
Utopia .....Pamsoitte, Ohio
Majestic .....Akron, Ohio
Winters .....Akron, Ohio
Majestic .....Ashtabula, Ohio
Crystal Palace.....Centerburg, Ohio
Royal .....Galton, Ohio
Wanderer .....Cleveland, Ohio
Auditorium .....Marblehead, Ohio
Grafton .....Grafton, Ohio
Yale .....Cleveland, Ohio
Virginia .....Cleveland, Ohio
Alvin .....Cleveland, Ohio
Jewel .....Cleveland, Ohio
Union .....Cleveland, Ohio

Delaware—Md.—D. C.

Santoy .....Lonaconing, Md.
Opera House .....Frosburg, Md.
Star .....Westernport, Md.

New York

Wanamaker's Dept. Store.N. Y. C., N. Y.
Janice .....Brooklyn, N. Y.
North Star .....N. Y. C., N. Y.
Colonial .....Brooklyn, N. Y.
Osceola .....N. Y. C., N. Y.
Paragon .....Beacon, N. Y.
Lyseum Hall .....Pawling, N. Y.
Golden Rule .....N. Y. C., N. Y.
Majestic .....N. Y. C., N. Y.
Mohawk .....Canajoharie, N. Y.
New Columbia.....Far Rockaway, N. Y.
Drury Lane.....N. Y. C., N. Y.
Linden .....Brooklyn, N. Y.
Lyric .....Liberty, N. Y.
Marathon .....Brooklyn, N. Y.
East Side Band.....N. Y. C., N. Y.
Elkwood .....N. Y. C., N. Y.
Odeon .....N. Y. C., N. Y.
Governeur .....N. Y. C., N. Y.
Shauls .....Richfield, N. Y.

New Jersey

Park .....Newton, N. J.
Lyric .....Summit, N. J.
Empire Hall .....Kington, N. J.

New England States

Richmond .....No. Adams, Mass.
Strand .....Waterbury, Conn.
R. A. Stanley.....Kezar Falls, Me.
Pastime .....Madison, Me.
Olympia .....W. Lebanon, N. H.
Greenwood .....Greenwood, Mass.

West Va. & Western Pa.

Consisting of and Including Fulton, Huntington and Potter Counties

Appolo .....Martinsburg, W. Va.
Lyric .....Irwin, Pa.
Lyric .....E. Pittsburg, Pa.
Majestic .....Grove City, Pa.
Gamble .....Huntingdon, Pa.
Amusu .....Ronceverse, W. Va.
Ferro .....Bentleyville, Pa.
Earl .....Sharpsburg, Pa.
Rappi .....Etna, Pa.
Park .....Franklin, Pa.
Bristle .....Monongahela, Pa.
Victoria .....Pittsburgh, Pa.
Albion .....Albion, Pa.
Nittany .....State College, Pa.
Peoples .....Tarentum, Pa.
Seenie .....Bellefonte, Pa.
Globe .....Washington, Pa.
Main Opera House....Keyser, W. Va.
Sutton .....Thomas, W. Va.
Rex .....California, Pa.
Park .....Johnstown, Pa.
Orpheum .....W. Pittsburgh, Pa.
Grand .....Natrena, Pa.
Pleasant House .....Verona, Pa.
Star .....Mill Hall, Pa.
Main .....Mt. Pleasant, Pa.
Pastime .....New Martinsville, W. Va.

Eastern Pa.

Grand .....Chester, Pa.
Hamilton .....Philadelphia, Pa.
Lincoln .....Philadelphia, Pa.
Lyric .....Boyertown, Pa.
New Sayre .....Sayre, Pa.
Little O. H.....Conshohocken, Pa.
Walton .....Philadelphia, Pa.
Temple .....Lewistown, Pa.
Hippodrome .....Pottsville, Pa.
Lehigh .....Philadelphia, Pa.
Majestic .....Philladelphia, Pa
Keystone .....Philadelphia, Pa.
Keystone .....Philadelphia, Pa.
Academy .....Lebanon Pa.

Texas—Arkansas Oklahoma

Park .....Jacksonville, Tex.
Majestic .....Somerville, Tex.
Majestic .....Sabinal, Tex.
Dreamland .....Uvalde, Tex.
Deport .....Deport, Tex.
Crossett .....Crossett, Ark.
Lyric .....Mena, Ark.
Royal .....Laredo, Tex.
Queen .....Du Queen, Ark.
Best .....Foreman, Ark.
Royal .....Ashdown, Ark.
Pastime .....Warren, Ark.
Mission .....Eldorado, Ark.
Wonderland .....Kaufman, Tex.
Lyric .....Terrell, Tex.
Pearce .....Pt. Arthur, Tex.
Jewell .....Hartford, Ark.
Joie .....Ft. Smith, Ark.
Liberty .....Lewisville, Tex.
Gem .....Bigheart, Okla.
Dixie .....Cushing, Okla.
Woodrow .....Mangem, Okla.
Orpheum .....Welectka, Okla.

Kentucky—Tennessee

Odeon .....Augusta, Ky.
Whitwell O. H.....Whitwell, Tenn.
Pete Smyth .....Bellevue, Ky.
Masonic .....Elizabethtown, Ky.
Auditorium ....Dawson-Princeton, Ky.
Grand .....La Grange, Ky.
Ideal .....Beaver Dam, Ky.
Dixie .....Winchester, Tenn.
Colonial .....Manchester, Tenn.
Dreamland .....North Maryville, Tenn.
Dixie .....Tracy City, Tenn.
Garrick .....Asonville, Ky.
Airdome .....Dayton, Tenn.

North & South Carolina—Va.—Fla.—Ala.—Ga.

Si-non .....Demopolis, Ala.
Covington .....Covington, Va.
Diamond .....Tuscaloosa, Ala.
Glen Lowry .....Whitmira, S. C.
Star .....Spartanburg, S. C.
Theato .....Anniston, Ala.
Calahan .....Bambridge, Ga.
O'Dowd's .....Florence, S. C.
Dixie .....Clavendon, Va.
American .....Hopewell, Va.

North Dakota

Stanley .....Stanley, N. D.
Iris .....Belva, N. D.
Grand .....Anamoose, N. D.
Grand .....Mohall, N. D.

Nevada and Hawaii

American .....Winnemuca, Nev.
Lyric .....Goldfield, Nev.
Mutual .....Yarrington, Nev.

Mississippi and Louisiana

Elks .....New Iberia, La.
Hipp .....New Orleans, La.
Bijou .....Houma, La.

Speaking as one exhibitor to another

About this year and next—

CHAPLIN'S comedies included—we have already in sight eighteen money-making attractions and expect to release twenty-four during the coming year.

THE new Anita Stewart productions will all be adaptations from famous and successful plays and novels. Miss Stewart's popularity, the lavish scale of production, and the standing of their director, Mr. George Loane Tucker, are guarantees of their quality.

We shall continue our successful policy of dealing in big, open market productions which, as heretofore, will be selected after screen examination. The pooled purchasing power of our members has enabled us to secure some of the biggest attractions of the current year which have made money for exhibitors generally. With past experience to guide us in our selections we anticipate even better future results.

Forthcoming First National attractions will prove to be money-makers; the sort we and you depend upon to make the exhibiting business profitable enough to stay in. As heretofore, there will be no strings on First National attractions. Exhibitors may book one or all as their individual circumstances warrant.

We are Exhibitors First

WE advise exhibitors to hold open sufficient time for these money-making attractions which will be put out under the First National brand, as there is not the slightest doubt that they will prove far more profitable than ordinary program releases.

A word of warning to exhibitors:

SOME of the producing companies are making strenuous efforts to induce exhibitors to book their programs solid. The exhibitor who stakes the future of his house upon the success of one brand of pictures is placing his future in the hands of the producer who may at any time take from him the line of goods he has spent his time and money in establishing. When the producer's advertised brand becomes dominant the exhibitor is completely at the mercy of the producer. Many a merchandising store handling a nationally advertised line of goods has learned to its sorrow the error of tying up its future with a brand it could not control. Therefore, as exhibitors as well as distributors, we say to our fellow exhibitors—**"Do not jeopardize your future by placing yourself at the mercy of any one producer; in the open market lies safety and independence for you and us."**

First National Exhibitors Circuit, Inc.
6 West 48th St., New York, N. Y.

There's a wealth of Heart Appeal as little

May Giraci

a Spanish orphan strives with sweet childish diplomacy, unselfishly to overcome the misunderstandings that threaten to wreck the happiness of her two fond friends—

Roy Stewart

and Ethel Flemming in

"Untamed"

Save
Buy
W. S. S.

A clean, stirring play of American life, with love, emotion, wistfulness and beauty.

In this romance of Southern California Stewart and his director, Cliff Smith, have given the Triangle program a play with a western locale, that you can go after with all your advertising facilities.

A play for those who do and for those who don't like "westerns."

TRIANGLE DISTRIBUTING CORPORATION
New York

It was a tremendous hit when Jack Boyle wrote it for the Red Book Magazine. It will delight and amaze and thrill the millions as a screen triumph.

Metro presents

BERT LYTELL

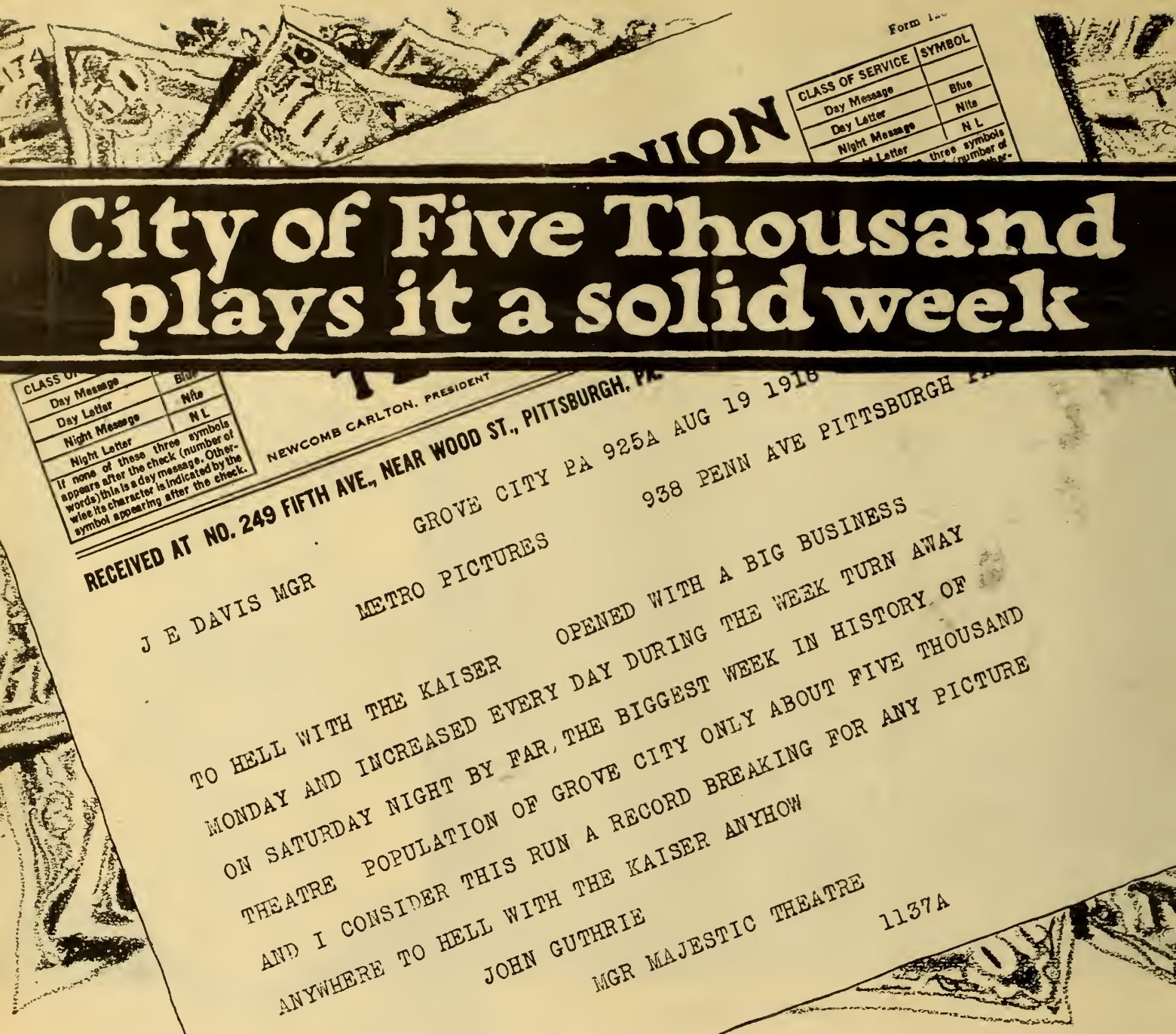
IN

BOSTON BLACKIE'S LITTLE PAL

Adapted by A. S. Le Vino
Directed by E. Mason Hopper

RELEASED BY METRO AUGUST 26th

GEORGE D. BAKER Mgr. of Production.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NEWCOMB CARLTON, PRESIDENT
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METRO PICTURES
938 PENN AVE PITTSBURGH PA
TO HELL WITH THE KAISER OPENED WITH A BIG BUSINESS
MONDAY AND INCREASED EVERY DAY DURING THE WEEK TURN AWAY
ON SATURDAY NIGHT BY FAR, THE BIGGEST WEEK IN HISTORY OF
THEATRE POPULATION OF GROVE CITY ONLY ABOUT FIVE THOUSAND
AND I CONSIDER THIS RUN A RECORD BREAKING FOR ANY PICTURE
ANYWHERE TO HELL WITH THE KAISER ANYHOW
JOHN GUTHRIE
MGR MAJESTIC THEATRE
1137A

City of Five Thousand plays it a solid week

TO HELL WITH THE KAISER

A Screen Classics INC. Production-featuring Lawrence Grant as the Kaiser with Olive Tell. Written by June Mathis. Directed by George Irving Maxwell Karger, Manager of Productions.

Are you sharing in

METRO PICTURES CORPORATION

It set a new standard for Toledo playhouses

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METRO PICTURES CORPN

1476 BROADWAY NEW YORK NY

"TO HELL WITH THE KAISER" IS THE ONLY PICTURE OF SIMILAR NATURE THAT HAS NOT FALLEN DOWN IN TOLEDO BROKE HOUSES RECORD IN HOTTEST SUMMER EVER EXPERIENCED IN THIS CITY WE ARE ON THE LAST DAY OF OUR SECOND WEEK STILL DOING BIG BUSINESS YESTERDAY FRIDAY BROKE ALL PREVIOUS RECORDS EXCEPTION ONE DAY IT IS GOOD FOR ANOTHER WEEK OWING TO PREVIOUS BOOKINGS AND POLICY OF THE HOUSE NOT TO CANCEL IN WE ARE RELUCTINGLY TAKING IT OFF AT THE ALHAMBRA AND INDUCED ANOTHER HOUSE TO RUN IT STARTING TOMORROW SUNDAY IT IS THE ONLY PICTURE IN ALL MY EXPERIENCE THAT MADE A BOOSTER OF EVERY MAN WOMAN AND CHILD AND NOT ONE COMPLAINT YOU CERTAINLY HAVE A WINNER AND WILL CLEAR UP FOR ANY MANAGER IF PROPERLY EXPLOITED

P C PORTER

MGR ALHAMBRA THEATRE

the success of successes

Exclusive Distributors

Read What Those Who Know Say About Our Work

GENERAL FILM COMPANY
(INCORPORATED)

TELEPHONE MURRAY HILL 8545 — 25 WEST 44TH STREET — CABLE ADDRESS GENFILM, NEW YORK

NEW YORK

August 16th, 1918.

Kalem Company,
235 West 23rd Street,
New York City.

Attention Mr. William Wright

Dear Sir:

We wish to compliment you on your excellent work as exemplified by the Oakdale Features you are printing for us.

Without exception, this is the cleanest printing job we have seen in many years. The tinting is artistic and uniform, and is a credit to the Kalem Laboratory.

We do not recall that Kalem Company has ever missed a release date during the many years your product was distributed by this organization, and we are pleased to note that you are maintaining this excellent service as a commercial printer.

Very truly yours,

GENERAL FILM COMPANY (INC.)

FAT:V By Frank A. Vickers

We have operated our laboratory **every** working day during the past twelve years, and there is **no** reason why we should not continue for the next twelve years. Write for our prices — they will interest you.

KALEM TRADE MARK

KALEM COMPANY

235-239 West 23rd Street **New York City**

The most sensational production of the decade is now ready for immediate booking in all states west of the Mississippi—25 companies now touring

D. W. GRIFFITH'S SUPREME TRIUMPH

HEARTS OF THE WORLD

BOOK DIRECT

Controlling
California, Nevada, Colorado, Utah, Wyoming, Arizona, New Mexico, Washington,* Idaho,* Montana* and Oregon.*

ALL STAR FEATURES DISTRIBUTORS, Inc.
SOL. L. LESSER, Pres. and Gen. Mgr.
191 Golden Gate Ave.,
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(States marked with star served by De Luxe Feature Film Co.—M. Rosenberg, General Manager, 2014 Third Avenue, Seattle, Wash.)

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Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma and Texas.

MIDWEST HEARTS OF THE WORLD CO.
SOL. L. LESSER and GEO. DAVIS
GEO. DAVIS, Gen. Mgr.
1205-1206 City Hall Square Bldg.,
CHICAGO, ILL.

THE SWEETEST LOVE STORY EVER TOLD

"Hearts of the World" will positively NOT be shown for less than $1.50 top until 1920. BOOK WHILE YOU CAN.

Each of the 25 companies are equipped with all the essentials for the proper and pretentious presentation of this wonderful production—Manager, Advance Manager, Second Manager and Orchestra accompany each show.

13 weeks in Los Angeles, 12 weeks in San Francisco (now playing at Alcazar in its 10th week), 5 weeks in Seattle, 4 weeks in Portland, 3 weeks in Spokane, 4 weeks in Oakland, 4 weeks in Denver, 3 weeks in Salt Lake City, 7 weeks in Milwaukee (now playing 3rd week at Davidson Theatre).

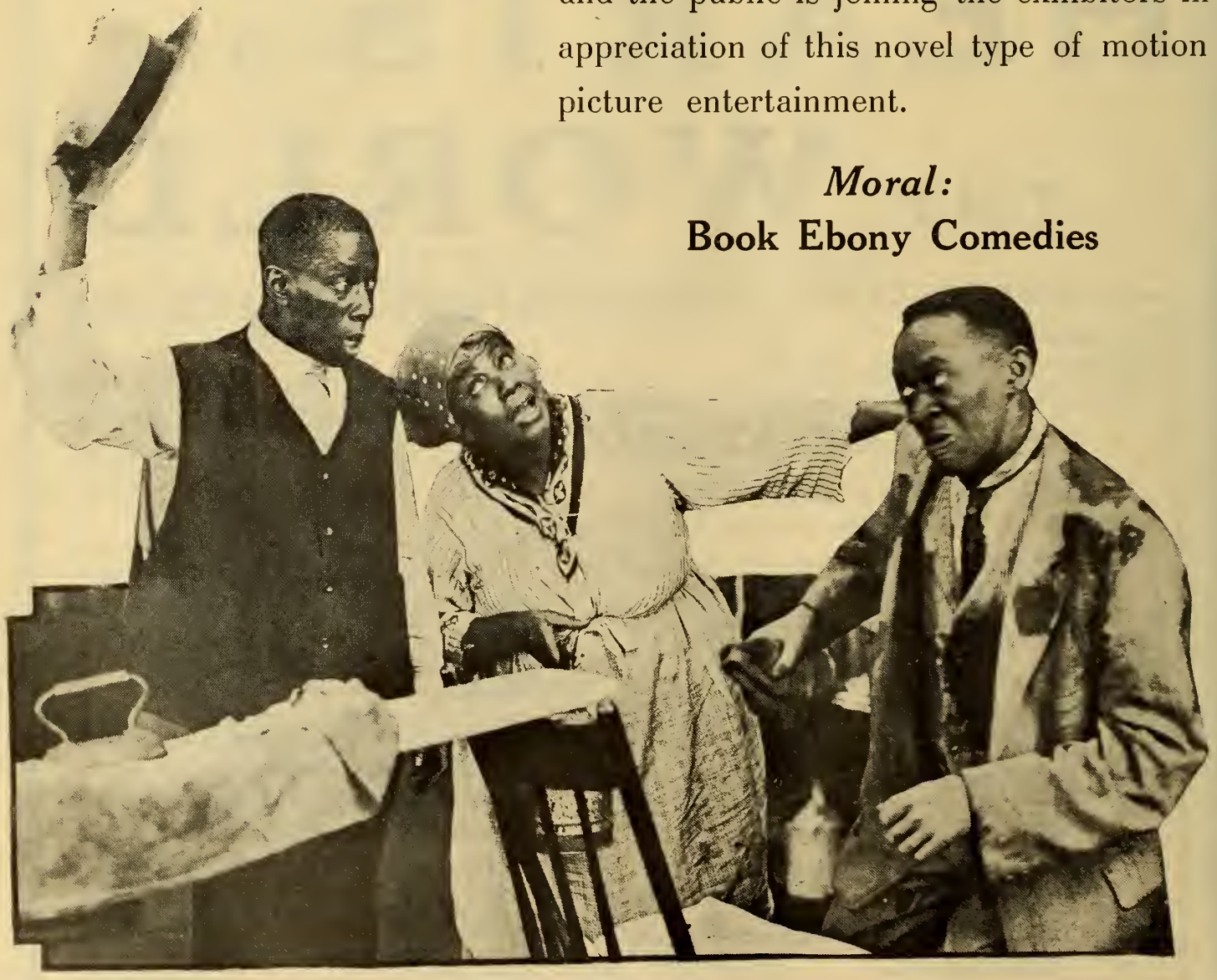
EBONY COMEDIES

"The Race of Music and Laughter"

REAL COLORED COMEDIANS ON THE SCREEN

Everywhere that EBONY COMEDIES are being shown audiences enjoy them—are enthusiastic over them. The fact is EBONY COMEDIES are making good and the public is joining the exhibitors in appreciation of this novel type of motion picture entertainment.

Moral:
Book Ebony Comedies



GENERAL FILM COMPANY, Distributor

A CHILD STAR OF TREMENDOUS CHARM

GLORIA JOY

in

Six Human Interest Features

An Ideal Series for a Public that Loves the Spirit of Youth and Innocence

The starring of winsome little Gloria Joy promises to cause infinite pleasure to that large class of motion picture patrons who approve of clean, healthy sentiment with a reasonable mingling of bright comedy.

—G. T. P., in Exhibitors' Trade Review.

Little Gloria will stand considerable boosting. Any gang will enjoy it.

—Wid's.

The work of Gloria Joy is a joy, for she is one of the most finished juveniles we have seen on the screen today.

—Exhibitors' Herald.

The little star, Gloria Joy, is an attractive and clever child. She demonstrates to an even greater extent than in her first picture her cleverness as a child star.

—Moving Picture World.

Somebody showed very good judgment or was just naturally lucky when they picked out this little lady for a screen possibility.

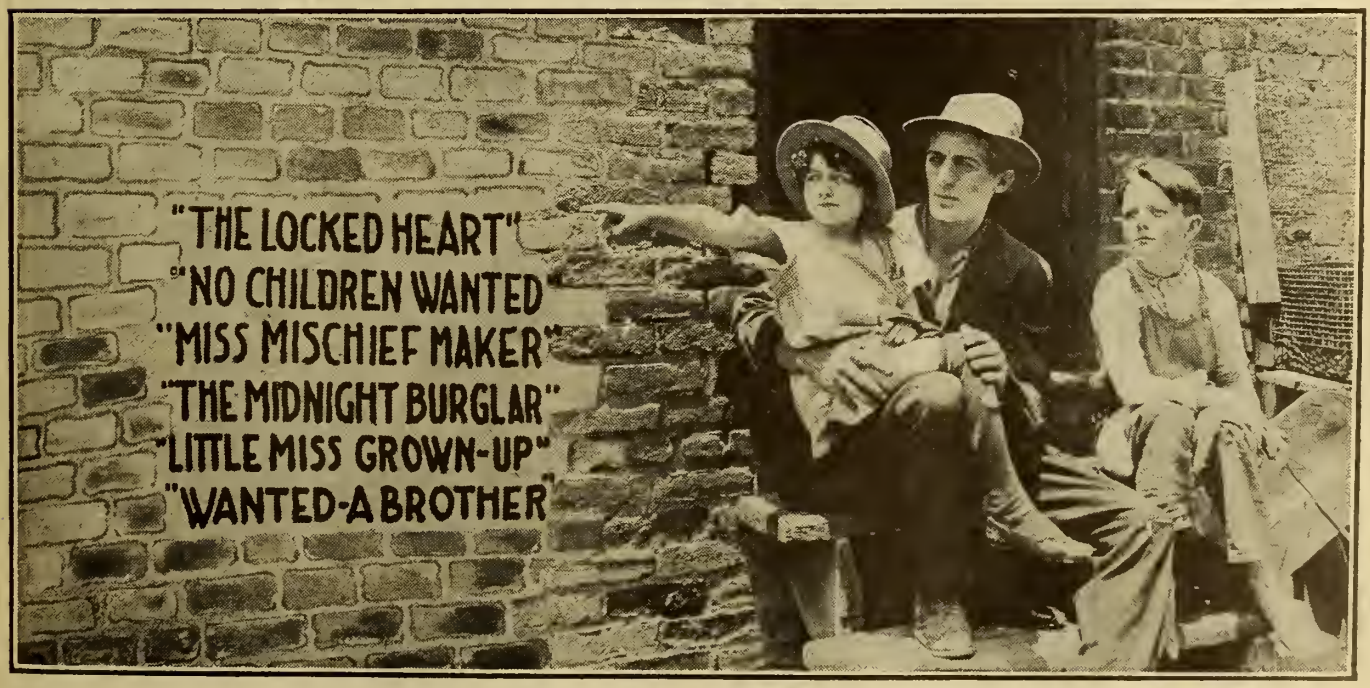
Wid's.

The youthful Gloria is a thoroughly genuine, enthusiastic and unaffected child.

—Motion Picture News.

The work of Gloria Joy holds the principal charm and appeal.

—Exhibitors' Herald.



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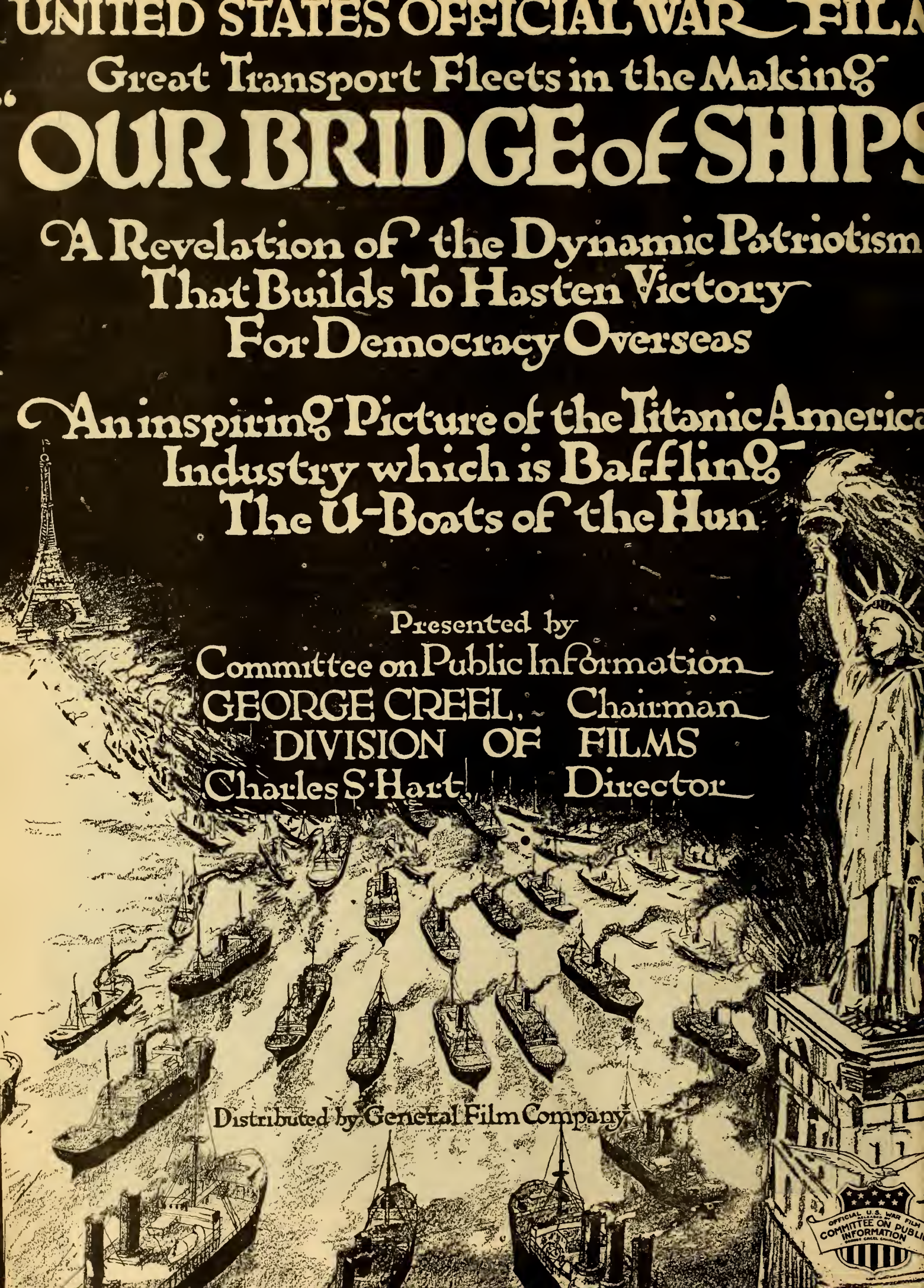
UNITED STATES OFFICIAL WAR FILM

Great Transport Fleets in the Making

"OUR BRIDGE of SHIPS"

A Revelation of the Dynamic Patriotism
That Builds To Hasten Victory
For Democracy Overseas

An inspiring Picture of the Titanic America
Industry which is Baffling
The U-Boats of the Hun



Presented by
Committee on Public Information
GEORGE CREEL, Chairman
DIVISION OF FILMS
Charles S. Hart, Director

Distributed by General Film Company

OFFICIAL U.S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION
GEORGE CREEL, CHAIRMAN

Hodkinson Service Release List

Paralta Plays

A Mans Man	J. Warren Kerrigan
Madam Who?	Bessie Barriscale
His Robe of Honor	Henry B Walthall
The Turn of a Card	J. Warren Kerrigan
Within the Cup	Bessie Barriscale
Humdrum Brown	Henry B. Walthall
An Alien Enemy	Louise Glaum
Blindfolded	Bessie Barriscale
With Hoops of Steel	Henry B. Walthall
Rose O' Paradise	Bessie Barriscale
Shackled	Louise Glaum
Patriotism	Bessie Barriscale
One Dollar Bid	J. Warren Kerrigan
Wedlock	Louise Glaum
Maid of the Storm	Bessie Barriscale
Burglar for a Night	J. Warren Kerrigan
A Law unto Herself	Louise Glaum
The White Lie	Bessie Barriscale
Heart of Rachel	Bessie Barriscale
(Title not Announced)	Louise Glaum

Lillian Walker Productions

Embarrassment of Riches	Lillian Walker

Jesse D. Hampton Productions

Prisoners of the Pines	J. Warren Kerrigan

Plaza Pictures

Petticoats and Politics	Anita King
Angel Child	Kathleen Clifford
Whatever the Cost	Anita King

Douglas Natural Color Pictures

Cupid Angling	Ruth Roland

Hodkinson Service is a factor in the industry today because it is selected to meet the needs of every exhibitor.

The Hodkinson Corporation is in effect a separator. Its sole function is to pick and choose the quality product and eliminate the bad. Unlike producer-dominated organizations it has no need to force any and all product on the market, irrespective of quality and merit.

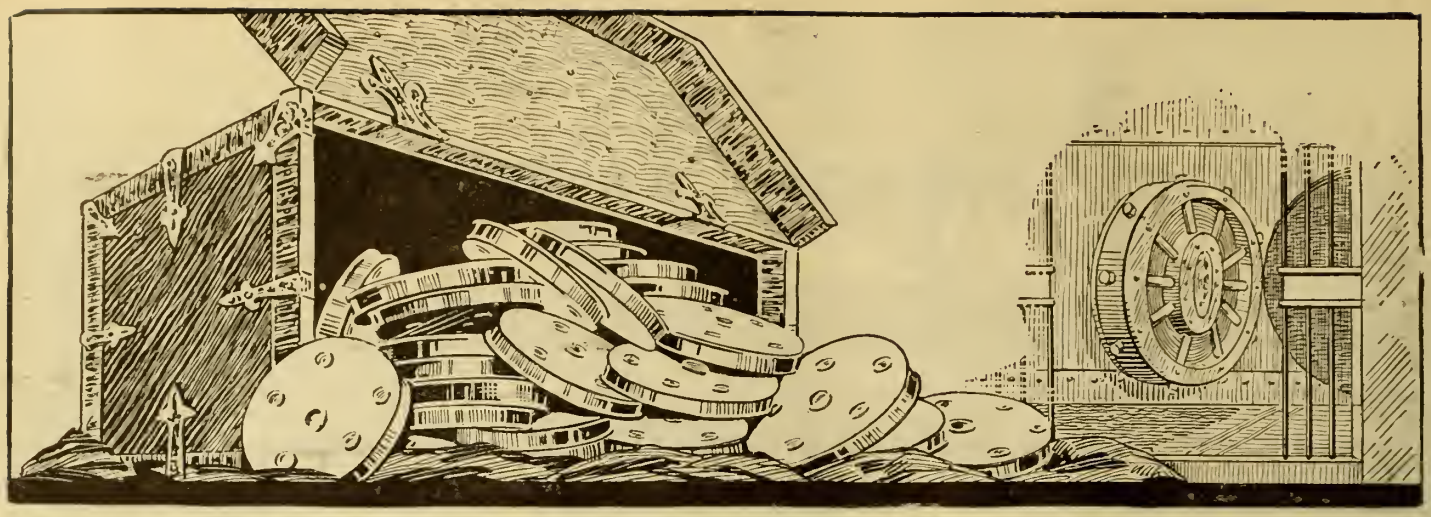
Exhibitors the country over are realizing with clearer understanding every day, the importance of the Hodkinson organization to them, in that, it, with absolute independence and backed by consolidated exhibitor buying power, can do for them what they have always wanted to do, but lacked power to accomplish — the proper selection of profitable product.

The ever-increasing number of exhibitors rallying to the support of the Hodkinson Co-partnership Plan, but increases this power to select and secure the "right" product.

W. W. HODKINSON CORP.

527 FIFTH AVENUE NEW YORK CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES



WE'VE DUG UP HIDDEN TREASURE!

JUST like finding King Solomon's gold—that's what the Success Series means to you.

Out of hundreds of motion pictures made by the greatest stars when they were building the success that now is theirs—out of these hundreds of negatives that have been treasured in our steel vaults we have chosen the best fifty-two, to be re-issued in the year to come.

The schedule for September, in order of release, for instance:

Mary Pickford in "The Eagle's Mate"
Marguerite Clark in "Wildflower"
All Star Cast in "The Girl f the Golden West"
Pauline Frederick in "Zaza"
Geraldine Farrar in "Carmen"

They were wonderful pictures when they were first issued. They're even finer now, for they have been re-edited re-titled, re-printed.

Every one is a proved money getter, a builder of good will for you.

Hundreds of theatres now playing the productions of these world-famous stars never have shown these pictures. The theatres that did show them played to a tremendous business.

Those who have seen them will want to go again—they'll be a great source of free advertising, for they'll spread the glad news that "Here come those pictures we've been raving about."

Get your share of the treasure **now!**

"A motion picture you have never seen is as new as a book you have never read."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Adolph Zukor *presents*

MARY PICKFORD

in "The Eagle's Mate"

Directed by JAMES KIRKWOOD

A Paramount Picture

The First Success Series Release

A PICTURE you have never seen is as new as any book you have never read. When you go into a phonograph store to buy a record by Caruso you don't ask for a recent one. You want one you never heard. It's Caruso's name that counts.

Or when you buy a volume of Mark Twain. You forget that the man is dead some years. It's Mark Twain's work, and you have never read it. That's enough!

"The Eagle's Mate" is a masterpiece.

It's a Mary Pickford picture—one of the pictures that made her the wonderful star she is today—and thousands of people have never seen it. Are you one? Then see it now!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

On Broadway

A Line Three Blocks Long

waited at the Strand Theatre to see

D.W.GRIFFITH'S "The Great Love"

"WHEN we left the Strand the line which forms to the left had stretched down as far as 45th Street [The Strand is between 47th and 48th Streets], but we intend to get up bright and early some morning soon and go to see 'The Great Love' again. Everyone should see it once for the story and once for the acting and the accompanying music."—**The New York Tribune.**

TRADE MARK ARTCRAFT PICTURES

It Set a New Record for Harold Edel

"At the opening of 'The Great Love' yesterday, line formed at 11 a. m. and there was a continuous turnaway all day," Harold Edel, managing director of the Strand Theatre in New York City, wired D. W. Griffith. " 'The Great Love' eclipsed all former Strand records for attendance, thereby showing to more people in one day than any other theatre in the world. Artcraft extended every aid and cooperation. Congratulations to you and your players."

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

MAURICE TOURNEUR

A master production of a great director.

A thrilling adaptation of the greatest of the famous Drury Lane Theatre melodramas.

From the Internationally Famous Play
by Cecil Raleigh and Seymour Hicks

Directed by MAURICE TOURNEUR
who produced "The Whip"

One of the biggest box office attractions ever offered to exhibitors.

Featuring a specially and carefully selected cast.

Produced with no regard for expense.

For detailed information regarding method of release communicate with

HILLER & WILK, Inc.

LONGACRE BUILDING, 42nd & Broadway, NEW YORK CITY

Exclusive selling agents for

MAURICE TOURNEUR PRODUCTIONS

THE GREATEST THEATRICAL

EVELYN NESBIT

And Her Son RUSSELL THAW

IN

"HER MISTAKE"

NOW BOOKING UNDER

PRODUCERS' DISTRIBUTING CORPORATION FRANCHISES

AT

$10 $20 $30

PER DAY

Sign Your Contract Now

PRODUCERS' DISTRIBUTING

130 WEST 46th STREET

ATTRACTION IN THE WORLD

EVELYN NESBIT

And Her Son RUSSELL THAW

IN

"HER MISTAKE"

FIRST OF TWELVE BIG SPECIAL

PRODUCERS' DISTRIBUTING CORPORATION PRODUCTIONS

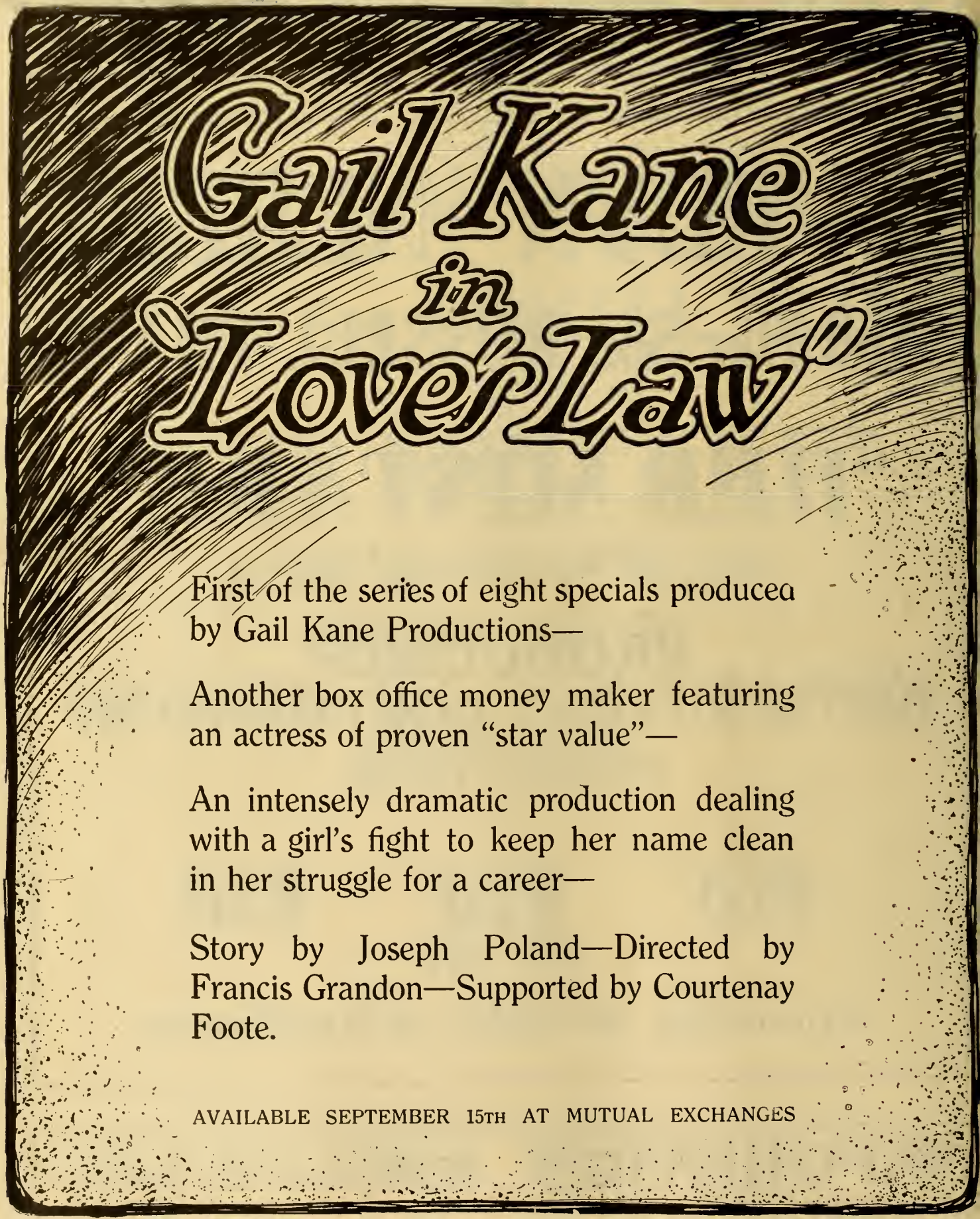
AT

$10 $20 $30

PER DAY

Franchises in Order of Application

CORPORATION FRANK G. HALL, President
EW YORK CITY



First of the series of eight specials produced by Gail Kane Productions—

Another box office money maker featuring an actress of proven "star value"—

An intensely dramatic production dealing with a girl's fight to keep her name clean in her struggle for a career—

Story by Joseph Poland—Directed by Francis Grandon—Supported by Courtenay Foote.

AVAILABLE SEPTEMBER 15TH AT MUTUAL EXCHANGES

Planuza

THE WESTERN PHOTOPLAYS, Inc.

Announce

that full and important details as to the sensational, ultra-thrilling serial—

LEAH BAIRD

in

"WOLVES OF KULTUR"

will be given in this magazine

NEXT WEEK!

It is recommended that you watch for them!

WESTERN PHOTOPLAYS, Inc.

Suite 815 Longacre Bldg., New York City

A. ALPERSTEIN, Treasurer and General Manager

RELEASED SEPT. 16th

ANTHONY PAUL KELLY'S SCREEN MASTERPIECE

"THE WOMAN THE GERMANS SHOT"!

A Picturization of the Most Gripping Incident of the War.

The Story That Has Touched the Heart of Every Man, Woman and Child in the World

BASED ON THE SHOOTING OF THE BRITISH RED CROSS NURSE

EDITH CAVELL

A SUPER FEATURE DIRECTED BY

JOHN G. ADOLFI

FOR PARTICULARS ADDRESS
JOS. L. PLUNKETT and FRANK J. CARROLL
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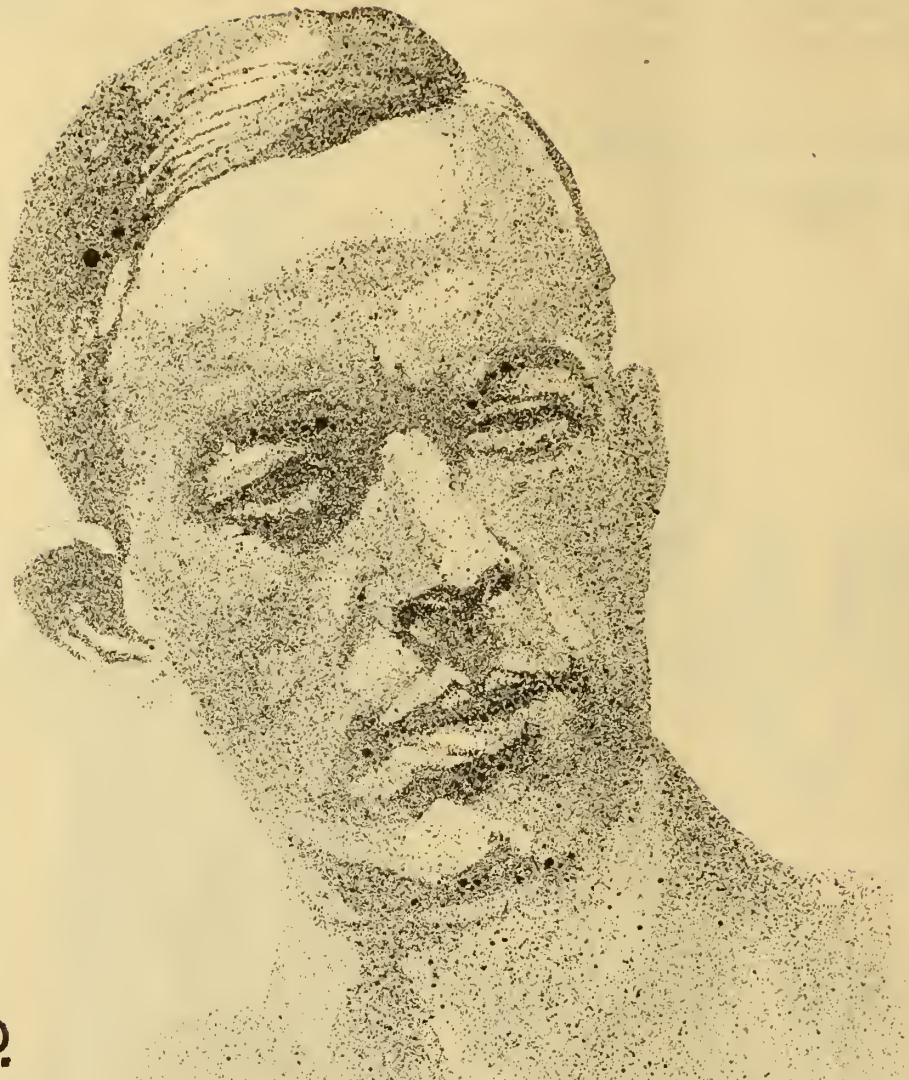
220 West 42d Street : : New York City



Monte M. Katterjohn

announces his present association with

Famous Players-Lasky Corp.,

in the preparation of

Paramount and Artcraft Pictures

Jesse L. Lasky Studios

AMERICA MUST CONQUER

THE KING OF THE HUNS

Who is he? Who was born amidst royal splendor, and with the roaring guns to announce his royal birth?

Kaiser Wilhelm, The King of the Huns.

What is he? Who was born in a cottage amidst simple surroundings; born to be a citizen of the people?

President Wilson.

Who is he? Who caused to be destroyed 43,198 buildings, and to be massacred nearly 5,000 non-combatants—women, old men and children—without inquiry or trial?

Kaiser Wilhelm, The King of the Huns.

Who is he? Who stretches forth a helping hand to devastated cities (Belgium, Servia, Rumania, Armenia, Poland, Russia) to bereaved women and to maimed children?

President Wilson.

Who is he? Who committed arson, pillage, and rape, executed hostages, deported civilians from their native lands, placed them in the front of German troops, laid to ruin the cities of Liege, Namur, Louvain, Termonde, Lierre, Luxembourg, Haimant, Barabant, Antwerp, Aerschot?

Kaiser Wilhelm, The King of the Huns.

Who is he? Who with the help of One Hundred Millions of freemen, proclaims the world free for Democracy, forever protecting our homes, our women, and our children, from arson, pillage and rape?

President Wilson.

AND SO—

? ? ?

My Dear Exhibitor:—

We shall take our critical American audiences into our confidence. and, like the wonderful Burton Holmes, travel with them through the lands of Geography and History, into the lands of Atrocities and "Kultur," and then through the lands of Truth and Love, and tell a story.

The story visualizes Hun-ism in its true colors as it exists today, and yet tells this story so vividly and so humanely that your patrons will marvel.

Sincerely yours,

?

AMERICA MUST CONQUER

The King of the Huns

Will be a five-reel production released about September 15th:

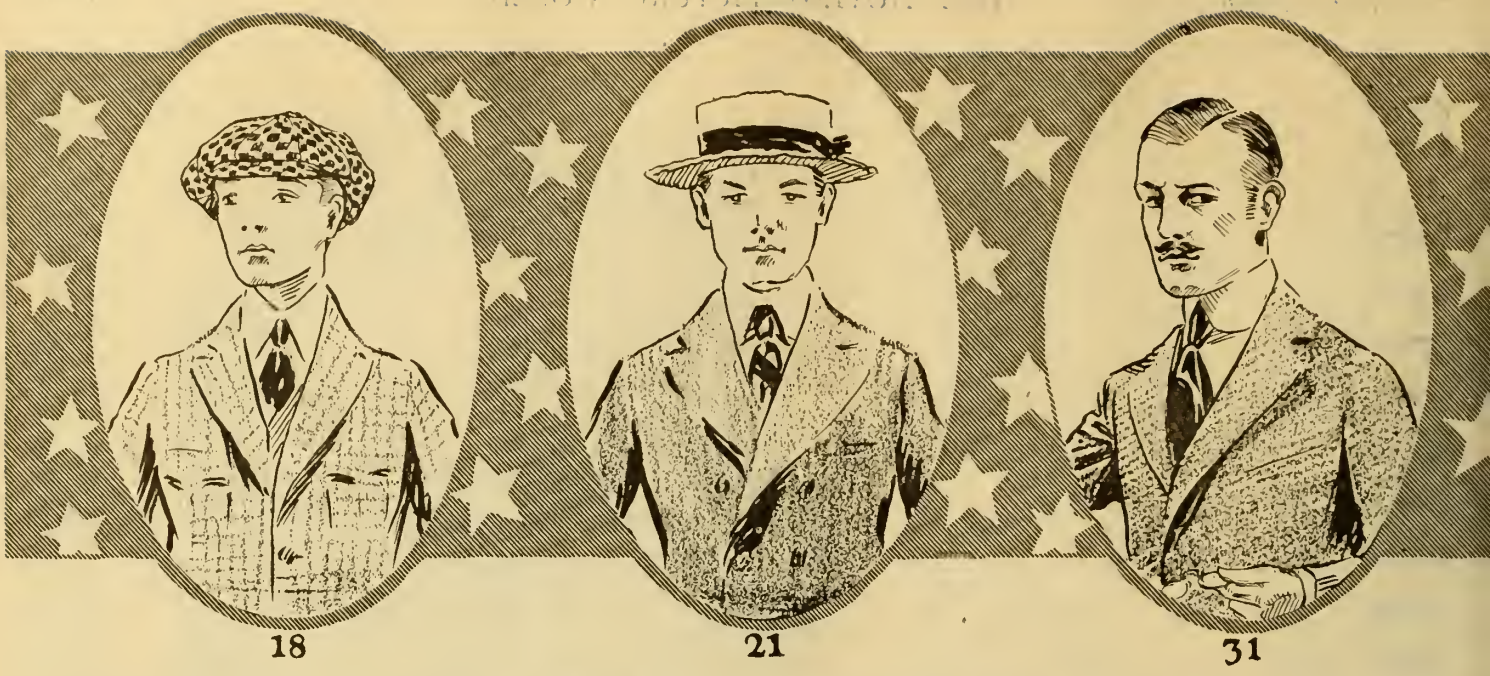
1. Portraying the birth of the Kaiser, and the birth of President Wilson.
2. Omitting the atrocities as committed by the individual Hun, but showing those atrocities sanctioned by the German Government.
3. Showing by a series of most instructive, animated flashes the whole atrocious plot of the Hohenzollerns' menace to the World's peace and security.
4. Visualizing the interlocking blood relations of the genealogical tree of the Prussian family over almost the entire world.
5. Telling a love story of the Franco-German border:—"It makes a difference whose sister it is."
6. Revealing the oath made by the King of Prussia. This fiendish oath will be depicted in all its hellishness.

? ? ?

This FIRST work will be released about September 15th, 1918.

TO BE FOLLOWED BY OTHERS

"The King of Prussia shall do all that may seem to advantage the Kingdom of Prussia among nations, notwithstanding any European conventions or any traditions of Christendom, or even any of those wider and more general conventions which govern the international conduct of the other Christian People."

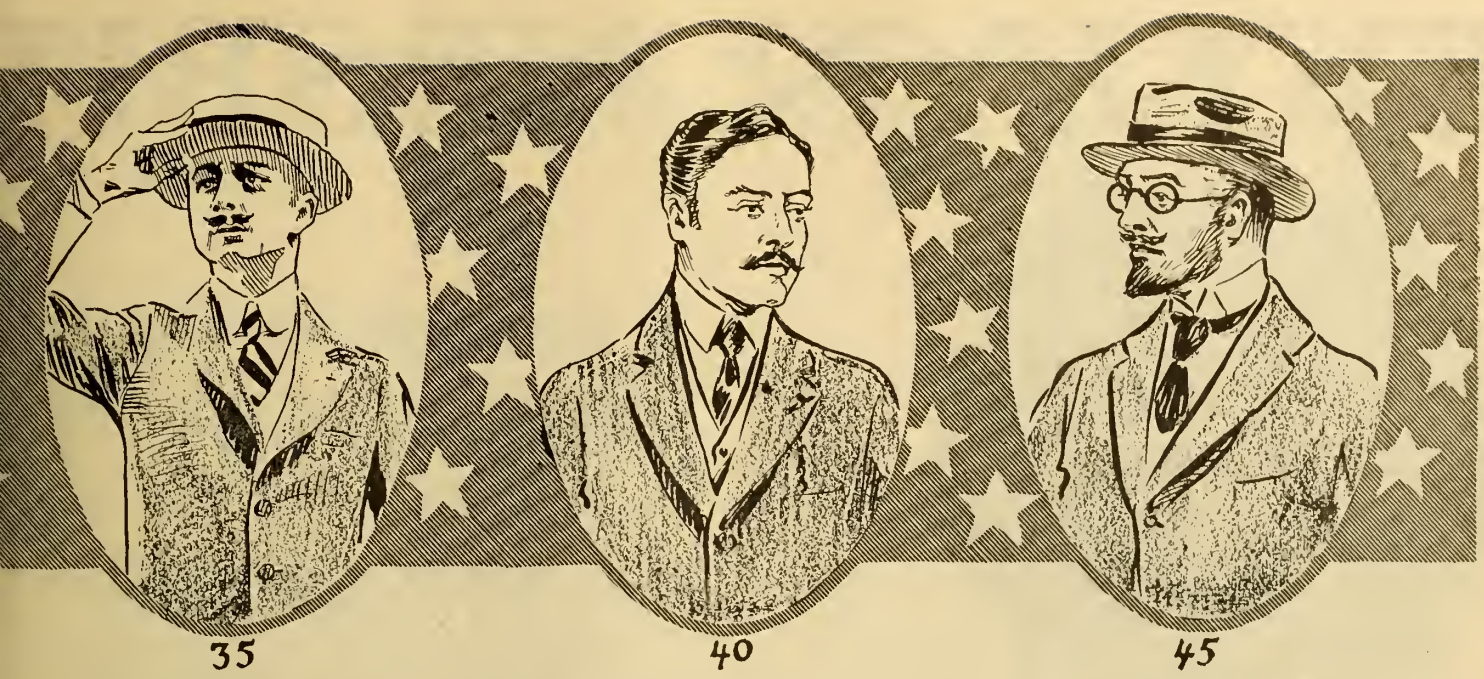


WILLIAM FOX PRESENTS THE

"18 TO-

NOW BOOKING INDEPENDENT BASIS

WIRE AT ONCE



VITAL STORY OF THE NEW DRAFT

"45"

MADE BY R·A·WALSH

FOX

FILM CORPORATION

EVELYN NESBIT

Internationally Famous
Actress Engaged for
Series of Five
**STANDARD
PICTURES**

FOX
FILM CORPORATION

NEW FOX STAR

First Release
"THE WOMAN WHO GAVE"

BOOK STANDARD PICTURES NOW AND GET THESE NESBIT PRODUCTIONS

FOX
FILM CORPORATION

FIRST STANDARD PICTURES RELEASE
SEASON OF 1918-1919
WILLIAM FOX
PRESENTS
WILLIAM FARNUM
in
Zane Grey's thrilling Western Story
RIDERS OF THE PURPLE SAGE
National Advertising Campaign
Now on through Book Stores
Profit From It
BOOK STANDARD PICTURES TODAY
FOX
FILM CORPORATION

Ready in September!

WILLIAM FOX presents

THEDA BARA

in a Theda Bara Super-Production

WHEN A WOMAN SINS

Directed by J. Gordon Edwards

Powerful heart throbbing story of redemption through love.

One way only to get it:
Book
STANDARD PICTURES
NOW!

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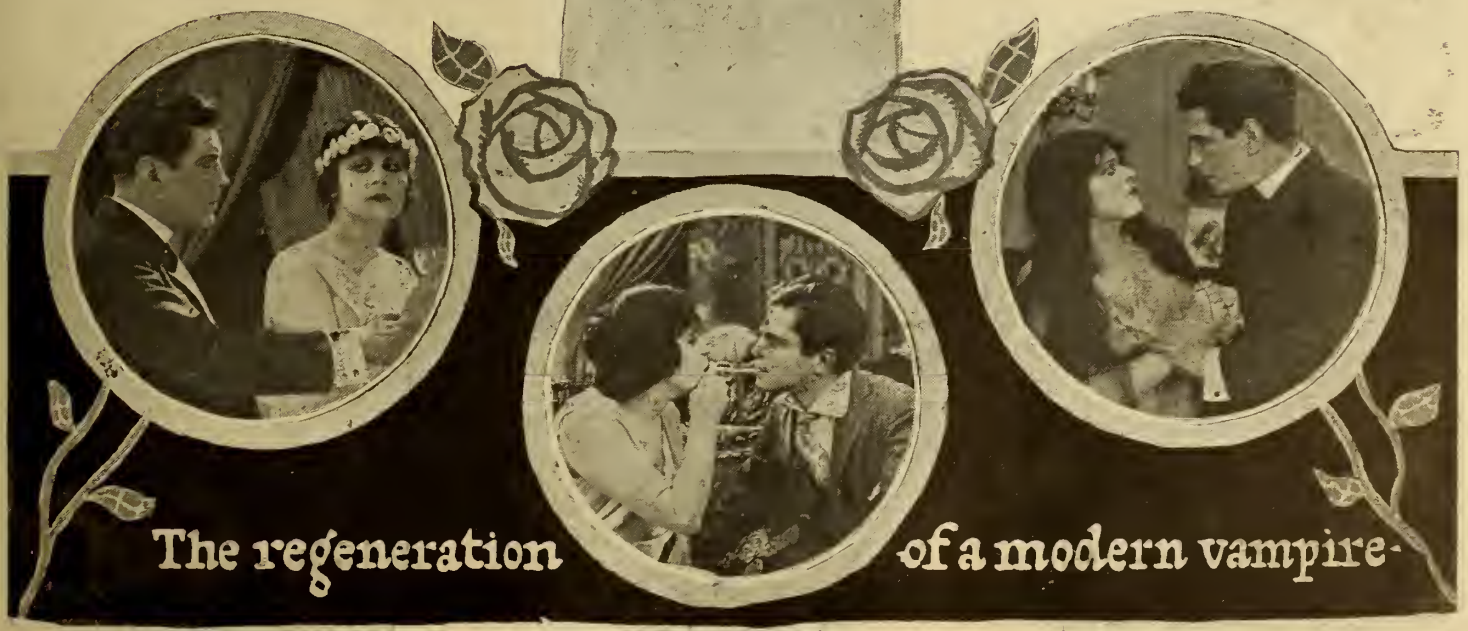
FOX
FILM CORPORATION



The regeneration of a modern vampire.

William Fox
PRESENTS
GEORGE WALSH
in
VICTORY PICTURES
FIRST RELEASE
"I'LL SAY SO"
FOX
FILM CORPORATION
VICTORY PICTURES

George Walsh-record wrecker!
The pepperiest, liveliest, most daring and most consistent performer in the picture world to day- the ace of agility- the demon of daring-the personification of personal and profitable popularity- the man who put the word "stunts" in the dictionary-
VICTORY PICTURES

September 13th

GEN. PERSHING'S BIRTHDAY

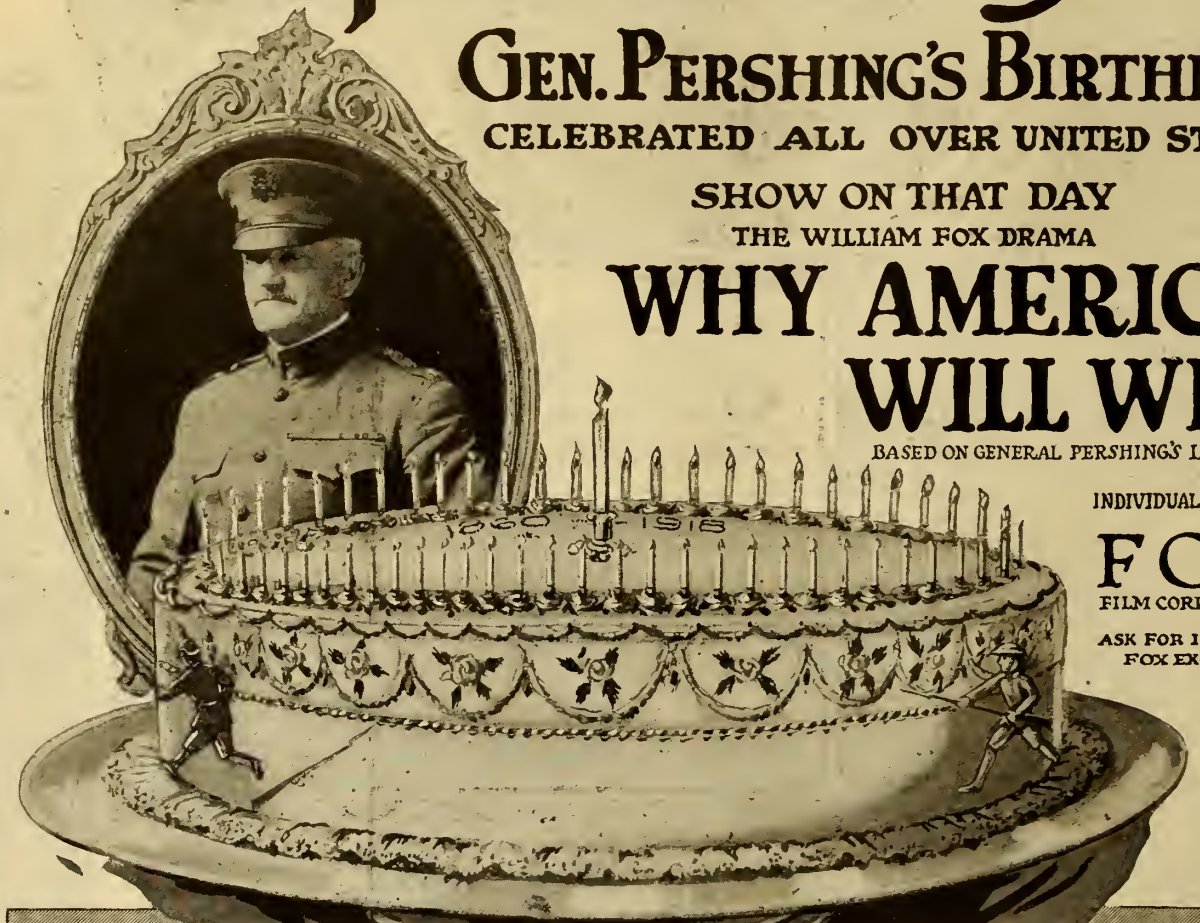
CELEBRATED ALL OVER UNITED STATES

SHOW ON THAT DAY

THE WILLIAM FOX DRAMA

WHY AMERICA WILL WIN

BASED ON GENERAL PERSHING'S LIFE —



INDIVIDUAL BOOKINGS

FOX

FILM CORPORATION

ASK FOR IT AT ANY FOX EXCHANGE

SEPTEMBER 1918 SEPTEMBER 1918

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
1				5	6	7
8				12	13	14
15			18	19	20	21
22	23	24	25	26	27	28
29	30					

General Pershing Born Sept. 13, 1860.

ABSORBING, PUZZLING DETECTIVE MYSTERY

Every character under suspicion-

EACH OF HER THREE SUITORS SUSPECTED OF HER FATHER'S MURDER

EVERY SCENE INTENSIFIES INTEREST

Book Excel Pictures!
Get this baffling thriller now!

William Fox *presents*

VIRGINIA PEARSON

in

QUEEN of HEARTS

Released in September
Contracts ready today

FOX
FILM CORPORATION

WILLIAM FOX PRESENTS
EXCEL PICTURES

ALWAYS TIMELY!

"At the Front"
"To the Rescue"
"The Kaiser's New Dentist"
"Bulling the Bolshevik"
"Our Four Days in Germany"

HAVE YOU BOOKED THEM?

ALWAYS LOADED WITH LAUGHS!

William Fox presents
Captain Bud Fisher's

MUTT and JEFF

Animated Cartoons

And remember that William Fox also releases
HENRY LEHERMAN'S
SUNSHINE COMEDIES

FOX
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918-1919

PICTURES YOU'VE WAITED FOR

THE I RUSSIAN CUR
WHY AMERICA WILL WIN
QUEEN OF THE SEA
WHY I WOULD NOT MARRY

BIG TIMELY PRODUCTIONS

These four biggest pictures on the market today are being booked as individual attractions. First-run houses and far-seeing exhibitors everywhere are grabbing up these sure-fire money makers! Get in line! Book them now!

September 1—
William Farnum in RIDERS OF THE PURPLE SAGE.

September 15—
THE CAILLAUX CASE.

September 29—
Theda Bara in WHEN A WOMAN SINS.

October 13—
Evelyn Nesbit in THE WOMAN WHO GAVE.

October 27—
William Farnum in THE RAINBOW TRAIL.

November 10—
Theda Bara in THE SHE-DEVIL.

STANDARD PICTURES

Standard Pictures always are an irresistible drawing card. They will be stronger and better than ever during the coming season for William Fox has added to his other stars Evelyn Nesbit, the best advertised woman in the world.

September 8—
Tom Mix in MR. LOGAN, U. S. A.

September 22—
Gladys Brockwell in KULTUR.

October 6—
George Walsh in ON THE JUMP.

October 20—
Tom Mix in FAME AND FORTUNE.

November 3—
Gladys Brockwell in THE STRANGE WOMAN.

November 17—
George Walsh in I'LL SAY SO.

VICTORY PICTURES

This new group of superb productions was inaugurated to meet the exhibitor demand for more pretentious pictures featuring Tom Mix, Gladys Brockwell and George Walsh. It represents the biggest step forward today in the motion picture business. See them! Book them!

September 1—
Peggy Hyland in BONNIE ANNIE LAURIE.

September 15—
Virginia Pearsen in QUEEN OF HEARTS.

September 29—
Jane and Katherine Lee in SWAT THE SPY.

October 13—
Peggy Hyland in MARRIAGES ARE MADE.

October 27—
Virginia Pearson in BUCHANAN'S WIFE.

EXCEL PICTURES

Higher, stricter standards—special attractions played by stars who have popularized themselves in definite types of screen productions—such are the new William Fox Excel Pictures! Book them early and insure a successful season! They EXCEL in fact as well as name.

Theda Bara in CLEOPATRA
William Farnum in LES MISERABLES

INDEPENDENT RELEASES

The two most successful pictures of the present day—big, powerful, majestic productions that are packing them in for theatre managers all over the land! Booked strictly on an independent basis at prices you can afford to pay!

THEDA BARA
in
THE TWO ORPHANS
THE CLEMENCEAU CASE
A FOOL THERE WAS

WILLIAM FARNUM
in
A SOLDIER'S OATH
THE BONDMAN
THE PLUNDERER

THE BIG SIX

Here are 1918-1919 versions of proved profit producers—successful productions re-titled, re-edited and revised. Booked independently on a group basis and already played by more than 8,000 live-wire, American exhibitors.

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FILM CORPORATION

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We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

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MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

UNCLE SAM IS GREATEST SHOWMAN

In Thirty-two Liberty Theatres, Dramatic, Vaudeville and Screen Entertainments Provide Amusement for Soldiers While Making of Patriotism-Inspiring Pictures Goes On Everywhere

SO gradually has the Liberty Theatre become established as a factor in the world-battle for democracy; so comprehensive has the plan of production and projection of motion pictures under Government supervision gone forward, and so successfully has the project of entertainment for embryo soldiers developed that the complicated system now in operation has become a smoothly running piece of machinery before the uninformed outsider has realized that the parts were more than ready to be assembled.

Which is to say that your Uncle Sam is to-day the greatest showman on earth—and he is extending his operations just as fast as there is need of enlargement. Not alone does he manage dramatic companies and vaudeville troupes; not alone does he show motion pictures to his "boys" in million-foot consignments—he is producing pictures and distributing them to the commercial exhibitor in constantly increasing quantities. On land and sea picture projection (the branch we are most concerned in at the moment) has become the ne plus ultra of essentials among war's most essential by-products.

Battleships that ride the seven seas—a number designated by the Hun on which he demanded freedom—have their picture shows, comprising the latest releases; in thirty-two training camps Liberty Theatres devote 25 per cent of "time" to screen entertainments, and in this particular branch of Uncle Sam's amusement activities the producing and releasing concerns of the Fifth Industry have active part—at a remuneration that barely reimburses shipment and rewinding. Let the rascals of commerce profiteer in rain-coats, khaki-cloth, aeroplane production or food essentials for the soldiers of freedom—the moving picture producer and distributor of the well-known United States of America is co-operating with Uncle Sam without hope, promise or desire for even a fraction of profit on their transactions.

The Committee on Public Information is the head of manufacture and distribution for propaganda films to be shown at home and abroad. These films have been going forth to exhibitors, first as integral parts of news weeklies, and later in the form of "productions" like "Pershing's Crusaders," "America's Answer," and still more to come. The World man who has been sent sleuthing for details of Uncle Sam's amusement activities will, in a subsequent report, take up this particular part of the work—but just now he has been deputized to cover training camp activities, via the Liberty Theatres.

Pierce Is a Regular Showman.

In one of hundreds of buildings housing Government activities in Washington is located the headquarters of the Theatre Division of the War Department Commission on Training Camp Activities. The director is R. R. Smith, but what this representative of the noble army of Smiths ever accomplished in the field of regular theatrical amusement deponent sayeth not. Suffice it that, in choosing has chief assistant, Mr. Smith developed an excellent instinct in designating Howard O. Pierce, of Detroit. Any picture magnate in the City of the Straits will tell you that Pierce is a bigger man, in the matters of showmanship and picture acumen, than Jones L. Schaeffer (whose middle name is Linick) the Chicago wonder or Rivoli-Rialto-Strand-Regent Rothapfel, of New York and Pennsylvania.

Local headquarters of the Theatre Division, W. D. C. T. C. A. (see above paragraph for full translation) is in the New York Theatre Building, Times Square. To better locate the place old-timers will remember how Oscar Hammerstein went above the theatrical timber-line, years ago, and built Olympia—to be eventually rented to Marcus Loew and other theatrical people. Here, in what was Olympia, the Theatre Division has quarters, directly supervised by the Committee on Military Entertainment, with Malcolm H. McBride, chairman and boss of all the works; Daniel Frohman, Kate Oglebay, J. Howard Reber, Franklin H. Sargent and Augustus Thomas big wheels in the machinery.

Here also are the offices of the men in charge of the dramatic, vaudeville and motion picture sections of the whole scheme, with De Hull N. Travis occupying the chair of publicity and newspaper man's information. Of Mr. Travis we would like to say much, principally extolling his courtesy and fitness for the job he holds, but we have found Jealousy the Green Eyed Monster peeping through the crack of every door we have opened in the theatrical structure and we presume the G. E. Villain is among those present in War Work.

Hyman Is Film Director.

Passing without mentioning (because among a lot of things the reporter missed was their names) the men in charge of the vaudeville and dramatic three-quarters of Liberty Theatre entertainments, we come to salute before the desk of Edward L. Hyman, film director for the T. D. W. D. C. &c., as fully listed above. Mr. Hyman, strange to relate, was placed in charge of film selection and distribution because he is owner of the finest theatre in Buffalo, yclept the Victoria and guaranteed as stated by Mr. Hyman, himself; because although young in years he is old in the exhibition game and knows every sprocket hole in the business.

To give you a clear insight—to inspire in you, more or less gentle reader, the same confidence in Mr. Hyman that Uncle Sam has, we follow here with a transcript of Managers' Bulletin No. 1, lately issued by Mr. Hyman to the Picture Division of Liberty Theatres. After you have read from A to C, give extra pause to final Paragraph D—and you'll have the "Hyman Idea" in a mental nutshell. Read on:

(A) The picture division will issue weekly a bulletin carrying idea and instructions that will prove of especial benefit to a theatre manager when he is playing picture programs.

(B) The main requisites in running a picture theatre successfully are superior projection, selection of pictures, music, soloists and advertising.

(a) Will all the managers of the larger theatres, formerly known as the Blue Circuit, kindly notify this office if they have not received their motor generator as yet? We would also like to have all the managers on the circuit formerly known as the Red take up with me any difficulties they are encountering with their projection.

(b) As to the selection of pictures this is done by the representatives who have already been notified. All pictures will be booked only after the closest co-operation with theatre managers. All pictures that are particularly desired at any particular camp should be requisitioned from this office. We do not believe there is any picture on the market that we cannot secure.

(c) When pictures are presented every effort should be exerted to secure a hand to give a concert in front of the theatre previous to starting the show, and then, if possible, the hand should play the accompaniment to the picture. Musical suggestions for the pictures can be secured, and it might be possible to have the hand play appropriate music to accompany the picture.

(d) It is also suggested that a good soloist or two in the camp be engaged to sing between the pictures. This would break up the continuous run of the pictures and would make the program more diversified. These soloists can be secured by looking through the cards at the Personal Office, where a complete record of each man's former vocation is kept. The next thing would be to have the captain at this office send instructions to the company commander where the singer is located to have him detailed to the Liberty Theatre.

(C) All managers have been notified of the very low minimum price that we are paying

for pictures, which, in most cases, is $1 per reel for one or two days. It is, therefore, our intention to advertise as extensively as possible the pictures played, as, in view of the fact that the pictures are given to us almost gratis, we can very well afford to go out and plan a big advertising campaign.

(D) We are all one big family working for the same result, which is to amuse the men. We already have a reasonable amount of assurance that pictures are going to be a wonderful success in all the Liberty Theatres.

Four Districts of Distribution.

Proving how fast good men advance in these days of needs and deeds we here record that Mr. Hyman, only a few months ago, left the Victoria Theatre in Buffalo flat on the lot to go to Camp Wheeler and manage a Liberty Theatre; hesitated there but a brief space, passed on to Camp Gordon, touched home plate, and then proceeded to Atlanta, where he was placed in charge of bookings of ten camps in that district. Now he's in New York—running the picture business for thirty-two camp theatres.

And "running" them is his job—he's responsible for every foot of film that goes to and comes from an exchange of one of the great distributing firms, or swings around the circle from the Committee of Public Information's Division of Films. This distribution has been parceled off into four districts with New York, Atlanta, Dallas and Chicago as headquarters. Just as we are careening to press with this report the subject of who shall be manager of the Chicago district is occupying Mr. Hyman's consideration. But, without violating any confidence, we can say that he will be a real showman—like Matt Whitman, in charge of Atlanta; Henry Schoenstadt, at Dallas, and Mr. Hyman, who supervises the New York district.

Perhaps it would be better right here to list the Liberty theatres and name their managers. Readers will recognize the names of a lot of experienced theatrical men among the resident potentates—very likely indicating that the Smith we spoke of early in this report is possessed of the best instincts of showmanship in more ways than one. However that may be, here follows the men who represent the biggest circuit of theatres on earth, owned by the world's greatest showman and running pictures (in a majority of instances) one week out of every four, just as the months are torn off the calendar:

Here Are Uncle Sam's Showmen.

Camp Sherman, Ohio, William F. Fait, who just left the exhibition game in Utica, N. Y., to join Uncle Sam's Circuit; Gordon, Georgia, Sam Dernbow, Jr., who quit Fox's Atlanta exchange management; Custer, Michigan, E. W. Fuller; Devens, Massachusetts, Harry Chappell; Dix, New Jersey, W. O. Wheeler; Dodge, Iowa, L. H. Thompson; Grant, Illinois, Geo. J. Breinig; Jackson, South Carolina, Frank J. Lea; Lee, Virginia, C. D. Jacobson; Lewis, Washington, E. A. Braden; Meade, Maryland, C. E. Barton; Merritt, New Jersey, J. R. Banta; Pike, Arkansas, Harry S. Lorch; Sevier, South Carolina, F. L. Brown; Taylor, Kentucky, John Prescott; Upton, Long Island, Geo. Miller.

Beauregard, Louisiana, Aubrey Stauffer; Bowie, Texas, E. A. Wolff; Buffalo, Long Island, Sol Klarberg; Cody, New Mexico. R. G. Craerin; Ft. Sill, Oklahoma, Private Geo. B. Tack; Fremont, California, Chas. Salisbury; Funston, Kansas, Corporal I. T. Oberfelder; Greene, North Carolina, J. H. Sowerby; Hancock, Georgia, G. H. Thomas; Kearney, California, Geo. L. Sargent; Logan, Texas, Marcus Cutting, H. E. Rupert, assistant; MacArthur, Texas, Herman Phillips; McClellan, Alabama, Clarence W. McKain; Wadsworth, South Carolina, R. B. Alford; Wheeler, Georgia, J. T. Hughes; West Point, Kentucky, F. T. Ray; Las Casas, P. R., Alexander Goldman; Travis, Texas, Lieutenant R. P. Whitfield.

Because, perhaps, railroad fare is so "cheap" and distances are so far to the Pacific Coast section where camps are located films are not shown out there. Entertainment beyond the Rockies is provided by dramatic, vaudeville and musical comedy companies. Camps served with films by Mr. Hyman, from New York, include: Merrit, Mead, Upton, Dix, Humphries and Devins. Mr. Whitman, from Atlanta, serves Camps Gordon, Wheeler, McClellan, Jackson, Hancock, Sevier, Greene and Wadsworth. From Dallas Mr. Schoenstadt supplies Bowie, Logan, Doniphan, Travis, Kelly Field, Cody and Pike. When Chicago is in action Camps Grant, Dodge, Custer, Funston, Taylor and Sherman will draw films from there.

Soldiers Now See "First Runs."

Regularly co-operating with Uncle Sam in showing "the boys" the best and newest films are the Paramount, Artcraft, Fox, Goldwyn, Metro, Mutual, Triangle, Universal, Select, World Films, Jewel—and others. Films are handled by the exchange nearest the training camp into which they are routed. First runs, mind you—not "any old thing"—are supplied by these organizations as only a fraction of their service to Uncle Sam.

You can tell the world that the Fifth Industry will not make a penny out of the Government—the Liberty Theatres are supplied with films at a charge that barely covers shipment and rewinding charges. The moving picture trade papers have printed oodles of matter about the things the Fifth Industry has done in proving itself essential, but actions in serving the Liberty Theatres speak louder than the words of publicity promoters—truthful, eager and well justified as they always have been and will be.

Recently one of the producing companies promulgated some statistics concerning their plan of production during the months to come. It was said that total output, measured in feet, approximated 23,178 miles of film to come from the Eastman Kodak Company within the ensuing twelvemonth. Basing an estimate of the number of soldiers who will during that same term be entertained by motion pictures in Liberty Theatres, upon the same more or less stable foundation, we find that if "the boys" who will see the product of the Fifth Industry during the coming year were stretched out feet to head they would form a solid line of Yankee determination that would stretch from San Francisco to Berlin, wind 684 times around that nest of hellishness, and trail back again to the Golden Gate.

What Entertainment Means for Soldiers.

What Liberty Theatres mean in Uncle Sam's plan of redeeming humanity from the impending peril of Hunism was set forth in a speech made by Publicity Director DeHull N. Travis before the lumbermen of Ohio in convention at Cedar point, recently:

"One need only to go to medical statistics of former wars to see the result of vicious entertainment when little or no thought was given to provide a substitute. The morals of any army depend upon happy men, clean in mind and body. A man clean in mind and body may not be contented without entertainment. The Liberty Theatre is a big spoke in the great wheel by which the men are contented—contented and happy because they are not only entertained as they have been at home, but are provided with a decent place in which they may entertain themselves. This is the aim of the Theatre Division to make the Liberty Theatre the community center in camp for all meetings requiring large seating capacity. Every thought has been given to the protection and stimulation of our country's soldiers' mental, moral and physical manhood; and in this the entertainment found in the Liberty Theatre is an important factor. Provide clean entertainment to take the place of vicious and no moral American boy will long seek the latter. Liberty Theatres do just this."

And here is a quotation Mr. Travis used during the course of his Cedar Point speech that might well be incorporated in the Plan of Procedure for every caterer to the amusement loving public:

If any little word of ours
  Can make one life the brighter;
If any little song of ours
  Can make one heart the lighter,
God help us speak the little word.
  And take our bit of singing
And drop it in some lonely vale
  And set the echoes ringing.

When the World has finished its report on Government film production, distribution and exhibition, including reference to entertainment that is being provided for soldiers and sailors in line of battle it will readily be conceived that while P. T. Barnum had the right idea of showmanship it took your Uncle Sam and a world war to carry it on to complete development. HILL.

INVITE ADVERTISERS TO CHICAGO.

At the combined luncheon and business meeting of the Associated Motion Picture Advertisers held on Thursday, August 22, the guest of honor and principal speaker was Major James Belton of the Canadian Expeditionary Forces and author of "Hunting the Hun," who aroused his auditors to a high pitch of enthusiasm. Major Belton was introduced by C. W. Barrell of the First National Exhibitors' Circuit.

Among the guests attending the luncheon were Frank J. Rembusch, Louis Frank and Sam Trigger, representing the exhibitors' Convention to be held in Chicago. They called upon the advertisers for their co-operation in carrying the convention to success.

HODKINSON ISSUES BOOKLET.

A new series of booklets are being issued to exhibitors by the W. W. Hodkinson Corporation dealing with the work already accomplished by their organization. "Turning the First Corner" is the title of the first booklet, which outlines the progress made toward the goal set out to reach. It enables the exhibitor to judge the strength and stability of the Hodkinson organization by its accomplishments rather than its aims alone.

WAR STAMPS FOR PATRIOTIC DEVICES

The Moving Picture World Will Offer a Weekly Prize for the Best Idea Presented Each Week to Heighten Patriotism and Further Patriotic Purposes—Read the Rules and Get Busy

REALIZING what enormous good is being done by the motion picture theatres throughout the country, and desiring still further to augment this excellent work the Moving Picture World announces a novel contest with a decidedly practical angle.

Some of the best ideas for the furtherance of patriotism have come from managers in the smaller towns. Some excellent ideas have not been recorded and passed along to others for the simple reason that the manager using the scheme has not thought it worth while to send the idea along. To offer some incentive to these managers this paper will award each calendar week a prize of a War Savings Stamp of the face value of $5 to the manager who submits the best scheme during that period.

We want to have on record all of the schemes used by managers in their own houses, that the ideas may be passed along for the benefit of others less imaginative. The contest has been so planned that all managers stand an equal chance. for the award will not go to the most expensive idea, but to the one which in the estimation of the judges shall be the most effective in promoting patriotic purpose.

What We Want.

The scope of the scheme is rather broad because we do not wish to limit the idea to any one particular angle. It may be that a lantern slide or some kink in handling one of the releases of the Committee on Public Information may be more effective in results than an elaborate stage presentation or lobby display. It may be some phrase in an advertisement or a Liberty Bond club. The contest will be complete each week, ending with the ideas received in this office by Saturday and will start anew with each Monday morning's mail during the continuance of the contest.

Photographs or sketches are desired where these are necessary in order clearly to explain the idea, and these photographs or sketches will be returned if the request is made at the time of submission. If the material offered is an advertisement the entire newspaper should be sent where practicable. If other advertising, a copy of the matter should be sent, preferably in type display. In any case a clear description of the idea should be sent and the results stated.

The Deciding Factors.

The three points considered by the judges in making their award will be simplicity, directness of appeal and breadth of appeal.

The simple scheme will be judged the most effective because it can be followed by the greatest number of managers. We shall be glad to give space to ideas of any magnitude, but broadly speaking the simple scheme will be regarded as the more practicable.

A scheme should be direct in its appeal. It should have some definite point for its objective and reach that point by the simplest and most direct route. A display of the American flag will promote patriotic thought in a general way, but an appeal to buy bonds, to purchase war stamps, or to contribute to the various war activities will be more productive in result because it offers a definite aim and outlet for that patriotism. The man who fills a book with thrift stamps is a more definite patriot than he who merely gives three cheers for the Stars and Stripes. The winning scheme will generally be found to have a definite object and to be aimed at that object alone.

By breadth of appeal is meant the spreading of the appeal. If you form a club for the purchase of stamps by school children, you have not made as broad an appeal as though you offered some scheme whereby the entire population can be interested in the collections of stamps. You have limited the appeal to a certain class of the population. We want these ideas, too, and if one of these is better than any other scheme received for that week, it will win the prize, so send them in anyhow.

Get Them All In.

Send in any scheme you may employ. It may not seem to you to be particularly good, but send it in anyhow. It may not seem particularly good to you, yet it may be better than it seems. Put it up to the unbiased judges. At least you will help others. We want to get all possible ideas, and the best of these we shall reproduce. If there are two ideas equally good submitted in any one week, the prize will be sent to both. It will not be divided.

Do not argue that your house is too small to make stunts worth while or that you are not clever enough to think up a scheme. Some of the best ideas come from the small towns and so-called little fellows.

We want to make as complete a catalogue as possible of the activities of managers throughout the country. We want to show the trade and the Government how much is being done by the managers of motion picture theatres. We want to demonstrate the vastness of this work and prove what a power for good the once despised "store show" has become. Do not think that there will be enough without your contribution. We want them all. Where space does not permit the printing of all schemes in full they will at least be mentioned in brief with full credit.

This is not a contest, but rather a series of contests, for all the material received at this office between Monday morning and the last mail of Saturday will be considered the submissions for that week and judged as such, the material the following week again forming the basis for a new contest.

The entries will be judged each Saturday and the prize will be forwarded at once, but the schemes will not be published in the following issue but the week later, since cuts cannot be made in time to get the matter into the forms for the succeeding issue. In other words the schemes contributed the first week will not appear in the issue of September 18, dated September 28, but will appear in the issue dated October 5 and published September 25.

The judges will be James L. Hoff, Walter K. Hill and Epes W. Sargent, of the editorial staff, all of whom are practical theatrical men of long experience.

Address all submissions to the War Stamp Contest, Moving Picture World, 516 Fifth avenue, New York City.

WHAT HAVE YOU DONE?

TO encourage the dissemination of information on what the managers of motion picture theatres throughout the country are doing to assist the Government the Moving Picture World, commencing with the week of Sept. 8-14, will award a prize of a Five-Dollar War Stamp weekly to the house manager contributing the most valuable suggestion, during each calendar week, which he has already put into practice in his own house. This may be any scheme designed to increase patriotism, help the sale of Liberty Bonds, War Savings Stamps or to aid in any other patriotic movement. It may be the text for a lantern slide, some lobby feature, a house production, a line from an advertisement, a unique treatment of war films, or anything else that will heighten patriotism. Effectiveness will be the sole test and cost will not be considered in awarding the prize each week, permitting the small house manager to stand precisely the same chance that is enjoyed by houses of larger income. Where possible, photographs, sketches or advertisements should accompany the description, to be returned if desired.

In judging these contests three points will be taken into consideration. These are:

Simplicity.
Directness of appeal.
Breadth of appeal.

The most effective scheme will be simple, that it easily may be handled by exhibitors and readily grasped by readers. It must have a direct and forceful grip upon the imagination, and it should appeal to as many persons as possible, rather than to men only or to children only. A bond selling scheme for school children only, for example, will not be regarded as effective as a scheme that will appeal to their elders as well, though, of course, we shall be glad to give space to any good scheme.

INDUSTRY IS DECLARED ESSENTIAL

Chairman Baruch of the Priorities Committee of the War Industries Board So Decrees Following Long Conference with Committee of National Association

THE Priorities Committee of the War Industries Board has declared the motion picture industry essential in all its branches. This action on the part of the board was announced by Chairman M. Baruch in Washington, Friday, August 23.

The declaration of the motion picture industry as essential came about as a result of a conference between the priorities committee of the board, headed by Judge Edwin B. Parker, and a committee from the National Association of the Motion Picture Industry, headed by President William A. Brady, and consisting of the following officials and members of the association: W. C. Smith, of the Nicholas Power Company; E. M. Porter, of the Precision Machine Company; D. H. Haight, of the Eastman Kodak Company; A. J. Mitchell, of the National Carbon Company; Albert Lowe, of Paragon Films, Inc., and Frederick H. Elliott, executive secretary of the association.

The War Industries Board was represented at the conference by Judge Edwin B. Parker, chairman of the priorities commission of the board; Herbert Bayard Swope, associate chairman of the board; H. G. Phillips, secretary of the board, and several heads of the various conservation divisions of the board.

In the ruling declaring the industry essential the following limitations were placed upon it.

Must Eliminate All Waste.

1. Each member of the industry will pledge himself to discontinue all non-essential production and eliminate all wasteful methods. Old film must be scraped and reclaimed and returned to the manufacturer for use in the manufacture of new films. Only wholesome pictures are to be produced. To save chemicals used in the production of explosives only one negative of a single picture will be made unless the picture is for export, when two will be permitted.

2. Permits for the erection of new theatre buildings and equipment for new theatres will be denied during the war. Where localities are overtheatred no new theatre will be permitted to replace those retiring from business.

3. Manufacturers will encourage the repair of existing machines (projection machines) rather than the purchase of new. Manufacture of new iron and tin containers for film will be discontinued and substitutes used to conserve the metals.

When these regulations and others to be announced later are complied with the members of the industry will be granted the priorities necessary to enable them to operate.

In presenting the reasons as to why the industry should be declared essential, President Brady made an exceedingly strong and convincing speech. He reviewed the war service work of the industry from the time he was requested to organize it on a war basis by President Wilson down to the present, calling attention to the twenty-eight-page brief that previously had been filed with Provost Marshal General Crowder setting forth in detail the accomplishments of the motion picture and the National Association as a direct aid of the Government and its associated activities such as the Red Cross in the winning of the war.

Pictures' Value Undisputed.

Judge Parker in replying to Mr. Brady's speech, said that the war work of the motion picture industry did not need to be gone into, as every prominent official in Washington was familiar with that work and the great good that it had accomplished. He stated that there was no question of the value of the motion picture and the screens of America to the Government.

The association committee also called the attention of Judge Parker to the work it had accomplished over nine months ago in eliminating the tin film cans from film shipments when such shipments were made in sheet iron carrying cases and the manner in which it had succeeded in bringing about the necessary changes in the railroad and express regulations that would make this elimination possible.

This information was a distinct surprise to Judge Parker, and he expressed his extreme gratification, stating that one of the most important methods of conservation that he had in mind was the elimination of the tin film cans. He expressed himself as being more than pleased to find that tin film cans were no longer required, and stated that the motion picture industry was the only industry so far examined by the board in which they had found that their requirements and demands had been anticipated and voluntarily put into effect.

Judge Parker then pointed out the absolute necessity for the rigid conservation of metals of all kinds, but more especially iron, steel, and tin. Several plans were discussed for the conservation of these metals in the industry, and it was pointed out that the greatest use was in the manufacture of projection machines and parts.

To Conserve Machinery.

The priorities committee inquired into the feasibility of inaugurating a campaign of education among the users of the machines, setting forth the necessity for care against accident and breakage and urging that old machines be repaired rather than new ones purchased. The association committee assured them that this would be done.

During the course of the conference the history of the manufacture and life of the motion picture was gone into in detail from the time the raw film was manufactured until the finished picture was shown in the theatre and the old and wornout prints scraped for the recovery of the base celluloid and the emulsion.

Plans were then made for the conservation of film in every shape and manner. In the past it has been the custom of some directors to shoot thirty and forty thousand feet of negative in order to obtain a five-reel picture. Directors have also used from one to five cameras in shooting the same scene. Under the rulings of the Board this will no longer be permitted.

The necessity for the conservation of films is the fact that the same chemicals are used in the manufacture of the base celluloid as are required in many forms of explosives, and these chemicals naturally must be greatly conserved. Plans were also entered into whereby all waste film must be returned to the manufacturer for use in making new film, and all old pictures when they have outworn their usefulness must be scraped and returned.

Laemmle Orders Waste Stopped.

The Government ruling just issued declaring motion pictures an essential industry, but requesting that all branches of that business be swept clean of inefficient, wasteful methods, has received instant response from the Universal.

President Carl Laemmle dispatched special orders to heads of the West Coast studios commanding a wholesale cut in the consumption of negative. He also issued general orders putting the company, in effect, on the operating basis of a railroad.

Mr. Laemmle's decree concerning footage waste puts the directors and players under the necessity of making every foot of film count. An absolute limit will be fixed for the amount of negative to be taken for each scene. This limit allowance will be written into the working scenario before it goes into the director's hands. Universal executives are confident that through this measure the old studio practice—true of all companies in the past—of "shooting" excessive footage of film for a production will be chloroformed at Universal City.

The general orders from Mr. Laemmle came in the form of a letter addressed to all Universal employees from the chief executives down to the youngest office boys. He instructs these workers to consider themselves in the light of train dispatchers and signal operators.

"It is a matter of extreme necessity for this business to get a high speed schedule to adopt the principles of a railroad," concluded Mr. Laemmle.

Brandt Expresses Appreciation.

"As one of the Fuel Committee appointed by President Brady of the National Association of the Motion Picture Industry, together with Marcus Loew, chairman; Samuel Rothapfel, Harold Edel, B. S. Moss, Sydney Cohen and Pat Powers, I had an opportunity of witnessing the placing before the proper authorities in Washington last week of the appeal of the motion picture industry that it be classed as an essential," said William Brandt, of Brooklyn, Monday evening at the New Albany Theatre.

"I believe I voice the sentiments of everybody concerned that entire credit for the successful issue should go to Mr. Brady for his able generalship. The industry is fortunate indeed in possessing a man of his natural capacity and wonderful will to do those things most necessary to be done in any grave emergency. I just had to say this."

ONE MORE WEEK IN CRUSADER BATTLE

Some of You Exchangemen Will Have to Hustle to Beat the Ninety-nine Bookings Made by Pearson, of Minneapolis, in a Single Week—Make It a Real Grandstand Finish

ONLY a single week remains of the contest for the splendid trophy offered by the Moving Picture World for the most intensive bookings for "Pershing's Crusaders." As a matter of fact the contest will be over by the time this paper reaches the hands of the Western readers. No data is available this week on which to base conclusions, but the one big outstanding fact is that Pearson, of Minneapolis, made ninety-nine bookings last week.

You'll remember that Pearson indicated that he might be interested in the decoration of his office, and it looks as though he were trying for a nice bronze eagle, with a three-foot spread of wings, and was prepared to purchase it with the only legal tender—bookings. But there are some other dark horses who are hitting their stride, and it is not going to be a runaway for any entry. Nothing, for example, has been heard from Sol Lesser, and Lesser announced he had the nail and the picture cord and the enthusiasm.

While the contest will be ended by the time the next issue comes from the press it is possible that there will be no announcement until the week following. All of the contracts must be checked up, and the state committees, where that form of distribution has been followed, are yet to be heard from. Announcement will be made at the earliest possible moment, but there may be some slight delay.

Made for Interest.

One thing is certain, however—the offering of the trophy made for interest and added hustle, and that is just why the trophy was offered. There was no real need of it, perhaps, for all of the salesmen were on tiptoe to make as good a showing as possible, but the offer of some permanent trophy gave a tangible angle to the scrap for first place, and has undoubtedly helped the bookings. That Tom North liked the idea is evident from the fact that he started a trophy contest of his own. North knows a good thing when he sees it.

It has started the first of these Government issues off to good patronage, and we think that the bookings will keep on until practically every house has shown the subject. It is not like a dramatic feature that has its slight vogue and vanishes to reappear in cheapened form as a second run. To those who have not seen it this first issue is just as new and just as vital as ever in spite of the fact that a second subject has been announced, and every good citizen will demand to see all of these films and not merely one here and there. The pictures have been assembled with a care that makes for real entertainment, as well as instruction. If you can get a patron into your house and make him laugh or make him cry or make him applaud he goes away content. With these Government issues you can do all three. He will laugh at the flashes of humor put in to relieve the tension, his eyes will grow moist at skillful appeals to sentiment, and if he is even 75 per cent. American he'll raise the roof with has applause. It has been done in New York, and it has been done in the bush shacks and in all grades of houses in between.

Play Up the Production.

But the way to make a clean-up is not to hide the fact that you are running the film, but to get up on the housetops and make all the noise you can. Turn out the Boy Scouts and the local band. Get the mayor or some other dignitary to make a speech at the opening performance. Get the Masons and the Odd Fellows and the Red Cross and other organizations to attend in a body. They will if they know that it is for the Government and not for your own advertisement—even if you could ask no better advertisement. Get out special paper, go over into nearby towns, circularize auto-owning farmers, ask the ministers to announce the film from their pulpits.

That's where you get your real return on a film like "Pershing's Crusaders." You get identified with the public movement, your house for the time being ceases to be merely a motion picture theatre, it becomes a forum, and long after the film has been exhibited the suggestion of importance remains.

It was because this paper realized the good that this film would do the Government, the exhibitor, the public and the propagandist alike that a drive was started for intensive bookings, and as the contest draws to a close we compare what has been done with what had been done and feel content that we have aided the business by urging bookings.

More films are coming, not one more nor two more nor yet the six provided for in the beautiful Victory Screen Pledge. They will be issued as often as the Government has a message to the people, for in no other way can facts be so adequately presented.

Get All the Good You Can.

Hundreds of exhibitors have made substantial profits from "Pershing's Crusaders." Everyone who has handled the film properly has made money, but no film is self-advertising. You must at least announce it, and the more attractively you announce it the more it will draw. It takes advertising to get the crowd, and it takes the right sort of advertising, but if you know the right approach you can clean up with this picture in Berlin. It's all in the way it is done.

In a week or two the winner of the trophy will be announced, but even if you are too late to help your locality win the trophy get busy and book the picture. You can still clean up with it, even though it will not help the exchange manager in your territory. It is a test of patriotism—your patriotism—the patriotism of your community.

The contest is about ended, but the film, like the men it pictures, should go on and on—ever forward, and carry with it those that come after. Unless you have a victory screen pledge in your lobby you stamp yourself wanting. Start it now with the "Crusaders" that your record may be clean and complete.

Story of Martyred Nurse, Edith Cavell, Being Filmed by Plunkett and Carroll

JOSEPH L. PLUNKETT and Frank Carroll announce that after many months of preparatory work the story of Edith Cavell, the brave nurse for whom England has erected a monument in recognition of her martyrdom, is being filmed under their management, and will be released about September 16 under the title, "The Woman the Germans Shot."

The direction of the picture is by John G. Adolfi, whose work as a director of feature pictures is well known to the motion picture public, and the producers, together with Director Adolfi, have gathered a cast of players who are said to be particularly well suited to the characters in the story.

The producers in their announcement state: "Eminent critics contend that if there is any one incident to which the autocracy of the Central Powers can attribute more than another of its ultimate defeat it is destined to be the summary execution of Nurse Cavell. When she went to her death, we are told, she was satisfied that she had done only her Christian duty and was ready to pay the supreme sacrifice. It is the weightiest message the women of America have yet received, because they get with it the general message of bleeding poor Belgium.

"While dealing with a murder, it is free from all negative tendency, no downward trend. There is a manly fight and struggle, and plenty of genuine power in the story."

The story was written by Anthony Paul Kelly.

SCOTT A PATHE MANAGER.

Paul Brunet, vice president and general manager of Pathe Exchange, Inc., announces the appointment of Ward E. Scott as manager of the Denver branch office. Mr. Scott takes the place of C. E. Epperson, who has been acquired by Uncle Sam as a "first class fighting man."

Mr. Scott was in the wholesale stationery business for twelve years before getting into the film business. For five years he was with Mutual, the last three of which were spent as Denver manager.

LARGE JOURNEYS TO LITTLE PLACES

What Was Revealed in a Trip of Seven Hundred Miles Through New York's Catskill Range—How Managers in Smaller Towns Fortify Income from Motion Pictures

By SAM SPEDON

ONE would naturally suppose that a drive of seven hundred miles during the week of August 5 through the Catskill mountains of New York would furnish some relief from the terrible hot spell which prevailed at that time, but it didn't. The higher up we got the hotter it seemed to get. Even at an altitude of 2,000 feet we slept with nothing on or over us. While we were on business bent we were not averse to all the comfort and pleasure that might come our way. The seven hundred miles took us through Westchester, Ulster, Orange, Sullivan, Delaware, Otsego, Schoharie, Albany, Green and Dutchess counties. If you follow us, you will get an idea of the character of places visited and the conditions under which the smaller exhibitor does business.

Talking pictures, particularly the exhibition of them, from the metropolitan's viewpoint in the comfortable confines of our home offices and luxurious lobbies and restaurants of our swell hotels seems like fighting the battles of the Somme and the Marne from the same vantages. To get a real idea and appreciation we have got to visit the front and the trenches.

Conklin Runs Four Days.

Our first stop was Suffern, a town of 3,000 inhabitants. Manager Conklin, of the Playhouse, 350 capacity, was not in evidence, but we had a chance of looking over his house, which is stucco, with an attractive front and rather small and unattractive lobby. He runs four days a week. There are some small manufacturing interests here and considerable provision and milk traffic. Suffern draws more or less patronage from the adjacent towns of Sloatsburg and Ramapo.

Goshen, population 3,500, was our next objective. Here we found the town crowded with an influx of visitors to the three days annual trotting races, which are prevalent at this season of the year in the larger of the smaller towns. Frank Hock, manager of the motion picture theatre "Central Hall," 300 seats, was not at his plumbing establishment, so we joined the throng and went to the races, where we found Mr. Hock in charge of the ice cream, soft drinks and "hot dog" concessions, which was convincing evidence that he is one of the hustlers and up-to-date business men of this section. The Central Hall runs every night from 7.15 to 10.30, and is well patronized, as it should be, judging from the quality of pictures shown.

At Chester, 1,200 inhabitants, Mr. Bacon, who manages the motion picture shows, given twice a week, under the auspices of the Knights of Pythias, was knocked out by the heat and we did not find him at the feed and lumber store, where he is employed.

Monticello Has Regular Manager.

Passing through Wurtzboro and several other small towns, we came to Monticello, 2,600 population, where Maurice Daniels, the manager of the Monticello Lyceum, extended the glad hand and made us feel as if we were born and brought up there. Monticello has a summer population of 3,000 and the Lyceum runs every night during this season. In the winter it runs four nights a week. Daniels is one of the best managers we have ever met and one of the most versatile. He is up to the minute on his advertising and handles the ivories of the well seasoned grand piano with the deftness of a Paderewski. His house seats 600, and besides being a well equipped theatre, with surrounding balconies, it is used in the winter as a basketball court and for general festivities. In the basement there are bowling alleys, which, we were informed, do not interfere with the proceedings above stairs. The approach to the Lyceum is very impressive. It is surrounded by a cobblestone wall with high turretlike posts at intervals, giving a baronial effect which makes one approach it with veneration.

On our way we passed through the small town of Hampton. Our attention was called by some motion picture posters to a hall of many hard winters. We inquired for the manager and learned he was E. C. Miller, at the general store. We asked him if he was running moving pictures at the hall and he replied, "Nothing doing." In answer to our inquiry about population he said: "Two hundred and eighty, and most of them gone. The rest are waiting to go."

We stayed over night at Liberty and witnessed the performance at the New Lyric, seating 300. This was on the night of August 6, one of the hottest of the summer and one hundred persons in their shirtwaists endured the heat to see the pictures. Feitner is the manager of the New Lyric and is also proprietor of a drugstore. Liberty has a population of 2,500, more or less augmented by Summer boarders and invalids who frequent this locality. The New Lyric is open daily all year.

Supervises Town's Amusements.

From Liberty we journeyed to Roscoe, 700 permanent inhabitants, where we met Jerry Ryan, who presides over the Criterion Theatre, seating 300. This theatre is open four nights a week. Mr. Ryan is a wideawake businesslike chap who makes the most of his opportunities; provides an excellent screen entertainment and has in connection therewith an ice cream and soda water parlor as well as pool tables, thereby concentrating the pleasures of the town under proper personal supervision. He is also the local newsdealer by whom all the New York newspapers are distributed.

A drive of twenty-five miles from Roscoe brought us to Delhi, 1,750 population, and we spent a very pleasant hour with R. C. Telford, manager of the Delhi Opera House, which is open three days a week and seats 480. Mr. Telford is the proprietor of the local garage and auto supplies store, besides being interested in the local hotel.

It was our intention to stop at Hancock on our way to Walton, but the drive was a long and rough one across the mountains, so we pressed on in an effort to reach Walton by dinner time. By the way, Hancock is a town of about four hundred, and motion pictures are run incidentally in the Odd Fellows Hall, by the town shoemaker, who is a sort of local picture impressario.

Walton is one of the most progressive little places we have visited. It has a population of about 3,500 and there seemed to be a local pride in everything about the town. H. J. Northrop, who runs the Majestic Theatre, knows how to do it and shows it in every detail of his house, both inside and out. The front is of stucco with green trimmings. Above the entrance there is what appeared to be a sort of open promenade or porch. In the openings were window boxes of flower plants that give the whole a beautiful and attractive appearance. Inside the whole color scheme was most chaste and restful. The Majestic runs afternoon and evenings and seats about 600, including a small gallery.

Oneonta Has Two Large Houses.

At Oneonta, we spent the night and called on Addison, the manager of the Oneonta Theatre, and afterward met J. M. Schine of the Strand. Oneonta is classed as a small city—about 12,000 inhabitants, with many industries and a productive surrounding country. Both the Oneonta Theatre and the Strand are large theatres with orchestras and uniformed attendants. There is considerable competition between the two in managership. Addison of the Oneonta is a live wire and very prolific in advertising stunts. Both he and Mrs. Addison were formerly on the stage with the Champlin comedy company. He has been at the Oneonta about two months, and during that time has made a record as a hustler and an ingenious advertiser. While at Oneonta we met D. J. Dolan of the Kleine Distributing Company, O. A. Moses of the Select and H. N. Deverse of the Doolee Film Company, Inc. It seemed quite like being in little old New York to meet this bunch of old friends in an ice cream parlor in Oneonta.

Our next stop was at Cooperstown, at the foot of Otsego Lake, 3,000 population. Here we met Bill Smalley, who runs daily showings in the village in a hall seating 600. The lower floor is occupied by the fire department, a consolation to anyone who is in the least way timid. The hall is equipped as are most town halls and opera houses, inexpensively, with a screen arranged on the stage and a booth in the gallery. Mr. Smalley runs two day showings in three other nearby towns, and with them all is a very busy manager; from our conversation with him a well posted and keen student of the industry.

Richfield, at the head of Otsego Lake, is primarily a summer resort, noted for its surplus springs. It is a very pretty and prosperous town of a normal population of 2,000, accelerated in the summer season. Ray Shouls runs the Shouls Theatre daily in the summer and two

or three days a week in the winter. We gave the house the once over and found it comfortably equipped and quite modern in general appearance and seating about 450.

Winne Wins as Exhibitor-Editor.

The next jump we made was to Cherry Valley, 800 inhabitants, where we had a most delightful visit with F. Levere Winne, the manager of the Star Theatre, situated on the second floor of Odd Fellows' Hall building, which also is occupied by the public library and the local hose company. Mr. Winne is editor and proprietor of the Gazette of Otsego County. As an evidence of his up-to-dateness we observed that his printing establishment was furnished with a fully equipped linotype machine. He runs the Star Theatre three days a week and has a discriminating audience that keeps him on the alert for everything of the best. His patronage comes not only from the town, but includes several nearby villages and the surrounding country. Mr. Winne believes in advertising, which he does extensively, supplemented by a liberal use of printer's ink in the Gazette, which covers the whole territory.

Sharon Springs, in Schoharie County, is a popular summer resort, noted for its sulphur springs, dating back to the early seventies, when it was the mecca of the Four Hundred and more of New York City and State. It has a permanent population of 700, which increases to three or four thousand during the warm months. Three-fourths of the summer population are Jews, mostly orthodox, and a majority of the hotels are exclusively "kosher."

Eigen Builds Up Academy.

Otto E. Eigen directs the Sharon Academy, seating 600. Before Eigen took hold of it this season it was very much run down. Since his occupancy he has greatly improved it, put in a first class Simplex machine with electric motor and all the latest improvements. We found Albert Neiter officiating as operator. Mr. Neiter was employed at the New York Strand and knows all about projection. The Academy has an attractive lobby and the front is made brilliant by a large electric sign. Mr. Eigen opens daily in the summer and periodically in the winter. In addition to his managerial work Mr. Eigen runs the garage and a popular restaurant and refreshment parlor.

On our way east we reached Cobbleskill about 11 p.m. and left at 8 the next morning, therefore were unable to call on Gordon & Northrop, who manage the local theatre and give three showings a week.

We ran over to Altamont, 850 population, to see Manager Chas. Valkinburg, who runs pictures occasionally and the local plumbing establishment regularly.

From Albany we went south and homeward, passing through Ravena, 1,500 population. We stopped to see Clarence Lawson, who is employed in the general merchandise business and gives an occasional showing of pictures in the town hall, which is very unattractive. The population is largely composed of those working in the cement mills and quarries in that section.

Throughout our travels we were impressed with the great yield of crops and the general prosperity of the people, all of whom were uncomplainingly paying a pro rata share of taxes to help win the war and meeting conditions with a right good will and grace.

In the northern and central parts of New York our attention was frequently called to the Community and Redpath Chautauquas which have been held in most of the larger towns and sections. These Chautauquas are held five days in succession and draws big attendance. They are transported the same as a circus, the whole paraphernalia, tents, seats, platform, performers and all being carried by special train and sidetracking at each point routed. Naturally these Chautauquas have an appreciable affect on the theatres in the territory.

Stanley and Its Opponents Compromise; Further Testimony Declared Unnecessary

WITH the submitting of a tentative statement of facts in the case of a few independent moving picture exhibitors against the Stanley Booking Corporation, the hearings in the subject in dispute came to an abrupt ending August 22 before Special Examiner W. T. Roberts in the Federal Building, Philadelphia. Attorneys R. R. Kane and George McCorkle, Washington, who appeared for the Federal Commission, and Morris Wolf, representing the Stanley Booking Corporation, informed the examiner when the hearings were resumed that an agreement satisfactory to both sides to the controversy had been reached, and therefore it was unnecessary to continue the taking of testimony.

Jules E. Mastbaum, president of the Stanley Booking Corporation, made the following statement concerning the case:

"The evidence heard as far as the suit proceeded disclosed the facts that the complainants all had reference to conditions which have not existed for a long time and had no bearing upon the present method of business as conducted by the Stanley Booking Corporation. For this reason the case was of no practical importance and, rather than continue what would have been a most protracted hearing, a statement of facts was agreed upon between the commission and this corporation on the basis of which we anticipate the commission will make an order directing this corporation not to discriminate unduly against the few picture houses in this vicinity which are not its clients.

"Such an order will be entirely satisfactory to us, for we have not, as evidenced by the recent conduct of our business, been interested in anything except the prosperity of our clients, who comprise all the most popular and important photoplay resorts in Philadelphia and the surrounding territory. This fact was firmly established by the evidence and it was also evident that the Stanley Booking Corporation has not done more than what its objects are—viz.: to enable those exhibitors affiliated with it to secure first run of the best photoplays and other film features, and in general to aid them in every way to place their resorts before the public in such a manner that they would gain the confidence and esteem of motion picture lovers, and also to help them in every legitimate manner to maintain that."

Essanay Issues Series of Domestic Science Films

ESSANAY will issue a series of domestic science pictures in the interest of food conservation for the United States Government beginning August 16. One each week will be issued thereafter, to be attached to the Broncho Billy films, released through the General Film company.

The pictures, six of which have already been completed, are being directed by Miss Eleanor Lee Wright, a noted domestic science expert. They are given free to exhibitors booking the Broncho Billy films, together with posters to advertise them. They run upward of two hundred feet in length.

Each picture shows the making of some table dainty, and the subtitles give the ingredients used and the exact quantity, so that any one seeing the pictures can make the same dainty.

These films are put out for the purpose of educating the public in making tasty dainties for the table in an economical way, so as to save on the materials which the government especially wishes to conserve.

The first six pictures include the making of a sugarless marmalade, raspberry tarts, pineapple sponge, the conservation loaf, nut cheese loaf and shows the advantages of buying the whole ham.

It is believed every woman will be interested in these pictures, not only with the view of saving on foodstuffs for the government, but to learn how to make new and tasteful dishes at a small cost.

GERAGHTY AT WESTERN METRO.

Tom J. Geraghty, author of many motion picture successes, including a number of the earlier Drew comedies, has joined the scenario staff at Metro's West Coast studios in Hollywood. Geraghty already has turned in his first completed manuscript tentatively titled "Thirty Days," intended as a starring vehicle for May Allison. The continuity was done from an original story written by Luther A. Reed, who has since entered an officers' training school.

Geraghty, who embarked on a writing career as a New York reporter, gained his first experience in motion pictures at Metro's Eastern studios in the metropolis, where he did publicity and subsequently wrote comedies for Mr. and Mrs. Sidney Drew in collaboration with Charley Fuhr. His journalistic endeavors embraced seven years on the staff of the New York Herald and more than a year on the Tribune.

METRO ADOPTS U. S. LABEL.

Metro is the first motion picture company to adopt the national trademark, "Made in the United States." This label will hereafter be used on all Metro and Screen Classics, Inc., features and superfeatures, and will appear on seventy-six multiple-reel screen productions distributed by Metro during the year.

Barry Dismisses Censorship Appeal, Saying Board Is Qualified to Judge

THE appeal made by G. A. Margetts of the Canadian Universal Film Company, of St. John, against the decision of the Board of Censors, who condemned the picture, "Sirens of the Sea," has been dismissed by Justice Barry. Such in brief is the story of the appeal, which story told in detail makes rather interesting reading.

To begin with there is in the Theatres and Cinematograph act of the province a provision that "there shall be an appeal from the Board of Censors to the person, body, or court designated, and subject to the conditions prescribed by regulation of the lieutenant-governor-in-council." (Sec. 4, Sub-Sec. 2.)

The picture was condemned by the censor then on duty at the Canadian Universal exchange, and on being viewed by the whole board again was condemned and its exhibition in the province prohibited. The grounds upon which the picture was banned as appears in the official notification of the chairman of the Board of Censors sent to Mr. Margetts, the agent of the company, are that "the board felt it was generally immoral in tone and characterized in many of its parts by situations of great indelicacy, and that there are so many of these indelicate situations in the picture that the board cannot allow it to be exhibited in this province."

In his judgment, Judge Barry says: "I had the advantage of seeing the picture in question shown upon a screen in the rooms of the proprietors in St. John. Because I know little of moving pictures and visit the show houses but seldom it was not without many misgivings that I assumed the duty of hearing and determining this appeal.

"The picture certainly seems to me to have much to recommend it to lovers of the beautiful in nature and in art, and to possess many captivating scenes. Some of the scenes are mystical and allegorical in their character, others are intended to portray the human passions —love, sex-attraction, hate, revenge, remorse. Many of the young girls who as nymphs and sirens participate in the sea scenes are, on account of the nature of the part they play, but scantily clad, and the same is true of some of the male actors. The fact that the picture-play is staged in a beautiful setting is, of course, no license for its exhibition if the tendency of the whole production is pernicious. To do an ill thing well but doubles the fault. If a painter suffers his pencil to grow licentious, if he gives us immodesties, the merits of a Raphael will excuse not him.

Judges Not Specially Trained.

"To the lawyer the principal difficulty of the appeal is found in its novelty. The question to be determined is not a question of law, neither is it one of fact, for there are no facts in dispute. It is simply for the appeal tribunal to determine whether in prohibiting the exhibition of the picture the Board of Censors has exercised a proper discretion. There are seven Supreme Court and five County Court judges in the province. The appellants are given their choice of any one of twelve tribunals—tribunals which, I may say, can, in the nature of things, have no uniform standard or guide by which the merits or demerits of any particular picture or photoplay are to be judged or measured. The judges of the courts are not specially trained for the consideration of questions of this kind, and I am speaking for myself alone, for, in the performance of a duty such as this, I possess no peculiar qualifications over and above those possessed by the ordinary citizen."

After speaking at some length in regard to appeals the judgment goes on:

"It is the duty of the censors to prohibit the exhibition of pictures indecent in their tendency and inimical to the moral health of the community, and to prevent, if possible, everything that is immodest, unseemly, indelicate, or obscene. The legislature has given to the lieutenant-governor-in-council authority to name a board by whose discretion and judgment all these matters are to be regulated. With respect to the 'Sirens of the Sea,' I have no doubt the censors performed their duty honestly and fairly and according to their own conception of right and wrong. I can see no reason why a judge whose judgment in regard to such matters may not be superior—whose judgment may indeed be far inferior—to that of the members who compose the Board of Censors should interfere with their discretion or reverse their decision upon a question in regard to which they are supposed to possess special qualification.

"So long as the legislature clothes the board with a discretion in regard to the decision of such matters and in the performance of their duties the censors act fairly and honestly and not from any improper or ulterior motive, I think it would be contrary to principle for an appeal judge to interfere with their discretion. While seemingly, by the order in council, all the judges of the courts named are severally given the authority to vary this particular decision of the board, for the reasons given, I, for one, do not feel disposed to exercise that authority, and therefore shall not interfere with the decision of the Board of Censors. The appeal is dismissed."

FAIRWEATHER.

Elaine Sterne Is Author of Many Scripts and Books

ELAINE STERNE, the author of "Little Miss Moneybags," Metro's next co-starring vehicle for Francis X. Bushman and Beverly Bayne, is a captain in the Girls' National Honor Guard. Her special assignment is the providing of entertainment for sick and wounded sailors at the Naval Hospital, Brooklyn. Miss Sterne has co-operated with Metro in furnishing entertainment both for the "Jackies" at the hospital and for the soldiers at Fort Hancock.

Miss Sterne has just written a book of navy tales called "Over the Seas for Uncle Sam," which the Britton Publishing Company has issued. Already it has enjoyed a large sale. The Britton firm also published Miss Sterne's novel, "The Road to Ambition," which was reckoned third in the list of "six best sellers" last year. Her new book has the official indorsement of Secretary of the Navy Daniels.

Miss Sterne is a New York girl. She attended St. Agatha's Episcopal School, and then took special courses in English literature at Columbia University. Deciding that writing was to be her life work she first tried her hand at short stories, and published in St. Nicholas, Everybody's and Collier's. Motion picture scenarios next interested her, and of the first three written and sent out in one "batch" two remained and were accepted. Miss Sterne is the author of the "Sonny Jim" children's features in which Bobby Connelly starred. These were later issued in book form. For Mary Pickford she wrote "The Pride of the Clan"; for Mabel Normand, "The Floor Below"; for Bessie Barriscale, "The Sorrows of Love," and numerous photoplays for Edith Storey. She won the Evening Sun-Vitagraph contest, in one year winning three prize contests.

Goldberg Got Glad Hand; Crowd Thought Him Gerard

JOE GOLDBERG, sales representative of the Big Feature Rights Corporation of Louisville, which is handling "My Four Years in Germany" in Kentucky and Tennessee, had an amusing experience while promoting the Gerard picture in one of the small mountain towns of the former state.

It seems that one of Goldberg's duties in putting over the production consists in delivering a brief lecture regarding the striking features of the film and how it came into being.

On a certain stage that is smaller than some others he walked out to do his evening chores and was greeted with tremendous and vociferous applause.

"Why the large glad hand?" pondered Joe, scratching his head.

He didn't find out until his talk had ended. Somebody in the audience whispered that the speaker was Ambassador Gerard himself. The rumor fled like lightning and electrified the crowd into a noisy burst of enthusiasm.

RED CROSS FILM STARTS.

Beginning with August 19, the highly inspiring American Red Cross war film "The Historic Fourth of July in Paris" began its period of wide distribution with runs in the largest vaudeville theatres of the country under United Booking Offices co-operating with General Film Company. The Keith houses, the Proctor houses and all of the other circuits and the independent houses that are served with attractions by the U. B. O. now have their dates settled. In some houses the week of August 19 was fixed for showing the picture; in others the week of August 26 was alloted.

Jos. J. Johnson, of the Pictures Bureau of the American Red Cross, has made it known that the Bureau is acting under the advice of the National Association of the Moving Picture Industry as to distributing its material, and that its film operations are not designed for revenue in any sense of the word, any money that is received being intended to cover back expense of the taking and production of its picture.

ROSENBAUM WRITES A MARCH.

Ed Rosenbaum, Jr., who is doing the publicity work for the William Fox production of "Salome," has just written a march, entitled "The Police Reserves March." The piece is dedicated to the theatrical unit of the New York Police Reserves, of which Mr. Rosenbaum is a member.

PLAYERS FROLIC AND RAISE $20,000

Motion Picture War Service Association Holds Ball at Los Angeles Auditorium and All Sizes of Film Bugs Aid Noble Work for Blind and Maimed Soldiers

THE masquerade ball and entertainment given under the auspices of the Motion Picture War Service Association at the Shrine Auditorium on the night of August 17 was an artistic as well as a social and financial success. The immense hall was decorated by art directors from the different studios supervised by G. Harold Percival, of the Thomas H. Ince plant, who won the honor through a competition. Burnt orange and yellow were the predominating colors used, and the scheme of decoration was carried out in an elaborate manner.

Two orchestras furnished the music, and acts from the vaudeville and dramatic stage, fancy and interpretative dancing by the Ruth St. Denis dancers, and songs by distinguished artists were interpolated between the twenty dance numbers on the program.

Between four and five thousand people were in attendance, and among the number, of course, were all the big bugs, the little bugs and the middle-sized bugs of filmdom.

Many Beautiful Costumes.

The majority of the big crowd were masked and in costume, and costumes as beautiful, as artistic, as original, as chic, as dainty and as daring as might have been expected of a people whose daily life is made up of costumes and impersonations.

The dancing started at 10 o'clock, just after the band played "The Star Spangled Banner." The big floor of the auditorium was a wonderful, an amazing, a delightful and a confusing place. Princes and paupers, clowns and queens, diplomats and dandies; girls with ice cream to sell; other girls with pink stuff in glasses that looked like cocktails but were not cocktails.

Kings and cannibals and D. W. Griffith smiling like everything. Cecil B. De Mille as a Colonial and William as a clown. Pirates, monks, mokes, chinks Japs, swashbucklers, hold-up men, Bryant Washburn as a rajah. Wallie Reid as himself. Bert Lytell as ditto. Lila Lee, who looked young enough to be taking in her first party, as a Russian lady. Fred Stone, with straw sticking out all over him and with a scarecrow head, dancing just like Fred always dances, and little Dorothy Stone, twelve years old and a chip of the old block when it comes to dancing, having the time of her young life.

Jeanie MacPherson as an Aztec princess. Sailors and soldiers, and great inclination on the part of the girls to dance with uniforms. Dorothy Phillips as Dorothy. Anna Little—but oh, my!

Call for Mr. Taylor.

Dozens of people running here and there and wanting to know where Mr. Taylor was. Mr. Taylor! MR. TAYLOR! MR. S. E. V. TAYLOR!!! Please somebody page Mr. Taylor!

And Mr. Taylor, as general factotum, busier than a one-armed paper hanger all the time.

Indians and flower girls and Madames and Mamselles and courtiers and prime ministers and Theda Bara in a box, and J. Gordon Edwards in a box, looking distinguished, and Mrs. J. Gordon Edwards, who used to be Angela McCaull on the regular stage and clever as they made 'em, and Charlie Murray here and there and everywhere as usual. What would the movies do without Murray?

And cock-eyed Ben Turpin with a long-tail coat and a silk hat and folks crowding around him and a girl introducing her sailor sweetheart to Ben and saying "Please, Ben, do a fall," and good old Ben doing a fall—just like that.

And George Beban as plain George, and Jack Mulhall as plain Jack; and over all, and around all, the spirit of laughter and love and flirtation—"Have a good time—you aren't young but once—on with the dance—let joy be unconfined—we'll dance all night till broad daylight, and go home with the girls in the morning."

And everybody did just that.

The Comedy Stops Right Here.

The purpose of the ball was to start a fund for the erection of a large institution in Los Angeles, which will be turned over to the Government as a general hospital and vocational training school for blinded and maimed soldiers during the war, and afterward used as a home for the people of the picture industry who may become dependent through sickness, old age or accident.

S. E. V. Taylor, secretary of the association, who was executive head of the entertainment, and all the committees intrusted with the details, worked with the idea of leaving no little or big details undone that would contribute to the success of the enterprise.

Eight thousand tickets were sold at $3 each admitting to the ballroom floor, and in addition twenty-eight boxes at varying prices were taken by people prominent in the industry. A total of $20,000 was realized. GIEBLER.

World Pictures Quotes Statistics to Prove Eastern Studios More Economical

IN view of the moving of some motion picture manufacturers to the West Coast, World Pictures, asked if they also contemplated moving their studios to California, said that first the World Company cannot see any advantage in dismantling its production plant at Fort Lee and moving three thousand or more miles away. The environs of New York are more accessible to three-fifths of the area of the motion picture activity of the world and seven-eighths of the population of the United States. As regards the economy of California and New York the preponderant saving is in favor of the latter location not alone as regards the cost of making pictures, but also in the saving of time as it applies to the exhibition of the product.

It has been proven time over that even when the studio end of the industry is satisfied with the result of its labors it often becomes necessary to make some retakes or changes in the picture, and this sometimes necessitates sending the negative and prints back to the studio. With California studios time lost in transit is one big item, and then there is the danger in the interim the actors have strayed to other fields. In the East the changes necessary to make the picture perfect can be noted so quickly that it is a matter of only a day or two to make them, and the actors can be secured without difficulty. Time, these days, is a big item.

Delays in express deliv ry are of so common occurrence that no certainty of delivery is assured, and so dangerous is the situation that one can easily count on a month as the length of time for a print to go to California and return. Taking the interest change on the amount of money spent in making the picture it is seen that this alone adds a big expense during the year for an organization turning out one or more pictures a week from California studios. And the World points out the added expense must be paid for by the exhibitors.

MANY WRITE BESSIE LOVE LETTERS.

The advent of Bessie Love upon the Vitagraph Hollywood lot was looked forward to as an event of particular interest. Already film fans have memorized Bessie's new address. Within three days after the announcement was published that she was to be a Vitagraph star fifty letters found their way to the Vitagraph plant, all addressed to Bessie at her new studio address. Bessie is one of the best known and best liked little picture stars in the California film colony, and has received a great number of wires and letters from the other stars hovering in this colony congratulating Bessie on her new affiliation.

TO GET DATA FOR HUGO FILM.

Francis M. Hugo, Secretary of State of New York, has sent Charles W. Taft, second deputy secretary of state, and C. L. Grant, Mr. Hugo's personal secretary, to provide data for Harry Levey, of the Universal's industrial department, in making the film "My Four Years at Albany." The picture is intended to cover the high lights of Mr. Hugo's official record, and will be used for campaign purposes.

Apfel's Questions to Actress Mary Nau Uncover Romance of Belgium and of War

MARY NAU has been employed for several months by World Pictures at its studio at Fort Lee. She has appeared in a number of photoplays without any special attention be-

Mary Nau.

ing paid her. The different directors who have had her in charge were pleased with her work and the intelligence she displayed in putting into effect their suggestions. Finally Oscar Apfel inquired what her experience had been on the legitimate stage. Miss Nau informed him that she hailed from Belgium and that prior to the war she had appeared in the first performance given on any stage of Maeterlinck's fantasy play, "The Blue Bird," when it had its premiere at the Royal Theatre in Brussels.

Moreover, Miss Nau was also in the original cast of "Monna Vanna" and "Sister Beatrice" when they had first performances under the personal direction of the author. For a number of years she had been connected with the principal theatrical organizations of her native land. At the beginning of the war when Belgium was invaded she stayed until the last boat left Ostend for England with refugees. Her husband remained behind to fight.

For a year Miss Nau lost all track of her husband until she read a story in the London Daily News of his exploits as an aviator. He, too, had no means of discovering her whereabouts and had given her up as dead. When by reason of wounds he had received in combat he was invalided a reunion was effected. He was sent to the United States to help this government in its efforts to build up an aviation section to its army worthy of this great country and Miss Nau accompanied him. Meanwhile she is doing her bit for the land of her birth by working in World Pictures and giving her salary to sorely beset Belgium.

Vitagraph Reports Large in Blue Ribbon Contracts

EVERY office in the Vitagraph Distributing organization has reported during the last ten days a noteworthy increase in Blue Ribbon feature contracts as the result of the statement of policy recently made by the company. A statement from the home office of the distributing organization declares that the branches have scored 100 per cent. in the writing of new first-run accounts on a fifty-two week basis, scores of the leading exhibitors of the country having come to Vitagraph under the new booking plan.

Vitagraph, by arranging its production plans on a business basis, has taken the first step toward stabilizing the business by announcing definitely the release dates of its Blue Ribbon features for a year, together with a guarantee that certain stars will appear on certain dates during that period at intervals of six weeks.

It is announced at the Vitagraph offices that a recapitulation based upon returns for the first two weeks of the new releasing plan is now being prepared, and that the results of it will be given out next week.

Big Advertising Splash for Paramount-Artcraft Week

THE week of September 1, which marks the opening of the new year of the Famous Players-Lasky Corporation, has been scheduled as Paramount-Artcraft Week throughout the country by that organization. During this week Paramount-Artcraft exhibitors will show exclusively productions released under these trade-marks.

The plan is to nationalize the showing of Paramount and Artcraft pictures for a solid week backed up by a big advertising campaign to be conducted by the Famous Players-Lasky Corporation in behalf of the exhibitor. In the New York territory several weeks ago this plan was tried out with great success. Page advertisements were taken in several New York dailies by the distributors in conjunction with the exhibitors in which each theatre was directly tied up with the big drive. In view of the success of this plan it was decided to give exhibitors elsewhere the same opportunity, and advance reports indicate the results will mark an achievement in the way of exhibitor-distributor co-operation.

Along the above lines full page advertisements have already been reserved in newspapers throughout the country in which each exhibitor showing exclusively Paramount and Artcraft pictures for the week of September 1 will be given free space to announce the attractions he will show. Thus every exhibitor in these territories can take advantage of this drive whether he makes daily or weekly changes.

UNIVERSAL AIDS RED CROSS.

While in Washington recently William A. Brady, president of the National Association of the Motion Picture Industry, held a conference with Joseph Johnson, publicity director of the Red Cross. During the course of the conversation Mr. Johnson asked if it would be possible to have pictures of the Red Cross activities in France incorporated into the Universal picture, "Crashing Through to Berlin."

Mr. Brady immediately got in touch with officials of the Universal Company by telephone from Mr. Johnson's office and in five minutes the desired permission was obtained. Orders were immediately given for the delivery of the negative to Universal and when the picture is released throughout the motion picture theatres of the country it will contain these Red Cross pictures.

Sol Lesser Opens Offices in Chicago to Contend for Business in Mid-West

WITH the opening of Chicago offices recently, Sol. L. Lesser, of San Francisco, becomes for the first time a contender among Mid-Western film production distributors. Though his Eastern invasion is primarily for the purpose of placing "Hearts of the World" to better advantage in the territory recently acquired by Mr. Lesser and George Davis it also means the second step in the gradual establishment of a chain of exchanges extending from coast to coast.

In addition to being associated with Mr. Davis in the Mid-West "Hearts of the World" Company, Mr. Lesser is president and general manager of the All-Star Feature Distributors, with offices in San Francisco.

The All-Star Feature Distributors has its offices in all the coast cities of importance, and distributes state rights productions in all states west of the Rockies. Mr. Lesser first attracted attention by paying a huge price for "The Spoilers," and his handling of that production was one of the causes of its popularity in the Far West. Since that time Mr. Lesser's firm has booked many of the big film productions, including "Intolerance," and now the latest great romance of the war, "Hearts of the World."

His advent to the East will mean the permanent establishment of headquarters in Chicago of Mr. Lesser's exchange, as he intends to amplify his present holdings with the purchase of additional features as they are produced. West of the Mississippi there will be twenty-five companies touring with "Hearts of the World," fifteen from Chicago, and ten from San Francisco. Each company will be equipped with all the essentials for the pretentious exhibition of the production.

On May 18, Mr. Lesser startled his friends by announcing the purchase of "Hearts of the World" for eleven Western states for $200,000, and the success of the production under his management was so gratifying that when the opportunity came to purchase the remaining eleven states west of the Mississippi he acquired the territory.

The production is now in the midst of its tenth week at the Alcazar in San Francisco, where it has broken all records. The lengths of its engagements in other cities are five weeks in Seattle, four in Portland, three in Spokane, four in Oakland, four in Denver, three in Salt Lake City, and three in Milwaukee, where it is scheduled for a seven weeks' stay.

The Chicago offices are in the City Hall Square Building, and are under the management of George Davis.

MAKING "SAVAGE WOMAN" SAVAGE

Clara Kimball Young Recalls the Delights of Leopard Skin Lingerie, Stone Bruises, Snakes and One Hundred and Fourteen and No Shade

By Edward Weitzel

HENCEFORTH and forever cave women, belles of the jungle and all classes of lovely ladies who wear leopard skin lingerie and neglect to patronize a Fifth avenue bootmaker are banished from the repertory of Clara Kimball Young. The star of "The Savage Woman" has said it, and said it so emphatically that there is not the slightest reason to believe she will ever change her mind—until the latest styles in Parisian footwear are *de rigueur* on the burning sands of Central Africa and fashion taboos bare feet in that section.

Seated at a large flat-topped mahogany desk in the center of the Clara Kimball Young Picture Company office and dressed in a French horizon blue suit of military cut and a chic turban to match, the lady of the luminous eyes who is numbered among the Select stars hung up the telephone after a series of explicit injunctions as to the making of several costumes needed in her next picture and answered an inquiry about her latest release with the declaration:

"No more barefoot parts for mine!"

"You didn't enjoy this getting-near-to-nature experience then, Miss Young?"

"Quite the contrary! I had thought it would be good fun to discard the conventional articles of civilized attire for a rug kimono and roam the desert sands or climb nimbly from limb to limb of the banyan tree, clad in innocence and the glad smile of the humorist. I know better now. Palm Canyon, with the mercury registering one hundred and fourteen degrees and no shade, is no place to run about in your bare feet and pretend you were born to the sport."

"That was the impression you gave in the picture."

"It's kind of you to say so; but if I succeeded in disguising my real feelings it was one of the most difficult pieces of acting I've ever done in my life. You remember this scene?"

Miss Young pointed to a large photograph standing against the wall, showing her as the heroine of "The Savage Woman."

"You look very happy and very much at your ease."

One Reason For Not Sitting Down.

"I was never so uncomfortable in my life. The heat was terrible. I waded through that brook in the hopes it would cool me off a little, and the water was almost hot. Then I stepped on a stone and bruised my foot. I wanted to sit down on the sand and examine the bruise; but I didn't. I stood up for the same reason the boy stood on the burning deck—it was too hot to sit down. Then, the snakes. The place is full of rattlers."

"Did you step on any?"

"No; I'm not afraid of snakes. But I prefer to have my boots on when we meet."

"The place where the African scenes were made is called Palm Canyon, you say?"

"Yes. It is full of palm trees, and no one knows how they got there. We lost a number of monkeys and parrots while the scenes were being taken. One of these days the palm trees will be full of monkey and parrots."

"And no one will know how they got there."

"Except the readers of the Moving Picture World."

Before the representative of that repository of exclusive information could frame a suitable reply, the interviewee shifted the location from California to Washington, but continued her remarks on snakes:

"Speaking of snakes, there was one member of the tribe that made me register sudden and honest-to-goodness surprise and terror. It was at Seattle, Wash. Being a dry state and in a state of dryness I entered a restaurant with a party of friends, after one of my speeches during my recruiting tour through the Northwest this summer, and ordered a lemonade. While I was sipping it I happened to glance at a small palm near my elbow and there was a little green snake, hanging over the side of the pot."

"Was this after your fourth or your fifth lemonade?"

"It was during my first."

"They must make them strong in Seattle. What did you do, after registering fright?"

Prohibition Didn't Kill Snakes.

"Following the regular business of the scene, by demanding of the entire party if they all saw the same thing I did. Fortunately for my peace of mind and the reputation of the great state of Washington for the enforcement of its liquor laws they did. But what is the use of having liquor laws if they are unable to keep the snakes away?"

Before the representative of the M. P. W. could fully grasp the far-reaching and deplorable condition set before his mental vision Clara Kimball Young had changed her subject but not the location by calling his attention to some photographs which she picked up from the desk.

"Here I am, swearing in my first naval recruit. Fine looking chap, isn't he? This other picture shows a guard of honor consisting of sailors and yeomenettes. These girls wear a uniform, carry regular rifles and have been trained to use them like regular soldiers. My trip included Portland, Tacoma, Spokane and other cities in the Northwest, before coming to New York."

"When do you intend to return to California?"

New Play Is a War Story.

"The first of September. Work on my new picture will commence as soon as I arrive. It is called 'The Road Through the Dark,' and was written by Ethel Watts Mulford. I play a French girl who is supposed to be a German spy, but who in reality is spying for France. It is a war story, of course. I haven't played in one since my old Vitagraph days. . . . Excuse me, a moment."

The interview was interrupted while Clara Kimball Young discussed a business matter with her manager, Harry I. Garson. Her views were stated quickly and confidently. The artistic side of her nature has not prevented the actress from cultivating the practical things of life. When she was ready to resume the conversation it was the interviewer who changed the subject this time.

"How do you like the idea of taking down the barrier between the artist and the public, Miss Young, and coming in close contact with the men and women who have learned to know and admire you on the screen?"

"You mean by making speeches in public—I think it is an excellent thing from every point of view. The artist learns things that way. Quite a change, isn't it, from the Augustin Daly law. His actors, you know, were not allowed to walk on Broadway. If they wished to pass along that famous thoroughfare they were obliged to take a cab. That may have been good theatrical law in the old days. Moving picture stars can profit more by letting their admirers see them in the flesh and hear their voices. Besides, as I said before, we learn things from them. I'm a believer in the old hug-and-kiss finish, and so is the public."

"How did you find that out?"

"By asking my audiences whenever I got the chance."

Clara Kimball Young Swearing in Naval Recruits.

Universal's President Bans Dreary Drama and Orders That Happiness Predominate

CARL LAEMMLE, president of the Universal, has issued orders to producing executives of that company, decreeing that hereafter it shall make only films in which happiness predominates. He stipulated that there must be no more productions based exclusively on dreary drama, or stories with dismal elements. The order is ironclad, and will mean the doom, so far as Universal is concerned, of melancholy themes.

America's present state of mind is the foundation for Mr. Laemmle's decision. He reached it after long study of the reflexes in the spirit of theatre patrons produced by war conditions.

"The public faces too serious a reality in its everyday life," said the producer, "to be served with serious thoughts in its theatres. When people go to the theatre nowadays they want to get away from tragedy and trouble. They want to relax and forget their troubles."

The general order includes a ban on the element of sex appeal, also. This will remove the vampire character, who never had a very strong footing in the Universal program entirely from the productions of the company.

By natural effect, comedy films will gain much of the Universal's energies.

"Our chief aim must be," said Mr. Laemmle, "to send film patrons from our exhibitions with their minds refreshed and their hopes brightened. They come to us after a day of worry from scanning casualty lists and wondering how their loved ones are faring overseas. Our purpose will be to send the folks home contented and smiling.

"It is scant relief to them when a film is shown unfolding the tragic experiences of imagined characters."

Dramas built on the war subject are likely to suffer more severely than those which dip into the past. However, war films treating the news of America's part in the conflict and conveying necessary messages of public interest will be produced with free rein.

There is a distinction between the abhorrence of the public toward the hateful side of the war and its attitude toward news of what America is doing. The latter is a constructive subject. The scenes of army camp and airplane operations are looked upon as messages of hope, reflecting this nation's power and the certainty of its victory.

Hodkinson Explains the Selected Program

WHAT is the meaning of the selected program? What is the meaning of selective booking? Is a selected program the product of a producer whose conglomerate aggregation of stars has been selected regardless of their worth to the exhibitor? Does selective booking mean picking any brand of pictures? Does it mean picking certain stars of certain brands? Does it mean picking certain pictures of certain stars of certain brands?

According to W. W. Hodkinson, president of the W. W. Hodkinson Corporation, a selected program is a program selected by the distributor because of its value to the exhibitor, the product maintained at a high standard by the man between the distributor—for the benefit of both the producer and exhibitor.

"A selective booking," says Mr. Hodkinson, "is knowing the quality of pictures that please your patrons and answering their demands. You can overdose the public with everything but quality, and selective booking is stars and product of quality.

"Hodkinson Service is a selected program, thereby offering the exhibitor selective booking. It is designed to give the exhibitor faith in the ability of the Hodkinson Corporation to market only productions of a high quality with stars that can be exhibited at a profit.

"When the exhibitor books Hodkinson Service he is supporting an organization which is just as anxious as he is to maintain the highest quality service cosistent with the price he is asked to pay and which is qualified to accomplish the very thing the exhibitor, as an individual can only wish for and never hope to accomplish.

"Representing such product as Jesse D. Hampton productions, starring J. Warren Kerrigan; Lillian Walker productions, Paralta Plays, starring Bessie Barriscale and Louise Glaum; Plaza Pictures, starring Anita King and Kathleen Clifford, and the Douglass Natural Color Films, Hodkinson Service sets a standard that new product for future announcement will continue to maintain."

The W. W. Hodkinson Corporation, still in its first year, has already released eighteen pictures, and will release one a week, commencing with the Bessie Barriscale feature, "The White Lie," September 2, a Paralta play.

ED-AU MAN SELLS STORY.

Raymond C. Hill, of Brooklyn, has sold to World Pictures the picture rights to his melodramatic story, "The Far East." Mr. Hill, a number of years ago, was the secretary of the Ed-Au Club, which was the outgrowth of another famous organization of editors and authors called the Inquest Club. The purpose of this combination was to discuss the quality of material brought to their attention and to assist each other in preparing the material for the needs of photoplay producers.

The story of "The Far East" deals with the seventh assistant secretary of the American Embassy to China, and has to do with his trip to the Far East, where he goes to assume his duties. His experiences on the way with German spies, propagandists and other enemies of the United States furnish the groundwork for the picture.

CARMEL MYERS

VIOLET MERSEREAU

JACK MULHALL

EDITH ROBERTS

RUTH CLIFFORD

JUANITA HANSEN

MONROE SALISBURY

Stars Who Will Be Seen in Coming Bluebird Pictures.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

LADIES and Gentlemen, the edifices perched like a diadem on the brow of yonder hill are the Vitagraph studios. You will note as we draw near the absence of trees in the immediate vicinity of this plant.

This condition is not accidental, but a premeditated sacrifice to art. A great many western pictures are made here, and as western atmosphere is so essential to the western picture it would be extremely foolish, after coming all the way from New York to obtain western atmosphere, to impede by the foliage of the palm, the pepper, the eucalyptus, or others of our justly celebrated shade trees, any of the western winds and zephyrs that whiffle in and about the buildings.

The little structure to the left is the office of W. S. Smith, the manager of the studio. Mr. Smith is one of the pioneer producers of the West, and has been at the head of the Vitagraph studios since their establishment on the West Coast.

The building across the path is the dressing room of Earle Williams, an actor who has gained much fame in the movies by a conscientious interpretation of hero parts.

We are allowed to enter Mr. Williams' dressing room for a brief inspection. Note the extreme—in fact we may well say the spartan—simplicity of the place, the utter absence of anything of a luxurious, voluptious or sumptious nature in the furnishings.

No Photograph-Covered Walls.

No rich rugs, no divans, no walls covered with photographs of admiring high school and other girls, such as those of you who have read the fervid fancies of people who exercise their hectic imagination in writing about the people of the screen would be led to expect.

The simple curtain to the right conceals and keeps from dust Mr. Williams' costumes. At the little table by the window he applies the makeup and other war paint of his calling.

We will now pass up to the large stage. The players in the set to the left are William Duncan and Edith Johnson. They are just finishing up a scene.

The small man with the glasses is James—usually known as Jimmie—Young, a true veteran of the films. Jimmie began making movies when the industry was in its mewling and puling infancy, and he is still at it.

Standing near the edge of the platform is Alfred Whitman. Al is not working here now, being employed at Universal City. He has just dropped in here for a friendly call.

The man seated in the chair near Al is Myles McCarthy, who, in addition to being a character actor of considerable renown, is an authority on that useful animal—the hog.

Mr. McCarthy knows hogs from pigs-feet to chittlins, and can tell you how many pork chops, hams, flitches of bacon, links of sausage and hunks of headcheese one hundred bushels of corn will yield when fed to one, ten, or any number of hogs.

The people getting into the automobile are Antonio Moreno, Carol Halloway and Director Hertz. They are starting out on location. The statuesque person near the edge of the stage to the right is Nell Shipman, and the lady walking off the stage is Hedda Nova, the Russian actress, who has just finished a serial and is now working on five-reel features.

The man standing near the shrubbery, wearing the riding boots, the riding crop, the smile and the wrist watch, is Earle Williams. Mr. Williams is working in a film with Grace Darmond as his leading lady called "On Special Duty." Tomorrow he will begin making a picture for the Government to be used in the Fourth Liberty Loan campaign, wherein he will play the part of Young America.

The group of players standing by the swimming pool and wishing they had the time to make a dip are all actors, with the exception of the heavy-set man with the glasses, who is Harry Haven, late of New York, and now right hand man to Director Jimmie Young. The others in the group are Frank Clark, William Marion and Edward Cecil.

Glendale Is Real Dry.

We shall now speed towards the salubrious suburb of Glendale, which is adjacent to but not a part and parcel of the city of Los Angeles.

Prohibitionally speaking, Glendale is one of the dryest of all the arid spots in this dry and dusty district. In spite of this fact, however, a number of movie studios are located here.

No, Lady, the man fighting the duel with the gate post on the lawn of the building we have just passed is not a movie actor, although his strange actions might lead you to suppose him such. The building is not a studio, but an institution for the treatment of those of our citizens who are non compos mentis, or have bats in their belfry.

We are now approaching the Golden West studios. This plant represents the comeback of that once popular player, G. M. Anderson, or Broncho Billy.

Mr. Anderson was one of the early pioneers of the film industry. He is said to have made a hatful of money in the movies, and after an extended absence he has come back to repeat the performance.

We are fortunate in being able to see a wild and woolly western in the making. The set built up here shows the exterior of a saloon, dance hall and gambling hell in one of the toughest towns in the West, and will be part of a play called "The Son of a Gun."

The man on horseback is Broncho Billy himself. He is playing the part of a wild and reckless citizen of those halcyon days of the West when every man packed a pistol and drank his liquor straight.

The young lady standing on the porch is Joy Lewis, the leading lady of the company. The chap near her is Paul Willis. Paul is quite some actor, and one of whom it is said we shall hear more as time and the movies march on into the future.

Percy Helps Out Jessie.

The man with the dark and scheming countenance is Fred Church, the villain of the piece. He is talking to Jessie J. Robbins, the director, and to the left of them is the assistant director, who rejoices in the euphonious and alliterative cognomen of Percy Pembroke.

The men on horseback with the ferocious demeanors and six shooters and bandanna handkerchiefs are not actors in the regular sense of the word but are cowboys and other western characters who have stopped punching cattle for the more lucrative work of the studios. The man on the horse to the right of the saloon is Wind River Bill, of much fame as a rider, roper and all around horseback athlete.

Yes, Lady, it was once a common practice for actors in the western pictures to be buttoned to their saddles with glove fasteners to keep them from falling overboard. Happily, however, that day has passed, along with the day of the Indian decorated with ostrich feathers and armed with musical comedy spears and battle axes.

To Broncho Billy is due much of the credit for these reforms, and in addition to this signal service he was the introducer of the leather cuffs and sheepskin pants—articles without which no movie cowboy is complete, and a costume that is said to have been taken up here and there by actual cowpunchers and other western characters when far enough from home to preclude their being recognized by any of their friends and acquaintances.

Earle Williams
A Conscientious Hero.

Putting "Pep" Into a Picture.

Director William Dowlan has completed for Triangle "The Atom," featuring the two well-known stars, Pauline Starke and Harry Mestayer. One of the big scenes in this photoplay is a set showing a fire and a panic in a theatre—a scene on which the whole plot of the story practically hinges. Several short flashes lead up to this one big feature scene and, in photographing one of these small sets—a bit showing a little group of people in the gallery, the instant the fire starts—Mr. Dowlan didn't get quite the kind of action he wanted, so he resorted to a trick which, while not new, had the desired effect. Just as he was "shooting" this scene a second time and had shouted "action," an assistant, concealed behind one of the Cooper-Hewitt lights, fired two shots from a large army revolver and the "extras"—who were the people in the gallery—thinking one of the smoke-pots had exploded, jumped from their seats in great disorder and rushed for the exits in a real panic. The picture was then taken.

Theda Bara Finishes "The She Devil."

A telegram received by the Fox corporation from the William Fox studios at Hollywood states that Theda Bara has completed photographing "The She-Devil," the production which tells the story of a woman without a conscience. "The She-Devil" was directed by J. Gordon Edwards, this being the twenty-eighth picture which Mr. Edwards has made for William Fox.

In "The She-Devil" Miss Bara portrays the role of a Spanish girl, the reigning belle of the mountain town where she lives. The picture is said to be somewhat different from those Miss Bara has made recently, and affords her splendid opportunities.

News of Los Angeles and Vicinity

By A. H. GIEBLER

"Great Love" Gets Warm Welcome.

"THE GREAT LOVE," D. W. Griffith's first Artcraft picture, was given its initial showing in Los Angeles at a matinee performance on August 12 at Clune's Auditorium. A large and enthusiastic audience saw the afternoon show, but one of the biggest crowds ever assembled—a crowd that included almost every one of any importance in the film colony—attended the night performance.

There was no ceremony, speeches or personal appearances. The film was presented simply as one of a series of pictures that Griffith is making for Artcraft.

The picture was received with the greatest evidences of favor by the audience, and has been playing to capacity houses ever since the opening performance.

Anderson Company on Way East.

An automobile containing one camping outfit with paraphernalia sufficient for the needs of seven people, one typewriter, Broncho Billy Anderson, Director Jesse J. Robbins, Assistant Director Percy Pembroke, Villain Fred Church, Character Men Thomas Kelly and Joseph Flynn, and Press Agent Ford Beebe is somewhere east of Los Angeles headed for New York, which place every member of the party hopes to reach, barring blowouts and breakdowns, in three weeks from the date of departure, August 6.

As soon as the Anderson company finished its last picture, "The Son of a Gun," G. M. Anderson found it necessary to go back East on business, and in order to keep production going it was decided to take the more important members of the company to New York and stage a picture there. The party will not play the hotels, but will depend on their own ability to cook up the "chow" on the road.

Kerrigan Leases Studio.

The Willis and Inglis studio and a plot of ground adjoining in Hollywood has been leased by Jesse D. Hampton, president and manager of the J. Warren Kerrigan Company, for the production of future Kerrigan features. New additions and improvements are being planned for the studio, which is already one of the best equipped plants on the West Coast.

McGaffey in Charge of Liberty Films.

Kenneth McGaffey, publicity manager at the Lasky studio in Hollywood, has been put in charge of the special feature films made for the Fourth Liberty Loan drive. Many of the film celebrities in and about Los Angeles have made short films for propaganda, and Mr. McGaffey will furnish information regarding the disposition of the films.

Among the players who have contributed films for this patriotic purpose are Mary Pickford, Mae Murray, Douglas Fairbanks, William S. Hart, Charles Chaplin, Sessue Hayakawa, William Duncan, Lillian Gish, Fred Stone, George Beban, Dustin Farnum, Enid Bennett, Charles Ray, Dorothy Dalton, Wallace Reid, Roscoe Arbuckle, Mack Sennett, William Farnum, and Earle Williams.

Mme. Bernhardt Visits Studios.

The Brunton studios were honored with a visit by Mme. Sarah Bernhardt on the last Sunday of the famous tragedienne's engagement at the Orpheum in Los Angeles, where she held an informal reception and posed for photographs on one of the big stages, and formally launched Mme. Yorska, her protege, into moving pictures. "The Net," written especially for her by Sarah Bernhardt, will be Yorska's first photoplay.

Picture Preview.

The latest Western feature turned out by the Diando Film Corporation, "The Coming of the Law," was given a private showing to members of the trade and press last week. The story is a "Western" directed by Stuart Paton, and features Betty Compson and George Larkin.

Billie Rhodes Starts Work.

The first of the Billie Rhodes productions has been started at the studios of the National Film Corporation under the direction of Louis William Chaudet. The company has been working in the San Gabriel Canyon and at Arrowhead Springs on scenes for the production, which is an adaptation of "The Girl of My Dreams." Lamar Johnstone is cast as the heavy, Leo Pierson in the juvenile, and Jack MacDonald in the character lead in support of the star.

Japanese "Rickshaw" for Hayakawa.

Sessue Hayakawa has just received a handsome new jinrikisha from Tokio, Japan, which will be used in future Hayakawa productions in scenes depicting the native land of the actor. The "rickshaw" is equipped with pneumatic tires, silver mountings on the handles and other parts of the vehicle, and a specially constructed top and seat cushions with pockets arranged for the storing of articles while riding the cart.

Actress Sues for Divorce.

Molly Malone, whose marriage in July, 1917, to Forrest Cornett, son of a Presbyterian minister at Santa Monica, resulted in a brief six weeks of happiness, is applying for a divorce on the grounds of desertion. Miss Malone has recently undergone an operation for appendicitis.

War Workers Among Film Folk.

At the canteen held by the Stage Women's War Relief at the Mason opera house, August 11, Mrs. William DeMille and Mrs. Wilfred Buckland presided as hostesses at the tea table. The chief entertainer was Fred Niblo, and the guests of honor were Monroe Salisbury, Enid Bennett, Mildred Harris, Priscilla Dean, Vivian Martin, Juanita Hansen, and Mr. and Mrs. Harry Mestayer. Gladys Brockwell was in charge of the courtesy committee, and her assistants were Mary Thurman, Zazu Pitts, and Mary Mersch.

At a British Ambulance Society benefit given at the Alexandria Hotel, Ann Kroman and Percy Haswell (Mrs. George Fawcett) were among the entertainers. Miss Haswell gave Shakespearean readings, for which she is famous.

Eddie Lyons and Lee Moran, who had the hobby of collecting clothes worn by stage celebrities, have given their collection to the Red Cross shops to be sold for the Cause.

Wallace Reid, Dorothy Davenport and Ora Carew were guests of honor at the Kinema Red Cross Tea Room last Tuesday, and Milton Sills on Friday.

Winifred Kingston was one of the hostesses at the Red Cross Tea Room on Eighth and Alvarado on Wednesday. Dorothy Dalton was guest of honor on that day.

Bud Jamieson, of the Rolin-Pathe Company, was chief entertainer at the Red Cross Adobe Inn on Thursday.

War Notes.

Robert Gordon, juvenile film player, whose work in the Mark Twain stories and in "Missing" is making him famous, has enlisted in the army.

Bernard Schwartz, assistant publicity man at the Paramount exchange, joined the navy and left for San Francisco last week.

Tom Forman, former leading man at the Lasky studio, and recently promoted to the rank of lieutenant, has been transferred at his request to the aviation service.

Douglas Fairbanks has received a cable from France that Harry Thorpe, his former cameraman, has been reported missing since August 1.

Mary Moore, sister of Owen, Tom, Matt and Joe, and daughter of Mrs. Rosanne Moore, of Hollywood, has gone to New York with the expectation of sailing any day for France in the capacity of a Red Cross worker.

Kanaghy Leaves for Denver.

H. H. Kanaghy, for several years connected with the various exchanges in the Los Angeles districts, leaves next week to take charge of the Sherry Service branch in Denver.

Twenty-Five the Right Age.

Lee Ryan, who has been appointed by the Theatre Owners' Association of Southern California to train women in the methods of operating moving picture projection machines to take the places of men operators who have gone to war, says that several motion picture houses in Los Angeles are already dark on account of the scarcity of men operators, and unless the girls "get in and learn the business the pictures are going to stop moving, that's all."

"Twenty-five is the right age," says Ryan. "From that on to forty. At eighteen they are apt to get married. That's bad for the business. And be-

tween the ages of eighteen and twenty-five there's danger of them stepping out to the beaches."

According to Ryan, a hundred operators are needed in Los Angeles immediately, and several hundred for various points in southern California.

Theatre Balcony Given Extraordinary Test.

An unusual test was given to the balcony of the new theatre being erected at Eighth and Main streets by the Miller Amusement Company. The test was for the purpose of determining the safety of the balcony, which is being constructed upon what is known as the cantilever system. Eighteen thousand sacks of cement, eaching weighing one hundred pounds, or a total of 1,800,000 pounds, were placed in the balcony for this demonstration.

L. A. Theatre Tattle.

B. C. Steele, manager of the Symphony, was host to the Evening Herald newsboys two nights last week during the run of Viola Dana's picture, "Opportunity." Harold Lloyd and Bebe Daniels in person welcomed the boys.

The Kinema orchestra has been augmented to the extent of six new solo artists, which is the beginning of a movement to gradually enlarge the orchestra until it assumes symphony proportions.

William Duncan and his supporters in the Vitagraph serial, "A Fight for Millions," provided the seventh act on the Pantages vaudeville and picture bill last week. The serial is one of the regular weekly numbers on the Pantages program.

Chris Glimm, manager of the Garrick Theatre, has sneaked away to Bear Valley for a week's fishing.

Little Thrills of the Week

OUT of a total of forty-five people pinched for violating the speed and traffic law the past week only three were movie players. This fact causes us to point with pride, thrill with exultation and other feelings of a gratifying nature. And furthermore, out of the three, only one was cited for going too fast. The other two were haled before the bar of justice for not going at all.

Mary MacLaren stepped on something in her car out on Cahuenga avenue in Hollywood, and a cop stepped out in the street and gave her the high sign—and Mary put up ten bones and promised to be in court bright and early the next morn. The other malefactors were Edna Purviance and Franklyn Farnum, each of whom parked their cars too long in the downtown district.

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Because of the fact that it seems impossible to get anything like accurate information as to whether Constance Talmadge and Norman Kerry are really married we have decided to say nothing at all about the rumor.

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Bessie Barriscale bragged about her star Jap cook last week, and immediately Elliott Dexter comes forward with stories about one Tassa, nicknamed "The Admirable" because of his great skill as pancake, flapjack and waffle maker.

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The secret is out. That is, part of it is out. Sessue Hayakawa says "Sessue" is pronounced Sess-you, and means successful fisherman. We hope to give the pronunciation and meaning of the other half of the name next week.

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A Mrs. M. P. Mitchell has filed a complaint with the Public Welfare committee alleging that certain films shown in Los Angeles are vicious and not fit to be seen by children; and because she did not state any specific film, the City Council, with whom the complaint was filed, can take no action. Will the producer who makes this kind of films please come forward and acknowledge the corn, so that action may go on?

Studio Shorts

DUSTIN FARNUM has just completed the building of a hydroplane which he has christened "Over the Top" and with which he intends to compete for the championship honors in the Nordlinger trophy.

Ruth Clifford, who just recently bought a new car, has had three smash-ups in six days. Ruth escaped unhurt each time, but oh, the car!

All the members of the Diando western company under the direction of Stuart Paton are taking a vacation while waiting for a new story that is being prepared for them. Paton has gone fishing; Betty Compson to Catalina Islands, and Horace Carpenter is overhauling his automobile.

Olga Grey week-ended in Los Angeles, joining the William Russell company on Sunday on their way to San Diego for exterior scenes for "When a Man Rides Alone."

George Hull, magazine writer, has been added to the scenario force at Universal City.

Christy Cabanne's family has been augmented with the addition of a little daughter, born August 15.

Billie Rhodes celebrated her birthday one day last week with a party given in her honor by William A. Parsons, her manager, at Arrowhead Springs.

George Fisher is whiling away a short vacation in the hills of Catalina Islands.

Will M. Ritchey has severed his connections with the American studios in Santa Barbara, and has joined the Lasky force of scenarioists.

William Parker, also of the American editorial department, has returned to Los Angeles.

Ben Wilson, upon completion of the Universal serial, "The Brass Bullet," was given a banquet and presented with a solid gold cigarette case by the members of his cast, which was headed by Juanita Hansen and Jack Mulhall.

Darrell Foss, late leading man for May Allison, has been ordered by his physician to take a rest and go up on the mountain top.

Isadore Bernstein, who has just returned from a mountain camping trip, announces that extensive improvements will be made at the National Film Corporation's plant on Gower and Santa Monica, Hollywood.

Jack Mulhall was nearly blind for a few days recently as the result of working under strong Klieg lights for a short bit of film to be used with a patriotic song.

Lillian Gish will not appear in the next Griffith picture, it is said, as she wants to take a vacation and visit her dentist.

Claire Du Brey has been spending her vacation in Northern California.

A big cake given to Mary Pickford by her godsons, the 143rd Field Artillery of California, before their departure, brought the sum of $18.40 at a Red Cross shop in Santa Monica.

Eugene Lewis has been made associate scenario editor at Universal City, and shares the duties of Elliott Clawson, head of the scenario department.

Harry Carey made personal appearances on three nights during the week his picture "Hell Bent" was being shown at the Symphony.

Waldemar Young has returned to Universal City after a long absence, to write original stories and prepare continuity for the screen.

Don Meaney, with Elliott Howe for his teacher, is studying the art of directing pictures at the Brunton studios.

Ike St. John is now handling the publicity for the National Film Corporation.

Hazel Fleming has been engaged as leading woman for Bill Desmond, and Millicent Fisher for Taylor Holmes in coming Triangle features.

Ruth Roland was laid up for several days as the result of an accident when a horse she was riding in a scene for a late episode of "Hands Up," ran headlong into the camera, smashing the lens into fragments and seriously injuring the actress.

Dorcas Matthews, who was operated upon a few days ago at a Los Angeles hospital, is critically ill.

Blanche Sweet and Clara Kimball Young are expected back from New York next week.

Mrs. Bryant Washburn and Mrs. Elmer Clifton sold $2,063 worth of advertising space for the Movie Ball program in two days' time. This was the best record for any team out on the same mission.

Peggy Prevost, formerly with the Fox, Harold Lockwood and Billy Parsons companies, is now a member of the L-KO Comedy organization, working under Charles Parrott.

Constance Talmadge has returned from New York, where she visited sister Norma.

Helen Gibson has returned to Universal City, to be featured in two-reel thrillers of the West that was.

Cliff Smith boasts of having hooked one trout during his fishing trip to the Big Bear Lake. According to Cliff, it was the only trout in the whole lake, and it was some stunt to induce it to bite at all.

Nicholas Dunaew, Russian player, poet and dramatist, is playing with Fritzi Brunette in "Vendetta's Daughter," a coming Bluebird.

Monte M. Katterjohn, of the Lasky scenario staff, is in communication with George Creel, chairman of the committee of Public Information, regarding the writing of a special story for a propaganda film.

Marie Walcamp is to ge starred in a Bret Harte story, "In the Carquinez Woods," being directed by Colin Campbell. Al Whitman plays opposite.

A special production of "Julius Caesar" is soon to be staged for the soldiers at Camp Kearney, in which a number of the film stars of Los Angeles will take part. William Farnum and Raymond Wells are at the head of the movement.

Jap Sailors as Honor Guests.

The Royal Victoria theatre of Victoria, B. C., recently enjoyed the distinction of conducting a unique event. For three nights it was used for the entertainment of four hundred members of the crew of the Japanese warship "Kirishama" as guests of the British Columbia Government.

Manager Denham secured a number of cartoon comedies and other pictures which he felt would be easily understood by the Far Easterners. The tiny warriors marched from their ship each evening and lined up in font of the theatre for inspection before entering. The flags of the Allies were displayed on the screen while the orchestra played the National Anthems of Great Britain and Japan.

Each one of the sailors was presented with a souvenir card of welcome from the City of Victoria. These cards bear photographic reproductions of the British Columbia Parliament Buildings and other Victoria places of interest.

Chicago News Letter

by Jas. S. McQuade

America's First Woman Exchange Manager Runs Over to Chicago from Kansas City

THE Chicago office had the unique pleasure Saturday, August 17, of being entertained for about ten minutes by W. E. Arthur, at present on the sales force of A. D. Flintom, manager of Paramount's Kansas City's office, who spent several days in the big city getting familiar with the methods of doing business in exchanges here—Paramount's office, of course, being headquarters.

Now if this were all the word "unique" as applied to the pleasure would be out of place. But it is not all. Though the card handed me bore the name, W. E. Arthur, the visitor was a young woman, with a manner just as breezy as the Chicago climate and just as pleasant as Chicago's best.

It took only a few moments to learn that the fair visitor was Mrs. W. E. Arthur, and that the sex prefix had been suppressed as a non-essential, seeing that W. E. Arthur is doing a man's work, and has been doing it in the film business for over six years.

But even this explanation does not entitle me to the use of the word "unique." Suffice it to say that I use it because W. E. Arthur bears the particular honor of being the first woman exchange manager in America. She was manager of the Oklahoma office of the Yale Photoplay Company for over a year. That was about six years ago, when the company was controlled (it is still, I understand) by A. D. Flintom, and he can vouch for the accuracy of W. E. Arthur's claim. If any other fair claimant can dispute the title then let her do so now, or forever after hold her peace.

Mrs. Arthur came on to the city from her home in Cleveland, where she had been spending her vacation for several weeks, and she left for Kansas City Monday. She spoke in high praise and appreciation of the cordial reception given her in Chicago by the trade. She told me that she had been received everywhere "with real Western courtesy and hospitality," and that compliment to Chicago means something, coming as it does from a wide-awake woman who has traveled for six years through Iowa, Nebraska, Kansas, Missouri and Oklahoma in the interests of the film business.

The trade of Chicago respectfully bows its acknowledgement, Mrs. Arthur!

Government to Hold Exposition.

The United States Government War Exposition, which will be held in Grant Park from September 2 to 15, promises to be one of the greatest big shows Chicago has ever held within her boundaries. As one traverses Michigan avenue just now the eye is caught by immense rows of buildings stretching for hundreds of yards in Grant Park parallel to the great highway. They have sprung up almost within a night, and hundreds of workmen are busy preparing all the other accessories of the most unique and remarkable show yet seen in America.

One of the real, thrilling spectacles will be the actual replica of part of a battle fought by our boys on the Western front. The real battle line will be duplicated exactly, with "No Man's Land" and the barbed wire entanglements separating our trenches from it. Then relics from hard fought battlefields of every possible description will be on view in the building. Besides, at nights, official British, French, Italian and American war pictures made by the army and navy of each country will be exhibited in several of the great buildings. Joseph Hopp has been appointed to take charge of everything in connection with the showing of these pictures by H. P. Harrison, chairman of the program committee. As many as half a dozen screens will be in use at the same time.

The grounds will accommodate 75,000 people, and everyone of that number will be able to view the realistic war scenes to advantage.

Geraldine Farrar Returns from Cody.

Geraldine Farrar, accompanied by Reginald Barker, Milton Sills, Tom Santschi, and a company of twenty, passed through Chicago Tuesday, August 20, from Wyoming, where they have been engaged in the production of Miss Farrar's second Goldwyn picture, "The Hell Cat."

The last day was spent at Valley Ranch, where the final scenes of the picture were taken, and Miss Farrar considered this work the most strenuous task she has yet experienced in her photoplay career. Seeing that all the railway reservations for the return trip had been made it was highly imperative that the production should be finished the day preceding. The sun, however, was so uncertain owing to the cloudy sky that Miss Farrar, Reginald Barker, and Percy Hilburn, the cameraman, were obliged to dash from point to point in order to catch the shifting sunlight. This was rendered all the more difficult because of the thick sage brush which had to be traversed and the rocky streams that must be forded.

It goes without saying that the entire company was pretty well exhausted when they began the four-hour automobile return trip to Cody. Then, in addition, the packing of all the company's effects had to be done, and this added to the hustle and bustle record to get away in time. The special which bore them eastward left Cody Sunday morning, August 18, and arrived in Chicago Tuesday. Miss Farrar and her party stopped over for an hour in Chicago before leaving for New York on the 20th Century.

Miss Farrar was enthusiastic over her role in "The Hell Cat." She pronounces it entirely unlike any which she has hitherto attempted. Besides, the story is powerful and the picturesque scenes taken in Wyoming serve to heighten the beauty of the production.

American's Selling System a Success.

R. R. Nehls, general manager of the American Film Company, is enthusiastic over the success of the "direct" selling system recently inaugurated by his company. He states that actual figures in his possession prove that the new system is an ideal one.

Mr. Nehls is now receiving daily reports from American representatives at different points which show that contracts at many points in the territory have already been closed, and that the sales are increasing daily for the Minter, Russell and Fisher features. The complete series is comprised of eight five-reel pictures for each of the stars mentioned.

"The Eyes of Julia Deep" is the first of the Mary Miles Minter series, and from all accounts it is likely to prove one of her very best, and better in some respects than some of her former pictures.

"Hobb's in a Hurry" is the first of the Russell series under the new system. Mr. Nehls believes that this is the first man story of the athletic type yet produced where one is impressed that the story has not been written merely to justify the feats of the player, but one is impressed that the feats come in a natural way as adjuncts of the story. The first of Marguerita Fisher series is described as a different picture, serious and whimsical, but never silly.

Committee Favors Amalgamation.

An informal meeting of the executive committee of the M. P. E. L. of A. was held at headquarters, this city, Tuesday, August 20, President Schaefer presiding. Great harmony prevailed during the deliberations on the question of the amalgamation of the league and the A. E. A., Mr. Schaefer told me. It is the intention to have several meetings devoted to the same matter before the final meeting, which will be held Labor Day. Great efforts are being made by members of the league generally to bring about harmony between the rival organizations, and President Schaefer is very sanguine over the final result.

Hopp Starts Work.

Joseph Hopp, Chicago representative of the American Film Company, took up his work in temporary headquarters assigned him in the Pathe's Chicago office Monday, August 19. He informed me

that his first contract was signed by Claude E. Elliott for the De Luxe Theater, Wilson avenue, near Broadway, on the first day. Mr. Elliott is one of the shrewdest and keenest film men in the city, and has charge of the booking of programs for the De Luxe and other important theatres. The De Luxe contract is for a three days' run each for the Mary Miles Minter and the Russell productions, the contract covering the entire first year.

H. E. Belford, who has had long experience in an executive capacity and as salesman in Chicago and tributary territory, has been appointed by Mr. Hopp as his chief assistant. The American Film Company productions will be shown to all interested exhibitors in Pathe's projection room in the Consumers' Building.

Lloyd Comedies Popular in Chicago.

H. E. Roach, producer of the Harry Lloyd comedies at the Rollin studios, Los Angeles, just managed to make connection with the train on his way to New York, Wednesday, August 21. The train from the West was several hours late. Manager Rogers, of the Pathe office, this city, tells me that the Lloyd comedies are popular in his territory.

Belgian Film Aids Milk Fund.

"Belgium, the Kingdom of Grief," the official Belgian war picture shown at the Auditorium last spring by the Women's Committee of the National Council of Defense, will be used in a coming campaign the purpose of which is to raise $100,000 for Cardinal Mercier's milk fund. The feature will be shown in this instance at Steinway Hall for one week beginning September 2. Father John DeVille, a Belgian clergyman, of Chicago, who was sent to the city on a special mission by the Belgian cardinal, will deliver a lecture at every presentation.

"A Hoosier Romance" Popular.

"A Hoosier Romance" showed to excellent business during its first week's presentation in Chicago at the Ziegfeld Theatre. The city press had many complimentary things to say about it. The following excerpt is taken from Kitty Kelly's review in the Herald-Examiner:

"Much after the pattern of Griffith it is, with Colleen Moore as the bullied daughter of Farmer Thompson, seen constantly, "close-up," welling tears, quivering lips, stricken fawn eyes, quite in the way of la Gish, with quaint children naturally posed, with artistically lighted love scenes in peach blossom settings, civil war costumes, lingering fade-outs of sentiment, twelve-foot studies in expression, the whole thing sweet and sad."

James H. Seevers Joins Colors.

E. W. Penrod, manager of Universal's Indianapolis office, advises me that another member of his working staff has joined the colors. James H. Seevers is his name, and his address is now Regiment 9. Company 499, Camp Farragut, Great Lakes, Ill.

Fine Programs for the Orpheum.

Aaron J. Jones, of Jones, Linick & Schaefer, during his recent visit to New York closed contracts for exclusive first run showings for all Famous Players-Lasky and Artcraft pictures for the Orpheum, and also for Goldwyn and Vitagraph feature pictures. The Orpheum announces an interesting bill for the week beginning August 25, including "By Hook or Crook," with Carlyle Blackwell; "The Marriage Ring" (Paramount), with Enid Bennett, and "The Turn of the Wheel" (Goldwyn), featuring Geraldine Farrar.

See "Behind the Lines in Italy."

"Behind the Lines in Italy" has been shown to appreciative gatherings during the first week of its run at The Playhouse, this city. The original length has been cut to 6,000 feet, with the result that the spectator is given the most condensed view possible of the remarkable war activities of our Italian ally.

The first view of these pictures is marked by a continuous series of surprises, because the average American is wholly ignorant of the mighty efforts put forth by Italy to win the war. If the pictures succeeded in establishing this fact alone they would be well worth while; but they accomplish a great deal more.

One can scarcely believe one's eyes when he sees countless workmen engaged in war industries of every kind. We are astonished to find that Italy came near being the mother of the fighting aeroplane. These are of many types, from the swift-flying, light-engine fighter to the monster Caproni machine.

The great factories in which these war industries are carried on convince us that America, Britain and France are not the only countries conducting war activities on a gigantic scale.

Every man and woman and every boy and girl of intelligence in America should see these pictures—not to be amused or entertained, but to learn many important and interesting things which every American should know.

The picture is being distributed by the George Kleine System.

"Triple Trouble" Has Big Demand.

Manager Whelan, of the Chicago office of the George Kleine system, informs me that bookings of "The Unchastened Woman" are very heavy and that he is working 16 prints of Charlie Chaplin in "Triple Trouble" in the city and tributary territory. Many of the high class houses have booked it, including ten houses on the circuit of Lubliner and Trinz.

Hamm Obeys Orders "Work or Fight."

William Hamm, who has had charge of the booking department of the George Kleine System for some time past, recently decided to follow the Provost Marshal's orders to "work or fight." He will soon begin work for the Government by working on Liberty Motors.

To Be or Not to Be? Is the Question.

The managers of two picture theatres in South Oak Park were recently arrested for showing pictures which had not been censored. They said in defense that they could not afford to pay the two dollars a day per theatre which the suburb has fixed for censorship. The patrons of the houses fearing that they would lose the only entertainment they have, appealed to the trustees. The vote of the latter was a tie, and the president refused to cast the deciding vote, so the end has not yet come.

"Crashing Through" at Auditorium.

"Crashing Through to Berlin," Universal's latest war picture, will be shown at the Auditorium for the week beginning Sunday, September 1. The producing company has aimed at making the picture a chronological record of the war from its outbreak in 1914 to the present time. The presentation at the Auditorium will be continuous, from 11 a. m. until midnight.

The picture has been running at the Broadway Theatre, New York, for three weeks with great success, it is said. The week at the Auditorium has been well timed, as the city will be crowded with visitors from the Middle West, eager to see the big War Exposition in Grant Park, on the lake front.

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GRIFFITH FILMS CONGRESS IN SESSION

Producer Engaged on American Propaganda Subject for Government—Foreshadows Big Picture

FOR the first time in the history of the House of Representatives a motion picture of that body in action was secured Saturday afternoon, August 24, by David Wark Griffith, producer of "Hearts of the World" and other big spectacles. Mr. Griffith was granted special congressional permission to set up his cameras in the interior of the House and secure scenes during the activities in connection with the selective draft amendment. Tests were made following the taking of the pictures, and from all accounts both the lighting and the general photography were unusually striking.

Mr. Griffith will use these scenes for a special American propaganda production on which he is at present working for the United States Government. This announcement will not come as a surprise to the many who have followed the work of this producer in recent months, and, while no definite plans are as yet to be made public, it seems extremely probable that in a few months at least the American public will be treated to another big Griffith master work, of which "The Birth of a Nation" and "Hearts of the World" are now the forerunners.

Mr. Griffith has been commandeered, it is said, by the War Department. He is desired for the supervision of a series of important propaganda pictures setting forth the position of the United States before allied and neutral countries. His "Hearts of the World," now passed its 300th performance in New York City, was made under the auspices of the British and French war officers, and with the co-operation of David Lloyd George and other officials. Griffith's unusual ability to secure actual battle scenes and to interpolate them into a romantic and highly dramatic story has made him the most valuable of war producers, and there is every reason to expect something notable in the near future.

ALLAN ROCK WITH AFFILIATED.

Allan Rock, well known in New York as a film publicity man, has been appointed to supervise the publicity of the Affiliated Distributors' Corporation, a position lately held by E. Lanning Masters, who is no longer in the employ of that concern.

The Motion Picture Exhibitor

ADVANCE ON CHICAGO FOR CONVENTION

Exhibitors, Producers and Distributors Will Assemble at "Get Together" Meeting at Hotel Sherman, September 2 to 7

BE IT said in Chicago's favor that the old town has never "pulled a flivver" in the line of motion picture conventions, and it is declared by those who have in charge the meeting scheduled for September 3 to 7, at the Hotel Sherman, that all records for attendance will be broken if advance interest may be taken as any criterion. Frank Rembusch and Louis Frank have been tireless in their efforts, and declare that responses already received from prominent exhibitors indicates that every section of the country will be represented.

"There never has been a meeting where producers and distributors could talk over problems with the exhibitor," says Mr. Rembusch in an announcement delivered to the trade press. "Political meetings have been many, but this time the exhibitor and producer are to be brought together in a new and great opportunity for mutual understandings." Chairman Frank and Secretary Rembusch have announced a tentative program that incorporates discussions of many topics vital to the industry from every point of view.

"Everybody" Will Be There.

The most prominent names among exhibitors and producers are expected to be registered at the convention, and Secretary Rembusch, anticipating a rush for accomodations, urges prospective visitors to make reservations at the hotel they prefer to patronize—although it is logical to presume that most of the delegates will center at the Sherman House, where meetings will be held, starting with registrations at the convention Monday morning, September 2.

The program has been arranged to cover activities morning and afternoons, with entertainments in the evening throughout the week. It will be a genuine old-fashioned "get together" meeting of showmen and producers. Some of the questions to be taken up will be "To Help Win the War," "Equitable Taxation," "The Future of the Business," "More Efficiency and Economy," "Censorship and Adverse Legislation," and all problems that concern the industry as a whole. At the same time each one will be allowed to discuss his individual work.

Rembusch and Frank in Town.

Frank J. Rembusch, secretary of the American Exhibitors' Association, and Louis H. Frank, chairman of the convention committee, were in New York City for a few days during the week of August 19 to 24, stirring up interest in the Chicago meeting which is to take place September 3 to 7. They found that there would be a large New York delegation present, among whom many of the large producers would be numbered. On the question of amalgamation Mr. Rembusch said that invitations had been sent to all the leading members of the National League and he hoped that they would attend the A. E. A. meeting for the purpose of discussing that question.

HOW SERVICE STARS BOOST BUSINESS

Minneapolis Manager Devises Novel Method of Advertising Patriotic Drama Through Daily Newspaper Drive

THE STRAND THEATRE, Minneapolis, and the Minneapolis Daily News staged a unique and patriotic competition to advertise Madge Kennedy in her Goldwyn drama, "The Service Star." The idea was conceived by Charles Branham, manager of the Strand, and so timely and unusual was the plan that the Daily News at once consented to promote the novelty under its own name.

Announcement of the affair had as its caption: The Daily News Wants to Know How Many Stare are in Your Service Flag? This was followed by an explanation, together with the rules and regulations. Complete text of the announcement follows:

"The Daily News wants to know the number of stars in your service flag, and to the mother or father or widow having the most stars in the flags it will give two season complimentary tickets to the Strand Theatre. The competition is not limited to the sons in the service. Brothers, cousins, nephews, uncles, and other relatives, may be included, provided there is a star on the flag for each one in the service. Send your answer to the Service Star Editor, care of the Daily News, giving the name and home address of each man represented on your flag. Winners will be announced in the Daily News and during the performances of "The Service Star," which is shown all week at the Strand Theatre."

It will be noted that the competition was linked solidly with the Strand Theatre and its showing of Madge Kennedy in "The Service Star." The newspaper's announcement and explanations carried a "between the lines" hint for entrants to visit the Strand and see "The Service Star," and Manager Branham's report of business during the week's engagement of the production proves the effectiveness of the campaign.

The event created enthusiasm and no little friendly rivalry among the families of Minneapolis, and everyone having a star or stars on their service flags put in a claim for the complimentary tickets to the Strand. Manager Branham announced the competition by means of slides on his screen and, in addition, posted hand-lettered signs in his lobby announcing that the names would be made known during the performances of "The Service Star."

War Savings Stamps
Are feeding the Army.
Best "Buy" in the world.

Ignores Law and Loses Theatre.

The Ontario government carried out a long-promised threat on August 20, when the Provincial license for the Windsor Theatre, Toronto, was canceled for all time and the owner of the theatre, Percy A. Beatty, was fined $10 and costs for offenses under the amusements tax act of Ontario. The exhibitor pleaded guilty to having failed to collect the amusement tax, neglected to use a ticket chopper as required by the law, and failed to make a return to the Solicitor of the Treasury regarding admissions and daily attendance.

A representative of the Provincial Treasurer declared in court it was simply a case of where the amusements tax act had not been put into operation at all, and the few war tax tickets that the accused had secured had been sold and resold many times. In view of the cancellation of the man's theatre license Magistrate Cohen imposed the minimum fine of $10 on one charge and remanded Beatty for sentence on the two other charges. The future of the Windsor Theatre is problematical.

Canada Checks Up Ticket Tax.

Montreal moving picture exhibitors are much worried over the receipt of a questionnaire which they have received from the Quebec Provincial Government, and in which they are asked for details of the number and prices of admission and war tax tickets sold by them. It is believed that the Government is working to find a basis for further or increased taxation, and they feel that they are already carrying a weighty load which comes very close to imperiling their business.

Albert H. Beaulne, secretary of the Canadian Motion Picture Association, of which H. W. Conover, manager of the Imperial Theatre, Montreal, is the president, called a meeting of the association's executive to discuss the situation and to consider the holding of a general meeting of local exhibitors for a definite stand in the matter.

"Lone Star" Week Proves Popular.

R. C. Steuve, of Youngstown, Ohio, manager of the Orpheum Theatre, recently tried out the wisdom of running a big star for a week, showing him in a different picture each day. Steuve's first revue was with Douglas Fairbanks. The result was so tremendously satisfactory that he has arranged with Paramount to run all of their stars under the same policy.

Novel "Stunt" Gains Applause.

Manager Roland Roberts, of the Regent Theatre, Toronto, put over a neat stunt to advertise a coming attraction, "To Hell with the Kaiser," which will be presented at the Regent during the week of September 2. In making his selections from the news weeklies for the program of the week of August 19, Mr. Roberts spied a scene in a Pathe Weekly which showed the soldiers of a western camp in the U. S. A. forming the words, "To Hell with the Kaiser." He immediately made use of it as a trailer, followed by the announcement that the picture would be shown at the theatre. The stunt actually brought applause every time.

Putting "Pep" into Screen Showings.

Our Portland (Ore.) correspondent reports an interesting experiment, followed by excellent results, in presenting to an audience in novel manner the "showmanship" involving a clever novelty. He says:

"The Liberty" is playing Enid Bennett in "The Biggest Show on Earth." They open with all house lights up. A big drop and side pieces like the side show of a circus, showing pictures of the Bearded Lady, Bosco, etc., you all know. The speller is in his box and gets off the regular dope. As he speaks of each attraction the spot lights it up. Jack Walker, known to the "profesh" for years as "Happy," is the spokesman. The stunt took well and got everyone in the right frame to enjoy the picture. Appropriate music during the spell added greatly to its merit. At the end an escaped papier mache lion suddenly appears in front of the drop and the speiler jumps down into the auditorium.

This house also makes its own one-sheets. They pose some of the employes in a tableau to represent the motif of the play, photograph it and make enlargements the size of a one-sheet frame, in which they display it. These stunts are the ideas of Ed Myrick, the manager.

Baltimore Exhibitor Joins Aviators.

J. Louis Rome, who was unanimously elected second vice president of the Motion Picture Exhibitors' League of America at the recent convention in Boston, and who is well known in film circles of Baltimore, has joined the aviation corps. He is attending the aviation school just outside of Washington, it is said. He enlisted about two weeks ago.

For several years Mr. Rome has been very actively engaged in film circles of Baltimore. He is manager of the Broadway Theatre and the Baltimore Theatre, and it is understood that he still attends to the booking. When the present Maryland Exhibitors' League was formed about two years ago Mr. Rome was selected to act as its counsel.

He was one of the original company of men who reconstructed the present Broadway Theatre from the old theatre which had been burned. He has a host of friends in Baltimore and elsewhere who will all wish good luck to him in his new undertaking.

Ray Deary Gains Promotion.

Like many other enterprising exhibitors the Manchester (N. H.) Amusement Company, embracing L. A. Rhodenizer and W. T. Howley, issues a herald in the interest of their theatre. We find this interesting item in a recent issue of Star-Light, incorporating an announcement that pays tribute to appreciated service:

"Ray Deary, formerly assistant manager of the Star Theatre, has returned from a much-needed vacation and during the past week has been full of pep and ginger to such an extent that we hereby appoint him 'Manager,' leaving off the word 'assistant.' This has been done with considerable forethought and we can't see any place we can lose. The two jobs will pay the same unless he is able to earn more. This is the first notlfication we have given him, for we want to see if he has enough interest in the business to glance over Star-Light occasionally."

Ideas on "Stunts" Are Solicited.

Readers of the World are invited to send us descriptions of "stunts" or any showmanship ideas they may invent and put into successful operation in theatre management. An idea that will attract business in one town is likely to "repeat" in another. Send us your ideas; we will print them and they will help showmen in other towns to get the money. In this exchange of schemes, stunts and ideas every exhibitor who reads the World will benefit.

BOSTON FILM MEN HOLD JOLLY OUTING

Jamboree at Hull Ends in Love Feast with Ernest H. Horstmann Popular Hero of the Occasion

An outing at Pemberton Inn, Hull, was given to the exhibitors and exchangemen of Boston, Tuesday, August 13, by Samuel V. Grand, manager of the Boston exchange of the Foursquare Pictures Corporation; Bert Cornell, manager of the Franklin Park Theatre, and Charles Ross, manager of the Lancaster Theatre, both of Boston.

The party left Rowe's Wharf on the ten-fifteen boat and landed at Pemberton after a pleasant .hour sail. They soon started things going, for all were out to have a good time. The usual baseball game between the exhibitors and exchangemen was soon in progress, with Stanley Sumner of the Fenway Theatre pitching for the exhibitors and Sam. Moscow of the Boston Photoplay for the exchangemen. Bert Cornell was the catcher for the exhibitors and Walter Camp was catcher for the exchangemen. The line-up was, exhibitors: Catcher, Cornell; pitcher, Sumner; first base, Pinaski; second base, Daniels; third base, Montague; shortstop, Daveling; right field, Wasserman; left field, Jacobs; center field, Seririo. Exchangemen: Pitcher, Moscow; catcher, Camp; first base, Harris; second base, Fecke; third base, Bassett; shortstop, Whiteley; right field, Clarke; left field, Campbell; center field, Brand. The game was won by the exhibitors with a score of 7 to 6.

Other sports followed. The fat man's race was won by Bob Clarke of the George Kleine System. Three-legged race won by Harry Campbell of the Fox, and McQuestin, an exhibitor. Hundred-yard dash won by Stanley Sumner of the Fenway Theatre. The rest of the day was passed in the swimming pool and in various other games.

At four-thirty dinner was served in the private dining room and there they dined and listened to an excellent musical program until seven.

Ernest H. Horstmann was the toastmaster of the evening. He first proposed a toast to the nation's head, Woodrow Wilson, which was followed by a round of applause. They drank a toast to Acting-Mayor Walter Collins of Boston, and the room soon rang with cries of speech.

He said: "Friends and members of the league, this toast was so sudden that I can hardly respond to it, but I do not wish to have anyone take me for the real mayor of Boston, as I am only taking the position for a short period; I really think that my name ought to have been Finnigin, as I am always on again and off again.

Says a Good Word for Casey.

"But I would like to call your attention to one man that is present at this dinner. One who has done a great deal for the city of Boston in the way of censoring pictures. He is always on the job and gives every one a square deal, and that man is John Casey, picture censor of Boston. Another man is John Mahoney, building inspector of Boston, who interprets the law, sees that the theatres are in condition to show pictures, and he is one of the real men behind the gun."

Harry Campbell, manager of the local Fox exchange, said: "Horstmann was a good sport and a good loser, and in behalf of the exhibitors and exchangemen I wish to present this leather bag as a token of our appreciation of the good work that he has done in the past." (Applause.) There were cries of speech from Hortsmann. He said in part:

"Gentlemen, I thank you. I admit I was a good loser. As for the reason I entered that contest you can draw your own conclusions. On the morning of the election I knew that the fight was between Schafer and myself. Schafer was a bigger man than I, and I decided to withdraw, but I only ran at Schafer's request. Now it is up to us to get together. I don't care if I did lose. Defeat is not disgrace, and I am now ready to do my best to help the industry, and I appreclatc the gift very much."

"I am ready and willing to work for the industry as long as possible, and we must get behind Schafer and work to do this. We must attend all the meetings and put the organization on a higher basis. In traveling over the country as the national league secretary I came across no town or city where pictures are shown any better than they are in Massachusetts and Rhode Island."

Stanley Sumner of the Fenway Theatre took the floor and said: "We all know that Horstmann has done more for the league than any ten men. There is one man who has done a great deal and that is Bert Cornell, secretary of the Massachusetts and Rhode Island branch of the league. It was he who ran the Movie Ball and put it over in spite of great opposition."

Cornell Catches a Wrist Watch.

Sumner then presented Cornell with a wrist watch, a token from his personal friends of the league. Bert Cornell was then called upon for a speech, but said that he was wholly unprepared and could only thank them for the gift.

Other speakers were Sargeant Gamble, picture censor of the State of Rhode Island, and Chief Plunkett of the State Police.

At seven o'clock the dinner was over and the party started back.

Those at the outing were: Acting Mayor of Boston Walter I. Collins, Picture Censor John Casey, Chief Plunkett of the Massachusetts State Police, Building Commissioner John Mahoney, Sergeant Gamble of Rhode Island; Charles Bean, president of the New Hampshire Branch of the Exhibitors' League, Rich C. Miller, of Poll's Circuit; Samuel Grand, of Foursquare Pictures; Bert Cornell, of the Franklin Park Theatre; Charles H. Ross, of the Lancaster Theatre; Bob Clark, of the George Kleine System; Harry Campbell, of Fox; Herman Rifkin, of the Eastern Feature Film; Harry Asher, Joseph and John MacConville, all of the Famous Players-Lasky Corporation; Stanley Sumner, of the Fenway Theatre; Samuel Pinaski, of the Modern Theatre; Charles Harris, of the Boston Theatre; Dave Selznick, of Select; Joseph Rogers, of Select; Harry Segal and Bob Cobe, of Metro; Stanley Hand, of Pathe; James Mullen, of Universal; Sam Moscow, of Boston Photoplay; Samuel Grant, of Boston; George Fecke, of World; Frank Saulman, of Vitagraph; Jim Murphy, of Boston Photoplay; Harry Wasserman, of Boston; Thomas Sererio, of the Park Theatre; Louis Boas, of Fall River; Frank Daniels, of Lynn; E. R. Gregory, of Dorchester; Glover Weare, of Beverly; Edward Farrell, of the William L. Sherry Service; Jacob Wasserman, of Boston; P. Lydon, of South Boston; Frank Howard, of Boston; Frank Jones, of the Codman Square Theatre; R. D. Marston, of Boston, and many others. HOWE.

Dayton Exhibitor Enters Politics.

D. H. Thompson, manager and owner of the Mus-us Theatre, Dayton, and who has been president of the Miami Valley Exhibitors' League for some time, is one of the first motion picture men in Ohio territory to see that action is better than words in bringing about political reform in regards to the film houses. He is a candidate for member of the Republican Central Committee of Montgomery County. Mr. Thompson has made many friends while president of the local league and is being backed by all of the local exhibitors as well as the League. It will be in this way that motion pictures will be helped, for without political representation motion picture men are considered helpless.

HERE'S A REAL SELLING CAMPAIGN

The Moving Picture World Presents the First Behind-the-Scenes Glimpse of a Real Campaign by a Real Campaigner That Will Interest Other Than Pathe Employes

PROBABLY there is no better known film salesman than Tom North. It is probable that it would be safe to leave out the "known," for that matter, for what Tom North has done most readers of the Moving Picture World already know. As head of the Seattle V-L-S-E office, with the aid of Dan Donellan, he launched a campaign that did more to get that section of the country advertising picture theatres than most exchange managers would have believed possible. Now he is back there for Pathe, and he is making things hum as Western District Manager.

Lately Mr. North inaugurated a campaign for more business and provided a handsome loving cup as a trophy. By arrangement we will reprint his selling letters and give an intimate impression of how he conducts his campaign. This is the first effort on the part of a trade paper to do more than mention such a campaign and we feel it will interest deeply other exchange managers and be of almost equal interest to our exhibitor readers as showing how the salesmen are kept tuned up to their high pitch. The exhibitors know that film salesmen are aggressive. It will interest them now to know that the Man Higher Up is on their tail just as closely as they follow the eventual patron.

The contest, as is explained in the letter reproduced here, is of indefinite duration, for the cup will pass from office to office as the contest runs. The month of April has been taken as a standard because in that month the Pathe salesmen broke all company records in their effort to go over the top in a campaign dedicated to the then new Vice President and General Manager Brunet. The western division consists of W. A. Calkins, Salt Lake; E. O. Childs, San Francisco; Ward E. Scott, Denver; L. O. Lukan, Seattle; F. D. Tate, Los Angeles, and P. D. Carroll, Spokane.

In the first letter Mr. North outlines the campaign plan as follows:

Dear Mr. ————:

The writer has been approached with the proposition several times since his arrival upon the coast, and that means a length of eight days up to this writing, and the proposition is that he make the month of August the competitive month for the branches under his jurisdiction, namely: Salt Lake, Denver, Los Angeles, San Francisco, Seattle and Spokane, and that the office which exceeds the business of last April by the largest amount will receive a suitably engraved silver loving cup, and said cup to be competed for, under same conditions, during the month of September and also succeeding months, and the contest to be brought to a close when the one office succeeds in winning the cup for three successive months. Upon such achievement the cup will remain in the possession of that office.

The month of April netted a gross business for your office to the amount of $———. With the product we have in sight for the August releases there is no doubt in the world in the writer's mind but what each and every one of our Western offices will exceed their April figures without much of an effort.

This proposition will not only incite the interest of your salesmen, and each and every one connected with your branch, but it will mean more business will be obtained, and that item means *"Bonus"!*

What do you think of this scheme? If it meets with your approval and the approval of the majority of managers of the Western division the writer will put it in force and order the cup made at once, and also lay out campaign, as well as rules and regulations governing the contest, and will see that each and every one gets a full share and full amount of fair play. In fact, the writer is very enthusiastic over this idea, but would not consider placing it in force without the consent of the majority of the managers in the Western division.

Will you kindly give this matter your close personal perusal and advise the writer by wire, care of the Seattle branch, your decision immediately upon your receipt of same.

Wishing you continued success and the best of health, I beg to remain,

Yours very truly,

PATHE EXCHANGE, INC.,
TOM NORTH,
Western District Manager.

The second letter will follow next week.

COL. LEVY HERE TO BUY PRODUCTIONS

Kentuckian Already Has Secured Eight Independent Subjects and Is in the Market for Three or Four More

COL. FRED LEVY, of Louisville, who is spending a month in the North, combining business with a vacation, is one of the dominating figures in southern film circles, but is at the same time a man whose widely diversified activities in other lines have kept him out of the limelight of filmdom to a large degree.

"I am in New York," said Colonel Levy at the headquarters of the First National Exhibitors' Circuit a few days ago, "to purchase a number of productions for the Big Feature Rights Corporation, controlling the First National franchise for Kentucky and Tennessee, of which I am president. At the same time, Mrs. Levy and I are making the most of the fine weather to take in all the new attractions on Broadway and later on expect to spend a few weeks at Saratoga.

"I have already bought eight feature films from independent producers and will probably decide on three or four more to round our our campaign for the coming season. During the current year, the business done by the Big Feature Rights Corporation under the management of my associate, Lee L. Goldberg, has grown to such an extent that we have had to triple our office space and selling forces. This is directly attributable to the great impetus given film entertainment in general in our part of the country by the release of such remarkable box-office attractions as 'My Four Years in Germany,' 'Tarzan of the Apes,' 'A Dog's Life' and other current First National productions.

"'My Four Year in Germany,' particularly, has raised the prestige of motion pictures to a remarkable degree by its dignity and intense dramatic interest. Thousands of people who had no interest in motion pictures before are now flocking to see them in both Kentucky and Tennessee.

"We have also done very well with the Petrova pictures. The recent personal tour of Mme. Petrova on behalf of the Government's War Saving Stamps campaign has stimulated interest in her film productions to an extremely gratifying degree. I look upon Mme. Petrova as one of the most interesting personalities in the dramatic world to-day and wherever she has appeared personally a wave of real enthusiasm for her work has followed.

"The announcement of First National releasing plans for the forthcoming months gives us further assurance of prosperity provided the increased tax on amusements does not discourage the attendance to any marked degree. I believe that Anita Stewart is certainly one of the three leading feminine lights of the screen and under Mr. Mayer's management should turn out the greatest work of her career. We will not have to wait until she appears in the film production of 'In Old Kentucky' to report the establishment of new records with her new pictures in the Blue Grass region."

During his stay in New York Colonel Levy is making his headquarters at the Ritz Carlton. He is a native of Louisville and has built his entire career as a resident of that city. Some idea of the wide diversity of Colonel Levy's interests may be gathered when it is stated that in addition to his work as president of Levy Brothers, the largest clothing store in Louisville, he is president of the Auto Credit Sales Company, managing director of the National Theatre Company and active associate of the United Booking Offices in Kentucky, controlling the National Theatre and the Mary Anderson Theatre, vice-president of the Purisol Products Company and vice-president and treasurer of the Central Pigment Company.

Like all native Kentuckians worthy of the name, Colonel Levy is also keenly interested in racing.

CORPORAL LEE AT BUFFALO.

Corporal Arthur Lee, formerly special traveling representative of Gaumont, who was recently drafted, is taking a course in advanced auto-mechanics at the Technical High School, Buffalo. Mr. Lee is a son of William J. Lee, of the Vaudeville Managers' Protective Association.

RUBY DE REMER RE-ENGAGED.

Because of her capable performance as leading woman for Harold Lockwood in Metro's recently completed "Pals First," soon to be released under the banner of Screen Classics, Inc., Ruby De Remer has been re-engaged by Managing Director Edwin Carewe as leading support to Mr. Lockwood in his next picture now being made.

ATTENDANCE BETTER, ADMISSION HIGHER

That Is the Forecast of S. T. Stephens, New General Supervisor of Mutual, and He Tells Why He Thinks So

PICTURE theatre attendance is greater and generally higher admission prices are being paid than at any time in the history of the industry, according to S. T. Stephens, widely known New Orleans film man, who has just been appointed general supervisor of Mutual exchanges. Mr. Stephens came to New York last week for a conference with James M. Sheldon, president of the Mutual.

In the course of his visit Mr. Stephens discussed the conditions of the business in most optimistic terms. He looks for a record fall and winter attendance, and predicts a constantly increasing standard of production and exhibition.

"The summer business everywhere has been better than it ever has been," commented Mr. Stephens. "I attribute it to a variety of causes, but among the chief ones is the fact that, under new railroad rates, summer excursions have been less frequent, people have stayed at home more than ever and they have spent their money at the picture theatre.

"Excursions to summer resorts, Sunday picnics at watering places as well as resort travel have been noticeably curtailed.

"A contributing factor has been rising price of automobiles and higher cost of maintaining machines. There are more motor cars idle this summer than you would imagine, and picture patrons who would have bought machines in normal times have saved their money.

"Then, too, stay-at-homes have more money than usual. The mother of the family of boys gets regular army allotments. The father of the family and the daughters earn more, too, and mother can afford to go to the pictures.

"Some exhibitors thought their business would suffer immeasurably when the draft took all the unmarried men, but as a matter of fact the women who were left at home—the mothers, and the sweethearts—found relaxation necessary, and after the first weeks of sorrow over family separations turned to the picture theatre for diversion.

"I might mention," continued Mr. Stephens, "that the day of the program picture is gone. Today is a day of specials. The field wants specials and one and two reelers. The special must not exceed seven reels.

"Gradually but surely I believe the industry is getting away from the so-called "star evil." Today the director ranks almost as great in box office importance as the star, and the name of the author or the title of the book, in more and more instances, overshadows them both.

"The screen will see the picturization of widely read stories by widely read authors in the future, to the advantage of the industry and the betterment of quality on the screen. These things now count at the box office. They are going to count more. The tendency is that way and everybody is glad of it."

Mr. Stephens was promoted to general supervisor by A. S. Kirkpatrick, the new assistant general manager of Mutual, from the post of southern supervisor. He has long been in the Mutual organization, and is considered one of its most valuable men. His new position is one of the most important in the organization.

OFFICIAL FILMS AT STATE FAIR.

The Government is planning the most extensive campaign of education through the motion picture medium this year at the annual Tennessee State Fair, which will be held at Nashville in September. The various Governmental departments and agencies will be represented by motion picture men with films covering every subject of Governmental activity. One of the main film features will be a screen version of "The Man Behind the Man Behind the Gun," otherwise known as the man behind the plow. The pictures show the army of the furrows backing up the army in the trenches. Supplementary to these films will be shown pictures of beautiful spots in America, including the national parks and the Far West, showing the reclamation of arid waste lands. Because of the efforts of the department of agriculture to stimulate food production more films will be shown on this subject than any other.

Jewel Carmen, Under Keeney Contract, Will Be Directed by Sidney Olcott

FRANK A. KEENEY, head of the Frank A. Keeney Pictures Corporation, annouces that after a brief summer lull of activities he will resume production in a fortnight or so featuring Jewel Carmen, one of the most popular of the younger screen stars. Miss Carmen is under contract with Mr. Keeney to produce at least eight pictures a year. She will be put out in photoplays by the foremost authors. Mr. Keeney's scenario editor, Bennett Musson, is now engaged in making selections for her from scenarios submitted by some of the best-known screen writers of the day.

Jewel Carmen.

Miss Carmen will be handled by a man who classes among those familiar with the affairs of the screen as one of the ablest of directors, Sidney Olcott. Mr. Olcott has had a remarkable and successful career, having produced pictures in Florida as a pioneer, in England, Ireland, Scotland, Wales, Holland, France, Italy, Germany, Austria, Gibraltar, Bermuda, Canada, Algiers, Egypt, Palestine and the Island of Madeira. He is at the head of Sidney Olcott Players, Inc., and recently was with Famous Players-Lasky, directing Mary Pickford, Marguerite Clark, Valentine Grant and Marie Doro. His last production was "The Belgian," starring Valentine Grant and Walker Whiteside.

About the middle of September Mr. Keeney will resume production with Catherine Calvert, who will be featured in at least eight plays a year.

Another important announcement is that within a few days Mr. Keeney will take over the studios expressly built for him by the Manhattan Studios, Inc., under the direction of the president of that concern, John W. Mahan. They are located at 308-12 East Fourty-eighth street, New York, where the building of the Lee Lash studios formerly stood, and adjoin the Norman Talmadge studios.

Mr. Keeney's enterprise in the moving picture field is further evidenced by the fact that within a month or two he will open two new theatres of his own in Kingston, N. Y., and Williamsport, Pa., the former to cost upward of $100,000 and the latter about $200,000. They will display the Keeney pictures and other high-class photoplays. All Keeney productions are being distributed through the William L. Sherry Service.

Sid Olcott.

DRAW CARDS IN WORLD'S BIGGEST GAME

In Goldwyn's Contribution to Liberty Specials Uncle Sam Shows Kaiser Some Real Poker

THE Story of the Biggest Game Ever Played," that is the title of Goldwyn's all-star contribution to the thousand-foot motion pictures being made throughout the industry to boost the Fourth Liberty Loan. It has been completed at the Fort Lee studios of the company, and soon will be in the hands of the Government's committee for continent-wide distribution.

Five Goldwyn stars have parts in the propaganda drama—Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh, and Tom Moore. Geraldine Farrar, unfortunately, was in Wyoming on location when the picture was begun, so she could not be in it; but she plans to remedy that immediately by making a separate production in which she will be the star.

In addition to the Goldwyn stars a dozen other screen players of note are in the picture, which was written by Willard Mack. Among them are John Sainpolis, Mabel Ballin, Matt Moore, J. W. Herbert, Barry Whitcombe, Captain Joseph Morrison, James Marcus, Clarence Oliver, A. C. Gibbons, Henderson T. Murray and Ed. Sturgis. And Hobart Henley, who used to be an actor before he began to be a director, has a part, as has Carlyle Moore, author of "Stop Thief" and other successful plays, and now an assistant director at the Goldwyn studios.

Hugo Ballin Directed.

The direction of the special film was in the hands of Hugo Ballin, Goldwyn's art director. Those who have seen the picture say that Mr. Ballin has admirably developed the symbolism of the story. Three Goldwyn cameramen—Oliver T. Marsh, Louis Physioc and Arthur Cadwell—are responsible for the photography.

With six companies working, the Goldwyn studio is naturally a pretty busy place, and it was often nightfall before all of the players could be got together for work on the Liberty Loan film. It was midnight many times before they went home. When the electricians, stage hands and carpenters at the studio, called on to work long hours overtime, learned what the picture was to be used for, they got together and resolved to refuse pay for the extra work.

"The Story of the Biggest Game Ever Played" concerns a poker game started by the Kaiser. It opens with a representation from life of Millet's famous painting, "The Angelus," symbolizing the world at peace before the war. Then the Kaiser (John Sainpolis) is seen seated alone at a table idly thumbing a pack of cards. King Albert, of Belgium (Matt Moore), enters, and at the Kaiser's urging joins him in a two-handed game of poker. Albert loses, and France (Captain Morrison) and England (Harry Whitcombe) take a hand, while Von Hindenburg (James Marcus) and a German soldier (A. C. Gibbons) stand at their ruler's elbow. As the game progresses Italy sits in, and the luck changes from player to player, though the Kaiser has the better of it.

At this juncture Uncle Sam (J. W. Herbert) is seen strolling leisurely down a long hall toward the card room accompanied and hastened in his progress by Miss Liberty Loan (Pauline Frederick).

"What do you know about the game?" demands the Kaiser when Uncle Sam asks for a hand.

Uncle Sam Used to Play Pretty Well.

"I'm out of practice, but I used to play pretty well," replies Uncle Sam, modestly.

When Uncle Sam sits at the table Miss Liberty Loan disappears, and there flash on the screen a thousand pairs of hands reaching for the bonds she offers for sale. As the money is received it is turned over to Uncle Sam to increase his already healthy stack. With Uncle Sam and the other Entente Allies arrayed against the Kaiser and making inroads on his rapidly diminishing pile of chips, the picture closes with the Liberty Cry, thus:

"We Buy."
"You Buy."
"They Buy."
"Good-bye."

As each of the characters in the drama is introduced symbolic representation is made of some familiar incident of the war or of history. Symbolizing the spirit of the Allied nations at war, Madge Kennedy is seen as Joan of Arc; the rape of Belgium is represented; Mabel Normand symbolizes love, as the Italian girl pinning the bleeding heart on the breast of her departing soldier boy (Tom Moore). Mae Marsh is the Belgian girl. Mabel Ballin and Clarence Oliver are the peasants in "The Angelus." Carlyle Moore and Ed. Sturgis play two Socialists, and Hobart Henley is an Italian soldier.

Every player in the cast donated his or her services to the undertaking, of course. Samuel Goldfish, president of Goldwyn, spent many hours at the studio giving advice calculated to make the production little short of perfect.

Mary Miles Minter to Remain with American

CALIFORNIA'S film colony has watched with great interest the outcome of a controversy between D. W. Griffith and S. S. Hutchinson, the president of the American Film Company. And, of course, all over a young woman. Such is the story that comes to the World from Mr. Hutchinson's office.

Mary Miles Minter, one of Mr. Hutchinson's stars, suddenly began to show a certain interest in some proposition outside of her work at the Santa Barbara studio, and it was soon discovered that the same kind of bee which has stung so many rising stars and caused them to break their contracts was buzzing around Mary—the bee of ambition and fabulous salary.

In this case it proved to be D. W. Griffith, who, it is said, wanted Miss Minter for his next super-production. He put his cards on the table, and, not beating around the bush, admitted to Mr. Hutchinson he regarded Miss Minter as the coming super-ingenue of the screen. Then he began to bid on her.

A whole week's activity of the Minter Company was suspended while personal friends, advisors and relatives of the fair star, who had less regard for a cast-iron contract than for temporary fame, argued for her rushing pell-mell to Griffith's fold. But knowing that any contract made by the American is not a mere scrap of paper, Griffith made an open business proposition direct to Mr. Hutchinson, and raised the price by leaps and bounds.

Hutchinson was obdurate, and declared that not only because he considered Miss Minter worth as much to him as to any other producer, but also because it would be impossible to cancel the many and large contracts that have recently been made for this stars' new pictures, he could not consider selling out at any price. The American Film Company began a direct selling system about a month ago, under which their thirty-odd representatives have signed up direct with exhibitors for a series of eight pictures featuring Miss Minter.

The president of the American is on his way back to the Chicago office, and in a few days everything is expected to run as smoothly as ever.

Find Paramount-Artcrafts in Raid on Royal Cinema

THROUGH efforts of the Famous Players-Lasky Corporation, aided by the Burns Detective Agency, the district attorney's office and the Military Intelligence Bureau, men who are believed to be the ringleaders in a conspiracy to steal and smuggle motion pictures out of this country have been apprehended and the workings of their scheme uncovered. The first raid took place Wednesday, August 21, when the agents of the district attorney entered the office of William C. Thompson, who is operating under the name of Royal Cinema Company at 145 West Fourty-fifth street, arrested Mr. Thompson, and secured prints of a number of Paramount-Artcraft and Chaplin subjects. A second raid was made on the offices of Casemiro Gonzalez and Tony Lucchesse in the same building, and more Paramount prints were secured, and Gonzalez and Lucchesse were taken into custody.

Thompson is said to have confessed to procuring stolen pictures for a Seattle firm. Evidence is said to be positive that Gonzalez and Lucchesse smuggled large shipments of film into Mexico, where they were taken by Alverez-Arrondo & Company, of Mexico City.

Harold Pitman, of the legal department of the Famous Players-Lasky Corporation, had the investigation in charge, and it is believed the ringleaders have been captured.

EXPOSITION TO SHOW SOUVENIRS.

The exposition of the motion picture industry to be held in New York City October 5-13 will set aside a section for the exhibition of projection and other apparatus as well as publicity of "ye olden days." W. C. Smith of the Nicholas Power Company; Sam Spedon, Moving Picture World; Albert E. Smith, Vitagraph; William Wright, Kalem, and Paul Gulick of Universal, have been asked to serve as a committee of arrangements. Those who are in touch with any material that may serve in this department will kindly address the National Association, Times Building, New York.

COMMUNITY SINGING MADE POPULAR

Hustling Western Manager Tells How He Induces His Patrons to Take the Place of the Old Illustrated Songster, and Gets Away with It—The Psychology That Does the Trick

Note.—Lately the American theatre, Butte, Mont., has been advertising the Patrons' Chorus, and Ralph R. Ruffner, the manager, was asked to explain how he swung the stunt. His reply came in the form of a letter, but it would be a pity to spoil his characteristic style with editing, and it is here presented just as he wrote it.

THE PATRONS' CHORUS" is nothing more than audience singing. You will recall about two years ago my writing you about a Midnight Matinee stunt wherein this feature formed a part of the entertainment. That is where the child was born. I figured if we could make them sing after their standing in line for an hour, paying two or four bits as the case may be and forsaking warm beds at that late hour, our chances of getting them to sing at regular performances were also good. The experiment was tried and with instant, unbounded success. Audience singing has now formed a part of my bag of tricks—if the expression may be used—ever since. After leaving Spokane, the scene of its premiere initiation, it was just as much a success in Portland, Oregon, at the Columbia and on several occasions at the Liberty.

Upon my arrival in Butte in June I introduced it here in the Rialto with greater success, if such a thing was possible, than in the two other northwestern cities. I now attribute any gain in popularity to the experience derived in bringing the stunt to its present polish. There is a trick in making an audience sing. Out of the great mass of songs only a few are successfully used in this stunt. Probabilities are I have twenty-five failures for every good one in my list. One can try a flock of songs in two years.

Gets Good Press Notices.

On our present change we are using "The Long, Long Trail." The audiences are singing two verses, three choruses and **whistling** two choruses. At first glance that looks like a whole lot of time consumed in handling a big show, but such is not the case. "The Patrons' Chorus" is a feature in itself on our programs—it carries prominent mention in our newspaper advertising—and the song slides are not mixed up with house announcements. It forms a complete, individual unit in the show and is given preferred attention in its position on the bill.

The first notification the audience has that they are going to sing is the slides with which I have always prefaced the stunt "Can You Sing?" After two or three weeks the appearance of this slide will get a big laugh and there will be detected a sort of contagious hustle and bustle on the part of the audience getting ready to go to work. The next slide carries the title, followed by the first verse.

Audience Does It All.

The house is not planted with a singer to start it. This I have never done, for two reasons—first, I have proved to my own satisfaction that it is entirely unnecessary, the expense not being justified, and second I had confidence that the stunt, rightly presented, would accomplish the purpose for which it was intended—to give the audience an opportunity to relax, a sort of seventh inning stretch. It has been my good fortune to discover the angle through which it is possible to gain their confidence and get them to sing without these plants, and I will try and get it down intelligently for those who are interested.

Following the first verse and chorus an appeal is made to their sense of humor with a slide something like this: "The ushers will now pass around the birdseed to those who are not singing"

Ralph R. Ruffner.

or "Go ahead and sing; we'll keep it dark. "What if you lived in the Canary Isles?" or "Another customer just came in; sing it again; she's a good scout" or "Gee, that was great! Now the other barrel" and so on. Songs with four verses, of the light, airy type can be headed "Firt Lap," "Second Lap," "Third Lap" and "Home Stretch"; we strive at least to keep up a smiling interest.

Sometimes Victimizes Audience.

In some songs I purposely plant a catch line, timed to the meter of the verse, to get them to sing into it before they are aware they are victimized. I can better explain this by the song, "The Red, White and Blue." In the chorus, out of four lines, three lines are the same. In the second chorus the slide reads: "The boast of the red, white and blue, the boast of the red, white and blue. With her flag proudly floating before her, the same thing four lines back." It is absolutely sure fire and stalls the show. It is best to hold that slide on the screen for quite a bit, or until they settle down again, for as they are laughing at each other's stupidity and lack of knowledge of one of our best patriotic songs, they are able to read back, see the trap and realize how gullible they were.

On short, popular choruses we follow with a slide "Now whistle it. Ladies first; men keep quiet." The tempo is increased and the orchestra or organist plays it very softly. This is followed by a general invitation and the velvet drapes are timed to drop over the screen just as the song comes to a close. It makes a very pretty effect. In addition to the whistling, they will hum a chorus, and if the operator is trying to follow them he can generally be found hanging out one of the ports clear up to his socks, for the sound is not intense by any means. The coloring of the slides is of great importance.

The Psychology of Color.

The psychology of color and its effect upon an audience forms as much a part of the idea as the words of the songs themselves. Those slides which play to the high-lights, the humorous and pertinent are always in amber. That is, warm, hospitable and appealing in tone. The slide announcing "The Long, Long Trail" would naturally be done in deep blue or purple, as would the verses and chorus. A song like "Polly-wolly-doodle" would be done all in amber. "When You and I Were Young, Maggie" lends itself to a variety of coloring in the word pictures that its verses paint. This is one of the most successful songs I have met with. I use the following copy in announcing its title:

"That old gem, so dear to the hearts of us all . . . 'When You and I Were Young, Maggie.'"

For Patriotic Song.

In presenting the song "America" I have found it best to place down in the right hand corner of the title slide "Audience will please rise." I have noticed an uncertainty on the part of audiences as to whether it was proper or not to stand and we forestall this by making the request; otherwise people would be getting up all through the song. As soon as they are standing a slide like this will help: "Now that we are standing, the big idea is to SING!" Naturally, at this time, patriotic songs are sure-fire, but we are careful to mix them with numbers that are in themselves established favorites. American timidity is a known quantity and will interfere with the success of audience singing if it is given the least latitude. It is largely, almost entirely overcome by using an absolutely dark house at the time of the song; by appealing to the humorous side of the audience, and through the psychological use of color in the makeup of the slides.

RALPH RUFFNER.

DALLAS EXCHANGE REMOVES.

The Dallas office of General Film Company is doing business in its new location at 1924 Main street, after several weeks of arranging a transfer. The new location is considered an improvement over the old, and the change was made in accordance with the policy of the company to give its managers every facility for doing business.

Motion Picture Men Aid in Defeating Vardaman in the Mississippi Primaries

ONE of the most pleasing pieces of news in administration circles in Washington last week was the fact that James K. Vardaman has been eliminated as a candidate for re-election to the United States Senate from Mississippi and that Representative Pat Harrison had won out in the primaries.

The part played by the motion picture in bringing about Representative Harrison's selection cannot be estimated, but it can be safely said that it had an enormous effect.

Long before it was definitely known that President Wilson was opposed to the re-election of Vardaman instructions were sent to E. M. Clarke, state chairman for Mississippi on the national war council of the motion picture industry, appointed by William A. Brady, president of the National Association, to line up the motion picture theatres of the state in favor of Representative Harrison.

That this work was well done was evident as a result of the primary election. News weeklies were used extensively and the theatres of the state did everything in their power to push the Harrison candidacy.

Senator Vardaman was an implacable foe of the Wilson administration, whereas Representative Harrison was a friend tried and true. As soon as the result of the primary election was definitely known President Brady visited Joseph P. Tumulty, secretary to the President, and apprised him of the part that the motion picture had played in the campaign. Mr. Tumulty expressed himself as very much pleased and said that he would bring it to the attention of the President.

There are several other states where primary elections are to be held this fall and where several other members of what are known as "the willful twelve" group come up for election. There is some talk that the President will take a definite stand against these men in the same manner that he did against Vardaman. In that case it is possible the motion picture may again be called upon to aid in bringing about their defeat.

National Association to Work with Fuel Board

THE Fuel Conservation Committee of the National Association of the Motion Picture Industry held a conference with Fuel Administrator Garfield and other officials of the National Fuel Administration in Washington, Tuesday, August 20, at which important plans were made for an intimate co-operation between the Fuel Administration and the National Association.

The subject was discussed from two angles. One was a national campaign to be instituted throughout the motion picture theatres of the country seeking a general conservation in the use of electric machinery which receives its initial power from coal. This campaign will seek to educate the public in the conservation of all electric current used in motors, generators, lights, and all electric household cooking utensils.

The other campaign will seek to bring about the conservation of coal and to educate the public in those sections of the country where there is a shortage. These campaigns will be local in extent, and will only be used in such places where an acute shortage exists. Conferences were held with the director of publicity for the Fuel Administration, and arrangements made for the most intimate co-operation. It was decided that President William A. Brady should appoint an additional committee of five to handle the details of this work. It is probable that the committee to be appointed will plan to use both trailers and slides.

August 25 Offerings at the New York Theatres

RIVOLI.—"Till I Come Back to You," Artcraft's new Cecil B. De Mille production, was the feature photoplay at the Rivoli the week of August 25. Bryant Washburn and Florence Vidor head the cast. The story deals with the great war. The Animated Pictorial, Official Allied War Review, a comedy and a scenic were also shown. Annie Rosner and Carlos Mejia were the soloists.

RIALTO.—Dorothy Gish in her first Paramount release. "The Hun Within," lead the picture stars at the Rialto. The scenes are placed in this country. George Fawcett is a member of the cast. The Animated Magazine, a comedy and a scenic feature completed the screen program. The soloist was Gladys Rice.

STRAND.—John Barrymore in a screen version of Augustus Thomas' lively comedy, "On the Quiet," was the chief attraction at the Strand. The title refers to the secret marriage of the hero. A Christie comedy entitled "Just Plain Folks," a Ditmars feature, the Official Allied War Review and the Strand Topical Review were also on the program. Alys Michot and Herbert Waterous were the solists.

EIGHTY-FIRST STREET.—First half, J. Warren Kerrigan in "A Burglar for a Night." Latter half, Madge Kennedy in "Friend Husband."

FORTY-FOURTH STREET.—Griffith's "Hearts of the World" to big business.

CASINO.—"Wives of Men."

EXPOSITION GOES TO GARDEN.

Since the Government has taken over the Grand Central Palace in New York City for a base hospital, the National Association of Motion Picture Industry has been obliged to reserve the Madison Square Garden for the week of October 5 to 13 for the exposition of the motion picture industry. The refusal of that place has been given the N. A. M. P. I. for that week, and it is the intention of the National Association to go on with the exposition at that time. It has been announced that the Government has already asked the reservation of the south side of the Garden for exhibition of aeroplanes and war relics used in the aero-photographic department in the war.

MERRICK GOES WITH MUTUAL.

Mutual announces the appointment of Joseph Merrick as Coast supervisor, with direct supervision over Los Angeles, San Francisco, Portland and Seattle. Mr. Merrick was formerly branch manager for Mutual at Los Angeles and Seattle. He is particularly well equipped for his new position on account of his wide acquaintance with exhibitors and intimate knowledge of conditions in his territory, having formerly operated on the Coast as special representative for Metro.

Famous Players-Lasky Sales Quarters Active

ACCORDING to every indication at the distribution headquarters of the Famous Players-Lasky Corporation in New York the initial month of the organization's year starting September 1 will present a most pretentious beginning. Following the announcement of the policies and plans concerning the activities of this company for the coming year made two months ago the exchanges, as well as the New York offices, have been extremely busy with arrangements involving thousands of new contracts with exhibitors for Paramount and Artcraft pictures.

In view of the demand for the largely increased output during the coming year reported the entire sales organization has encountered its greatest activity since the inception of the company. With the considerably enlarged schedule of releases for 1918-19 it is possible to take care of many thousands of new exhibitors.

The advertising, publicity and service departments are also busily engaged in fulfilling their ambition to give the exhibitor of Paramount and Artcraft pictures next year the most complete co-operation in exploitation. Various service ideas, some of which are radical departures, such as the national advertising campaign involving the Paramount and Artcraft Week recently announced, are being formulated along lines in keeping with the plans of the sales organization.

Moore's Leading Woman Is an Alabama Bankhead

Carrying out its promise of a surprise in making public the name of Tom Moore's leading woman in his second Goldwyn starring vehicle, "Thirty a Week," Goldwyn announces the engagement in this capacity of Tallulah Bankhead, granddaughter of United States Senator John H. Bankhead, of Alabama, and daughter of Representative Bankhead, of the same state, both serving together in the same Congress. Senator Bankhead, who has been in Congress more than thirty-seven years, is the only Confederate veteran left in the Senate.

Tallulah Bankhead is a comparative newcomer in motion pictures, and Goldwyn believes that in her it has a genuine "find." In "Thirty a Week" she has the role of Cindy, with whom Tom Moore, as the thirty-a-week chauffeur of a disgracefully rich employer, falls in love with and marries. Cindy happens to be Dan's employer's daughter; but that only makes the more fun and drama for the picture.

Others in the cast of Mr. Moore's second Goldwyn picture are Alec B. Francis, Grace Henderson, Warburton Gamble and Brenda Fowler.

The day to start buying W. S. S. is today—then buy 'em every day.

FIFTY STARS CONTRIBUTE TO LOAN

Chairman Zukor of National Association's Committee Says Quality of Pictures Will Exceed Highest Expectations —Every Exhibitor Assured a Subject Each Day of Drive

WITH the initial announcement this week of plans for the distribution of the Liberty Loan films being produced by more than fifty of the film world's brightest stars, the Fourth Liberty Loan drive being conducted by the National Association of the Motion Picture Industry has assumed the definite proportions which indicate that it will exceed even the highest expectations of the association's committee in charge of the movement, according to Adolph Zukor, the chairman. The first of the films have already been received at the New York headquarters of the committee, and enough films have been completed to insure that every exhibitor in the United States will have an opportunity to screen a new Liberty Loan appeal every day of the three weeks' drive which begins on September 28, all without cost to himself.

The first two pictures to reach New York from the West Coast were "A Bullet for Berlin," by William S. Hart, the Artcraft star, and a Liberty Loan appeal by Mae Murray called "Kaiser Bull." Frank R. Wilson, director of publicity for the Fourth Liberty Loan Campaign, who came from Washington Wednesday to discuss plans for the motion picture drive with Chairman Zukor, was one of the first to see these two pictures and expressed himself as delighted with both pictures, and this enthusiasm is shared by all members of the committee and others who have seen them. That the same high quality will feature the other films to be released under the auspices of the committee is indicated by reports from the various studios which have been co-operating in the enterprise.

National Association in Charge.

The outstanding feature of the week's activities in connection with the industry's Liberty Loan campaign was the announcement of distribution plans of Al Lichtman, general manager of distribution for the Famous Players-Lasky Corporation, who was placed in absolute charge of the committee's distribution plans by Chairman Zukor. The distribution of the Liberty Loan specials will be managed exclusively by the committee representing the National Association. A competent film man will be placed in each distribution center throughout the country and will be directly responsible to the committee for this feature of the work. He will also work in co-operation with the Federal Reserve Board in his district. All bookings must be made through the committee's representative, and the exhibitors of the country are urged by the committee to watch closely all future announcements concerning the personnel of its assistants in the various distribution centers. It is expected that a complete list of appointments will be ready within the next few days, or as rapidly as they can be worked out by Mr. Lichtman.

Over 2,500 Prints to Be Made.

Under the plan announced every theatre in the country will have the opportunity of showing a different Liberty Loan film on each day of the campaign. It is estimated that between 2,500 and 3,000 prints of the various subjects will be required to make possible the 100 per cent. distribution projected by the committee. While all bookings must be made through the committee, the physical handling of the films will be attended to by the various exchange organizations which have volunteered this service without charge to the Government. The organizations contributing this service are Paramount, Universal, Vitagraph, Metro, Fox, Goldwyn, Pathe, Triangle, World Film, Select, General Film and Mutual.

Mary Pickford Begins Work.

Definite assurance that screendom's "Big Four," Mary Pickford, Douglas Fairbanks, William S. Hart and Charlie Chaplin, would be represented in the great galaxy of Liberty Loan film stars was given during the week when Chairman Zukor received a telegram from Mary Pickford announcing that she had already begun work on her Liberty Loan picture.

While no detailed information as to the nature of the Pickford story has been received in New York, it is said to be of an unusual nature and will carry a big punch. The Hart film, the first to be received in New York, has set a high standard for the others of the "Big Four" to meet, but reports from the Coast indicate that the challenge has been accepted and that the other members of the famous quartet of film players are working night and day on their contributions to the campaign.

If you want the

NEWS

Buy the

WORLD

D. W. Griffith has wired Chairman Zukor that he has taken personal charge of the filming of the Lillian Gish story, and Thomas H. Ince is making a special production in addition to the ones in which his stars are to appear. Titles for only a few of the special productions have been announced, but the committee is highly pleased over the reports concerning the stories coming from the various studios.

Here's the List of Players.

The stars who have announced their intention of being represented in the motion picture industry's drive are William S. Hart, Mae Murray, Harold Lockwood, Emily Stevens, Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Edith Storey, Mme. Nazimova, Lillian Gish, Dustin Farnum, William Farnum, Charles Ray, Enid Bennett, Dorothy Dalton, Sessue Hayakawa, Wallace Reid, "Fatty" Arbuckle, Alice Brady, Elsie Ferguson, Enrico Caruso, Billie Burke, William Faversham (special), Mae Marsh, Pauline Frederick, Mabel Normand, Madge Kennedy, Dorothy Phillips, Norma Talmadge, Lillian Walker, Clara Kimball Young, William Duncan, Earle Williams, Alice Joyce, Harry T. Morey, Corrine Griffith, Gladys Leslie, John Barrymore, George Beban, Mr. and Mrs. Sidney Drew, Mary MacLaren, Monroe Salisbury, Harry Carey, Bessie Love, Jack Sherrill, Ethel Barrymore, Fred Stone, George M. Cohan, Marguerite Clark, Pearl White, Frank Keenan, Fannie Ward, Ruth Roland, Harold Lloyd, Bebe Daniels and Baby Marie Osborne.

Mack Sennett Making Two.

Mack Sennett is making two comedies, according to word received by Chairman Zukor, while "Doug" will present a number of entirely new stunts in his appeal for the Liberty Loan. Reports from the Coast are to the effect that the "Fatty" Arbuckle film is a scream, to put it mildly.

Charlie Chaplin has maintained great secrecy as to the nature of the story upon which he is working, but the film is expected to be 1,000 feet in length. The few who have been let into the secret declare that it will be a knockout.

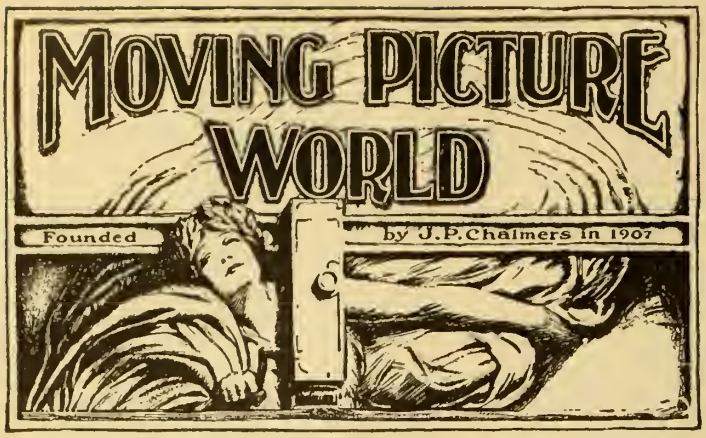
"The committee wishes to stress the fact that these films will be booked to all exhibitors absolutely free of charge," Chairman Zukor has announced.

RORK VISITS MUTUAL EXCHANGES

For the purpose of talking over personally with the first-run exhibitors and Mutual exchange managers the Sessue Hayakawa release, "His Birthright," Sam E. Rork, general representative of the Haworth Pictures Corporation, left New York City for a trip which will take in Cleveland, Detroit, Chicago and Indianapolis. Mr. Rork intends to go over in detail with the exhibitor the merchandising plan which has been worked out by the Mutual.

PENNYBAKER IS MUTUAL MANAGER.

L. L. Pennybaker has been appointed branch manager for Mutual at Oklahoma City, taking charge August 13. Mr. Pennybaker was formerly associated with Mutual as branch manager at Memphis, Tenn. Prior to that he conducted an independent exchange in Oklahoma City. On account of wide acquaintance in Oklahoma City and surrounding territory Mr. Pennybaker will prove a valuable acquisition to the Mutual roster



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, September 7, 1918

FACTS AND COMMENTS

ALL indications are propitious for a large and successful gathering of motion picture theatre owners at Chicago on September 3. Such considerations as location and interest will aid greatly in swelling the attendance, and there should be a good attendance, for questions of wide concern for the owner of the motion picture theatre are to be discussed and lines of action are to be determined. Reports from Chicago agree that there is a probability of amalgamation of the two exhibitor organizations. This alone is quite likely to attract to Chicago many exhibitors who otherwise might not have taken the trouble to go there on this particular occasion. An effort has been made in other respects to hold a real convention instead of a little political meeting. Altogether the outlook is excellent. Help it along by being there yourself.

* * *

IT is conceded that export conditions have taken a more favorable turn in the past few weeks. Representatives of the Government who sought to regulate the film traffic between this and other countries have acquired a better understanding of the nature of that trade and the methods under which it is conducted, so that now it is possible to do business without so much friction and delay. This brings us to the subject of further extending our foreign business. What are you doing, Mr. Producer, to place your pictures in the theatres of foreign countries, and are you getting them there? Now is the time to spread your propaganda. When America finishes the job of winning the war for democracy every American producer of pictures should be ready to take the fullest advantage of the great facilities for foreign trade that this or any other country ever possessed.

* * *

THAT contest for the "Pershing's Crusaders" trophy is nearing its close. Another week and the campaign will be finished in so far as the trophy is concerned, so get busy, you hustlers, and put over your very best punches if you want to be in the running at the finish. You may take our word for it that the trophy is a thing of beauty and will be a joy to the lucky exchangeman who lands it for his headquarters. As a project to stimulate the booking of that justly popular war feature the contest has been a great success. More than two thousand bookings have been reported to date, and the sum in dollars is well over the $200,000 mark, which makes the campaign a financial success for everybody concerned.

* * *

SPEAKING of contests, attention is directed to the announcement, made elsewhere in this issue, of a contest which involves the payment each week of a War Saving Stamp by the Moving Picture World to the exhibitor who produces during a given week the best stunt of any description calculated to arouse patriotism in any one of the several war activities such as the sale of War Savings Stamps, Red Cross drives or similar movements to raise money for the prosecution of the war, including the sale of Liberty Bonds. Read the conditions and prepare to get some of our War Savings Stamps. The main point is that we want to learn what you are doing so that we can tell the other fellows how to do it in their communities to the best effect.

* * *

THE Zukor committee appointed to mobilize the motion picture industry for the forthcoming Liberty Bond drive is doing great work. Already a large number of the most popular players have produced short and snappy subjects to be incorported in the programs of every picture theatre of the country during the drive. These photoplaylets will be so distributed that each theatre may have a daily change. You can do your own figuring if you want to know how big a job it will be to print and distribute some four thousand prints of nearly twenty separate subjects and then to keep them moving in regular order for three weeks. But it will be done because every theatre owner, manager and operator is going to do his damnedest to keep up to the schedule. Don't forget this: We have got to make a showing in this coming Liberty Loan campaign.

TONS OF WASTED ENERGY

By Louis Reeves Harrison.

GO into any large and well-organized distributing office and note the efficiency devices, those for accounting, rapid figuring, duplication, publicity service and all the well worked-out plans for placing "canned drama" with care and intelligence among thousands of exhibitors from ocean to ocean. It is little short of marvelous.

One might think that inefficiency meant treason.

It does where industrial engineering for government purposes is concerned, and high-grade efficiency is to be desired in all money-making enterprises; but efficiency in the production and distribution of pictures, books or plays does not depend upon labor-saving office devices as other than an adjunct to a main idea so large that they are relatively unimportant, almost to the point of being unnecessary.

Even great capital ceases to lead as a factor.

Concerns backed by millions have gone out of business.

They failed to grasp the power *behind* this industry.

At the heads of many of those concerns were men quite capable of figuring on the safety and interest to be expected in well-understood lines of investment. Many of them were men who would never let mere wishing and guessing take the place of cold and intelligent reasoning, and they knew how to search into costs and selling prices with the best of us, in no case depending on approximate estimates. They were, in many instances, good financiers, but they were wasters of energy.

Millions have gone astray from ignorance of a principle.

"Think out the art before attempting to practice it."

Consider the relative importance of the elements productive and non-productive.

Optimism is a good thing to carry a man through unforeseen difficulties, but a dispassionate analysis of motion-picture requirements and of effective balance in composition of the product should be first steps in the undertaking. In spite of this, haphazard guesses have been the rule, not the exception, in the making and marketing of screen stories.

Customers do not ordinarily flock to a store as soon as it opens its doors unless it can offer one or both of two exceptional attractions, superior quality, or lower price, but a fake enterprise may win out temporarily through bluff, and all this is true in a measure of manufacture and distribution in general. Take the case of a Western soapmaker who complained of bad conditions in a convention at New York. He had a perfectly equipped factory and one of the best selling forces ever organized, but he complained that taxation and credit exactions kept him constantly on the edge of loss. The head of an established house in the East remarked dryly, "Why not make better soap?"

His business was toppling from lack of secure foundation.

It was out of plumb from lack of structural balance.

The beauty and novelty of pictured motion carried this New Art into popular favor at first. Then a few directors, who were really creative geniuses, advanced it to story visualization. It was then incorrectly reasoned that all directors had creative genius, and a period "directorial" followed. Next a few real stars flashed into prominence, and it was incorrectly reasoned that the flash was nearly the whole picture value. An authorship period may follow. The essential element of artistic success, however, is not in any one of these, but in their grouping, so as to harmonize talent with its expression.

This is the sure route to large and permanent success.

It will result in pictures which become legacies.

In order that moving pictures may enter the company of arts which have given outlet to the greatest human minds, they must enjoy a development commensurate with their wondrous possibilities. They may still concentrate on artistic expression, leaving flash and false pretense to the fakir, but there is something to be considered before the telling of a story—"Is it worth while?" Does it deserve the energy put into its visualization? The highest efficiency in moving pictures is that which makes the product effective. More important to the immediate success of the business, and to its permanence, than all other elements combined, are those relating to vital appeal of subject matter and its artistry of treatment. Without both these, efficiency elsewhere represents just so much misapplied energy.

HEROES AND HEROINES

By Robert C. McElravy.

IT is not essential for the leading character of a story to be either a hero or a heroine. Thackeray took particular pains to specify that "Vanity Fair" was "a novel without a hero." Yet in a great majority of stories the action centers about a presumably strong-willed individual, either man or woman, whose heroic qualities enables them to rise above all manner of trials.

The hero or heroine is usually tested by the fires of circumstance and their fortitude is put on trial at every possible turn. Obstacles are meat and drink to these persons, for difficulties merely serve to bring out the strength that is in them. We want to see them constantly battle against the evils of life, and their manner of doing this is the thing that makes us follow their course with such interest. For many readers "Vanity Fair" would have been a much stronger novel if it had a hero or heroine listed among its characters; its great defect for some readers is that there is no character that awakens entire admiration and love.

The hero or heroine, if there is to be one, must be strong and valiant without being in any way prudish, and the skill with which a story manages this is perhaps the greatest measure of its worth. It is not easy to make the hero honest and fearless without making him a moral prig, and it is just as hard to make the heroine sweet and virtuous without turning her into an impossible creature.

But, to take a frank view of the situation, the average screen production does not err so much on the side of virtue as it does in the other extreme. One cannot help feeling that, while the hero should by all means be kept human and subject to the temptations that beset mankind, it would not hurt him sometimes to have a stronger moral fiber. In these days of genuine heroism, when personal courage and sacrifice is in the very air, certainly a greater exhibition of spirit on the part of leading characters in stories would be acceptable.

Two influences have operated to bring down the level of screen morale; one of these is the crook, or underworld, story and the other the cabaret story. Both of these are now happily passing into at least temporary eclipse, but they have had a devastating

effect that is still visible in certain offerings. There are still many stories in which the hero fluctuates so continually between right and wrong that he ceases to command admiration, and others in which the heroine has but small reason for escaping the shame that threatens her.

To cite a couple of instances. In a recent five-reel subject the hero's father meets ruin in Wall Street at the hands of his financial rivals. The hero, for purposes of revenge, joins a gang of crooks and robs each of the financiers in turn, stealing personally in each instance vast quantities of jewels. He later reforms and returns some of the stolen goods, but even so, he has lost sympathy. Such plots as this are frequent in the films, and, while they "get by" with audiences, it is doubtful if they do much to make friends for the screen, for they are built up on false premises. There is nothing to justify the hero in turning thief because his father was crushed in Wall Street, and if there were it is scarcely the course a full-blooded hero would take.

In another story recently shown, the heroine, after wandering about the city of New York vainly looking for a job, decides to invest her last savings in a dinner at a big hotel. She orders the dinner, with an expensive cocktail included, and then again goes out on Broadway. She meets a married man, who has quarreled with his wife, and becomes his housekeeper. That the married man later got a divorce and married the heroine was simply a bit of luck for the latter, for she had chosen the easiest way practically without a struggle.

Weak heroes and heroines make weak stories. We all know how easy it is to do the wrong thing, but what the average observer craves in a story is the inspiration of seeing some valiant soul play the game with a high spirit. He need not always win, but at least a proper effort has been made.

No really strong story seeks to flaunt human frailty for its own sake. Stories about thieves have their place, and so has the story of regeneration. But to take a supposed hero and convert him into a common thief without reason is another thing, particularly if there is any hope of again restoring his first prestige.

It is not weakness, but resistance, in the face of temptation that commands admiration for the hero or heroine. To keep the leading character an individual of fine mettle in the face of almost overwhelming odds is the thing to strive for, and when this is successfully accomplished the story is not readily forgotten. Fortunately, for authors who shudder at the thought of being considered over-virtuous in their plots, the objectivity of the screen usually serves to tone down undue heroics.

FROM SCREEN TO STAGE

By Edward Weitzel.

STAGE dramatists that have become screen scenarioists are familiar figures in the motion picture field. Providers of plots who have reversed the transition and turned from the silent to the articulate stage are but few in number. To the best of the writer's knowledge Anthony Paul Kelly is the first scenario writer to make the change successfully, his spy play, "Three Faces East," having received the unanimous indorsement of the New York daily press and is now playing to crowded houses at the Cohan & Harris Theatre. The many friends of the playwright, in both branches of the amusement world, will join in the heartiest of congratulations over his well-deserved triumph, a triumph that will undoubtedly encourage other screen fictionists to try their luck at writing for the stage.

Such a result will be more far-reaching than appears at first glance.

In his construction of "Three Faces East" the author has brought more than an easily discerned trace of motion picture technic. The story is one in which the chief and almost only emotion aroused is curiosity, a keen and continually baffled desire to know the true names and nationalities of the two leading characters. The development proceeds with the uniform tempo of the screen, and, aside from a declamatory and long-drawn-out profession of German loyalty by one of the Kaiser's officers in the prologue, the performance is pitched in a subdued key that gives it the air of quiet intensity and apprehension best suited to stories of this class. Its treatment is sufficiently novel, as far as the stage is concerned, to add a new note to the spoken drama.

Both the stage and the screen are bound to advance by such an exchange of methods. Anthony Paul Kelly will be a better scenario writer by the experience gained as a stage dramatist, and his co-workers who follow his lead behind the footlights will receive a corresponding advance in the art of motion pictures.

Nashville Churchmen Continue Battle Against Showing of Sunday Pictures

Nashville, Tenn.

THE fight over Sunday movies is on again in Nashville. Some weeks ago an effort was made to introduce Sunday shows here for the benefit of the thousands of new citizens who have come to Nashville as the result of the establishment of the world's largest powder plant here, but Nashville's mayor, William Gupton, who was elected on a strict law-enforcement platform, flatly put his foot down on the proposition, and declared dramatically that Sunday movies should not run in Nashville if he and his police department could keep them from it.

On Sunday, August 11, the Knickerbocker gave a showing of a patriotic film and a free lecture by Chief Red Fox in the interest of navy recruiting and for the benefit of the soldiers' wool fund. The showing was under the auspices of the woman's division of the Council of National Defense and was approved by government war agencies in Nashville.

Following an advance notice in the press anti-Sunday openers got busy and called on the mayor and city commissioners. The mayor declared that he did not approve the showing of the picture on Sunday, but as it was for a patriotic cause and was under the auspices of the Council of National Defense, he did not see how he could conscientiously keep the Knickerbocker from opening.

Anti-Openers Hold Meeting.

The show was held without molestation from the police or other authorities, while at the same time a big union meeting was being held in Waverly place in opposition to the opening of any theatres in Nashville on Sunday for patriotic or other purposes. The anti-openers drafted a protest which was sent to the mayor, city commissioners and officers of the state and county council of national defense.

In enumerating the eight reasons why it is opposed to the Sunday showing of pictures it listed the following as the fifth: "We would rather our boys would go without protection from the cold as did Washington and his army at Valley Forge, than that it should be necessary to resort to such means as a desecration of God's day to procure articles necessary for their comfort."

Mayor Gupton has declared that he cannot oppose the opening of picture theatres on Sunday when the purpose is a patriotic one and under sanction of the council of defense. At the present no shows are booked for Sundays in the near future for patriotic purposes, but the opposition is losing no chance to put the gaff into Sunday movies whenever the opportunity presents itself.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Keep Things Spruce.

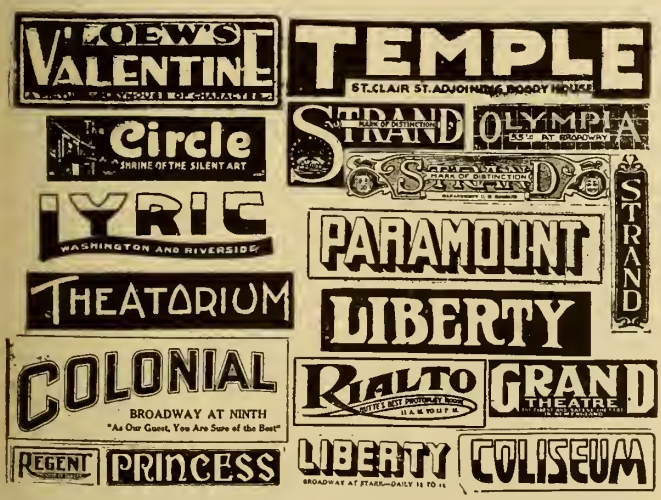
LAST Sunday we dropped into a neighborhood house just around the corner from the house. It was a Sunday matinee and Farrar in "The Woman God Forgot" had never been seen in that territory, yet the house was surprisingly empty, with 75 per cent. of the audience under twelve years of age. But there was a reason. The screen had been so badly painted that the last coating was peeling in several spots and the flaps had not even been removed. The side doors were kept open until the performance started, and when they were closed the work was done by a half-grown boy who sauntered down the aisle with his straw hat on the back of his head and pulled the doors shut with his foot to avoid taking his hands out of his pockets until it became absolutely necessary. The projection was poor and the light varied almost to a flicker at times, while over in one corner a pianist made dolefully thin music. It was depressing all through. A few blocks away is a house with none of the advantages of appearance and capacity, but there the show starts on time, there is good projection, and a loud-toned orchestral organ is used for the music. Usually it plays to big business even at the matinees with good average attractions. Which sort of house is yours? It pays to have good music and competent projection.

Watch For the Yellow Dog.

If you work it right you can make something more than a day's attraction of Universal's "The Yellow Dog." There is an actual Yellow Dog club, and by forming a branch in your town you can have an advertising organization working for you long after the picture has gone on. Give a special matinee for boys ten years and older only. Have them addressed by the local chief of police and other officials. You can round up the chief if you let the local paper in on the scheme. Have weekly meetings in the theater Saturday mornings when the members report their work for the week. Give them a couple of comedy reels from the regular program or commercial stuff. "The Yellow Dog" is something more than a motion picture. Make it so.

Signatures.

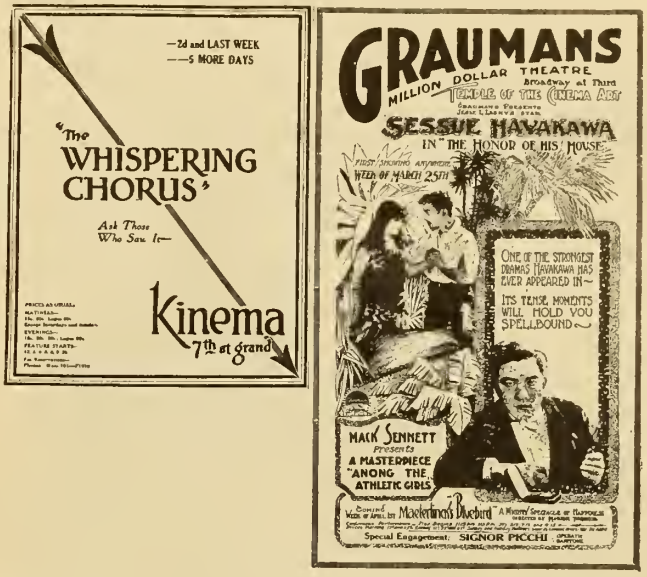
Here are minlatures of signatures used by houses through the country that will perhaps be suggestive to others who have not yet adopted a trademark for the house announcement. They represent the forms most



Various forms of house signature in use by theatres through the country.

generally used, and many of them should be familiar to you through their frequent appearance in this department, but here they are segregated from their advertisements and may be compared with each other. The Strand with the large capital letter is apt to be an awkward cut to use in layouts. The Strand with the scroll just below it is a little too fanciful. The reverse cut, showing a white letter on a black ground is largely favored, but it looks bad when the ink does not print up black. Of the reverse cuts, we think that for the Circle, Indianapolis, is one of the best. It works nicely into the black mass of a drawing and comes to be part of the design. Semi-script signatures, such as are shown for the Rialto and Lyric work well where the initial is such that it can be extended to hold the letters together. The Lyric is a very poor example because half of it is lost. At a pinch some unusual type face may be used, in connection with some distinguishing rule work, the latter not too ornamental. But it pays to have some sort of a signature, and it is worth the money to get a good one.

Contrasty.

Here are two advertisements from the same issue of an old Los Angelcs paper that go to prove that the most elaborate advertisements is not always the best. The Grauman advertisement is four sixteens and the Kinema four elevens. The Grauman advertisement is elabor-

Compare the titles in these two Los Angeles displays.

ately dressed, but the title is obscured by some Benday flyspecking and the title is lettered in between that and some Benday foliage, so that it has to be searched for. Most of the space is picture, and picture that does not tell much. On the other hand, the Kinema space is distinct and bold and the house information is in legible type as compared with the fancy lettering at the bottom of the other space. Less selling talk is needed, for the bill has been running above a week, but a selling line could have been run in just as well and could have been put where it could he read. "Pretty" advertisements are not always pulling advertisements, and if they are not, then space and art bills are wasted.

Looking Backward.

Monte Crews, of the Alamo, Fayette, Mo., sends in some programs and from one we lift this interesting reminiscence. Can you remember back to the first shows in your own town and draw the same parallel?

AN OLD FASHIONED TALK.

Instead of saying much about the shows lined up for the month of June we are going to call up to your mind your first picture show by relating our Impression of our first show. Years ago in Fayette there happened to be a street carnival. With this street carnival there was one tent which was pitched between Hotel Howard and the Carson Building on Second Main. This was Fayette's first picture show. We were just a small kid at the time, but our uncle was Mayor of Fayette and we had a pass to all shows. This happened to be our favorite and we stayed there most of the time. In fact, we came to know that show by heart. However, let's get back to the heginning from the time the man out front started to beat on the two big iron cylinders with a hammer. You heard the noise and came running. Then the "barker" informed you that the marvel of the age—the wonderful life like pictures—"pictures that actually moved," could be seen inside for the small price of a dime—the tenth part of a dollar etc. You paid your dime and entered. After much waiting there was a great hissing noise from some kind of contraption in the rear and there flickered on the screen in front "The Great Train Robbery." It started by showing the on-coming "Limited." And it was coming! Straight Ahead! The people In the front seats began to make a hasty exit. It was an exciting picture. It was 500 feet in length and took ten minutes to run. Everyone was pleased—well pleased. Now take your picture theater of today. You may

go into a comfortable building built for pictures—have a comfortable seat. See pictures built into plays of from 5 to 8 thousand feet, requiring from an hour to fifteen minutes to two hours to run, with no waits between reels (because the Alamo has two motor driven machines). You may listen to the world's best music on a wonderful pipe organ, orchestra. If it is cold outside—the building is heated—if warm, the building is cooled with fans.

All in all, there is some difference between your first "movie" and your latest photo-play. And the price was only a dime, while now it is only a few cents more. The next time you feel like complaining—just stop and remember.

THANK YOU.

The program is efficiently planned, with a half page of talk for the house, and a time table of the railroad trains and the meeting dates of the various lodges in town. Following the list of meeting nights is the line: "If your husband goes to his lodge on these nights you can find a seat at the Alamo." The middle pages carry the program, and it reads well, even if it does ungallantly refer to Mabel Normand as "Fatty Arbuckle's old side kick in a six reel comedy drama of her own." And here is another extract from the same program that anyone can copy with profit, for it is even with the times:

IS THERE SOME ONE IN FRANCE DEAR TO YOU?

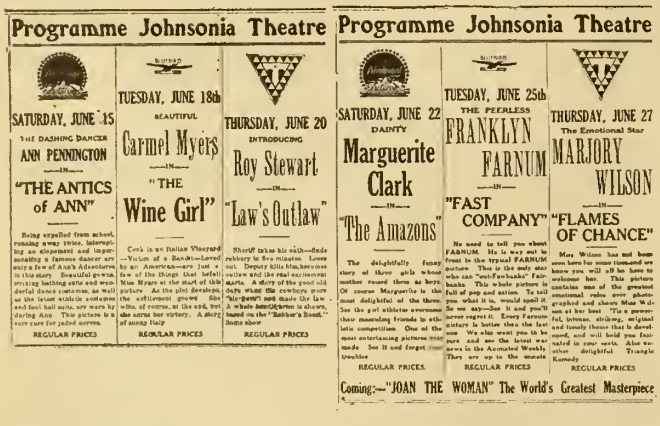
Maybe it's your boy, your brother, or your best friend—possibly your sweetheart. Then would you like to do your duty by him? If it's your boy, you are his mother, would he not like to know that the folks back home were taking his absence as well as they could? He goes to the picture show "over there" at the Y. M. C. A. Uncle Sam says it's good for him—gets his mind off his troubles—for you know "all work and no play makes Jack a dull boy." If it's good for him, it's good for you. We know of one mother who goes every night to the show. She wants to get interested in other things for the recreation it gives her mind. We know of this case in particular for it's our mother. She's got a boy in the service—our brother. He doesn't want her to sit at home. He wants her to keep herself well—not to worry. You know what worry will do. These boys are coming back some day and when they do they want to see very little change in you. They, no doubt, would like to know you are going to the show—getting your mind off your worries. If your show manager has any sense at all he's giving you shows of the right sort—the kind that will get you interested. Then we say to you, look at our offerings and see if the largest majority are not comedies and comedy dramas. So when you write to the boy "over there" tell him "We go to the Alamo every night and see———." Then tell him what you see. He's interested in anything you are. Send him a program or let us. We're interested in him—and so is he in us. He's one of our friends and we miss him. We want him back when his job is done. We'll be glad to see him—he'll be glad to see the Alamo. So do your duty by the boy. Keep well—don't worry. Come see the Alamo shows—we'll try our best to help you.

THANK YOU.

This can be changed to fit your house and it should make business for you, and at the same time help those who come to forget their sorrows, but get the sort of bill that will ensure that result.

An Ideal Arrangement.

Carrol E. King, who started in as manager of the Johnsonia, Leesburg, Ohio, last winter, is now editor of the Citizen, as well. Naturally Manager King helps Editor King by taking ample space in the paper, and so Editor King helps Manager King by letting him write a column



Two advertisements of the Johnsonia, Leesburg, O., advertising the three days of showing in the weekly issue.

or so of notes and always sees that he gets on the editorial page next to pure reading matter. The advertisements run three columns, one for each day of showing, and drop from seven to nine inches with a greater display for an extra special. The house shows but three days a week, with a matinee only every other week, when a special feature is used. It seems to us that this being the case, Mr. King could sell his Thursday matinee to the merchants for a Farmer's Matinee and not only show a profit but help trade in the town. It has been so long since mention has been made of the Farmer's Matinees that, perhaps, others may be interested. The merchants in town are induced to combine to buy the house. Each is given his pro-rata share of tickets, good only for the matinee, which he sends to his rural trade only, getting the farmers in to do their shopping on Thursday instead of Saturday, and evening up the rush. We think it would pay Mr. King to state his prices instead of merely announcing "regular prices," since the Citizen seems to have a county circulation.

Growing.

L. W. Barclay, of the Grand Amusement Co., Johnstown, Pa., sends in some samples and adds that the Nemo will be shut down to permit a balcony to be built, adding materially to the capacity of this house, which already seats 1,000. Soon, except in the smaller towns, the 1,500 house will be as standard as the 300 house used to be, and the added capacity permits more to be done in the way of advertising and entertainment. We like the way Mr. Barclay advertises the Fox reissues. He makes capital of the fact that they have been reissued. We think that Hall Caine's name should have gone to black type, for there are

William Fox Has Reissued the Greatest Successes of His Greatest Stars—By Request, We Bring to You MONDAY, One Day Only
WILLIAM FARNUM
in the 1918 version of the Hall Caine novel
"The Bondman"
A story of big men and women, of big deeds and of a great love. A love drama that is full of adventure and thrills. Will show with
A Comedy and Animated Weekly
Coming—Tuesday & Wednesday
The noted screen vampire in a 1918 version of her greatest success
Theda Bara in "A Fool There Was"
Last Time Today, Clara Kimball Young in "THE HOUSE OF GLASS"
Special Music
by the Nemo Orchestra
NEMO
Adults 15c, Children 10c

An advertisement making capital of the Fox reissues.

some persons who might be interested in the English author to whom William Farnum is merely a name. Interest in Caine might lead to interest in Farnum and to regular attendance. The display is three nines. Another example gives two four fours, nicely sized layout and

SPECIAL ATTRACTION
MONDAY, ONE DAY ONLY
VIOLA DANA
star of scores of successes, in a love drama of exceptional strength and power
"The Winding Trail"
With a Funny LYONS-MORAN COMEDY that's full of laughs
NEMO
Adults 15c
Children 10c
News of the World in UNIVERSAL ANIMATED WEEKLY, a review of happenings
TOMORROW
ONE DAY ONLY
TOMORROW
VIOLA DANA
Popular screen favorite, in a Metro feature
"Weaver Of Dreams"
A love drama that came true. A charming story of a man and a maid amid life's complications.
LYONS-MORAN COMEDY——— ANIMATED WEEKLY
ADULTS 15c
CHILDREN 10c
NEMO
TODAY ONLY—VIOLA DANA IN "THE WINDING TRAIL"

Two four fours from the Nemo, Johnston, Pa. The lower example gives a particularly good display to the house signature.

one that in the lower example gives a nice display for both film title and house signature. The dotted leader should have not been used with the underline rule for the prices, since the rule performs the same service as the leader and does it more effectively.

Gosh! Gosh Again!

Evidently the Grand Opera House, Federalsburg, Md., does not read this department on superlatives, for, in a recent throwaway, it remarks:

> Those who saw Miss Ferguson in her last Artcraft production will remember her as an actress of marvelous dramatic ability as well as being considered the most beautiful woman in the world.

That's giving a pretty large order and doubtless there will be found others to dispute this claim to the beauty title. Seriously, this is bad, even for small town publicity. Even the yaps will not fall for such spreading claims. It is better to talk conservatively and to be believed.

Play Up the Title.

Sometimes the matter of layout seems to rise superior to the prominence given the title. In an eagerness to get in some selling talk, the Princess, St. Paul, seems to have overlooked the matter of title, as

POSITIVELY NO BATTLE SCENES
NEW PRINCESS
SO DIFFERENT FROM THE REST
Special Paramount Super Feature
STARTS TODAY 4 DAYS ONLY
DOROTHY DALTON
Her heart jumped at the sight of the silent, grim old sentinel. But—her mission was for France and it must be fulfilled.
WITH
THURSTON HALL
—IN—
THE
Yes—she was an American girl, so charming and fascinating, they thought they were wise Hun Dogs, and, take it from us, she put it over four ways from the Jack.
A MOST ASTOUNDING PHOTO-DRAMA
KAISER'S SHADOW
FROM THE ALL-STORY WEEKLY—A TRIPLE CROSS.
SEE THE BIG SURPRISE FINISH

A three sevens in which the use of display panels overshadows what might have been more valuable—the title.

shown in this cut. The idea seems to have been to balance the two panels at the top of the display, but in doing this the title has been overshadowed and we think that a bold display of the title would have drawn more than "A most astounding photodrama." Of the four panels the only one of value is that announcing that no battle scenes are shown, for the public is fed up on faked battle scenes. The other three lines have no real value and the omission of the lower panels would have permitted the better display of the title in an extended letter. Good layouts are desirable, but not when they are permitted to crowd the title, for the title is supposed to be a better selling point than "See the big surprise finish."

In Two Colors.

A. L. Middleton, of the Queen, De Queen, Ark., got out a two-color edition of his house organ for "Over the Top" and put that picture over the top. But even better is part of an editorial on going to the pictures. You can write a new lead and use it yourself.

> Sure, some German sympathizers would like to see motion picture shows closed because it would cut the U. S. Government out of some hundred million dollars revenue with which to build more aircraft and ships and guns; because the lack of good, wholesome entertainment would soon bring over the civilian population a melancholy disposition; they would soon be groping around with the blues and long faces; and there would be no means of visualizing the dastardly work of the Huns; no patriotic pictures to wake us up and show us where we stand.
>
> Ah, yes! A picture show is an awful thing in a town to hear a German spy or a person who has swallowed German propaganda tell it; or a poor, ignorant fellow who wants to do right but don't know how; never sees a picture show and don't know what he is talking about, or perchance some one who has always been admitted free, but now has to pay the war tax or stay out. Awful! Awful!

You cannot do too much to establish in the minds of your patrons the fact that theater going is a patriotic necessity and not a war-time luxury. Start in now before the new tax is imposed to be passed along to the public.

Talking to Some Purpose.

W. T. Howley, of the Star, Concord, N. H., in sending in a weekly program, remarks:

> We're not so very old about this publishing business, but you talk so blamed much about weekly program I decided to give it a whirl. * * * The first edition was 2,000, but they demanded 5,500 last week.

Precisely why we talk about getting out a *good* program. It makes interest that makes business, and it pays better than any other form of advertising that we know. Here is an issue that has nearly trebled its circulation in four weeks and yet it is only a 6 by 9 four-pager. It is not merely because it is a house organ, but because it is a good one. Mr. Howley is not merely cutting out stuff to fill up four pages. He is writing readable stuff. It's interesting even if you do not live in Concord, and already it carries three trade advertisements and a "want" column that carries four bona-fide advertisements. If Mr. Howley will keep on as he has begun he will work it into an eight-pager that will pay, even in these days of costly white paper and expensive printing. But we think he grinned when he asked for a criticism. We bet he knows darned well how good it is, both for matter and typography.

Tying Up.

Here's a good example of tying up to national advertising. The three sixteens on the right inserted by Paramount and the four thirteens on

Famous Director Shows High Craftsmanship
NEW PHOTOPLAY REMARKABLE CREATION
FAMOUS PLAYERS IN NEW FILM CAST
Imperial THEATRE
THE HOUSE OF PERSONALITY
STARTING SUNDAY
DAVID GRAHAM PHILLIPS' FAMOUS STORY OF AMERICAN SOCIAL LIFE
OLD WIVES FOR NEW
To Mr. and Mrs. Public:—
Owing to the Dramatic Intensity of the Closing Scenes No One Will Be Seated During the Last Fifteen Minutes of Each Presentation.
STARTING TIMES ENDING TIMES
11-50, 1-50, 3-50, 5-50, 7-50, 9-50 -00, 3-00, 5-00, 7-00 9-00, 11-00
WE DO NOT RECOMMEND THIS PICTURE FOR CHILDREN
Notable Display Of Rich Gowns in Movie
Jack Barrymore Goes Back to Paramount
Big Social Problems in New Photodrama
Splendid Settings in "Old Wives for New"
A photo-play directed by
Cecil B. De Mille
always means a theatre full of fascinated people
"OLD WIVES FOR NEW"
An ARTCRAFT Picture
Paramount and Artcraft Motion Pictures
ARTCRAFT PICTURES

Tying up to National Advertising by means of a special display.

the hook up together. Below the cross line is a list of thirty-three other houses to use this film in the vicinity of San Francisco, but the Imperial gets the greater value, though at the same time it helps the general advertising, since it gives added publicity to the title.

Send 'Em In.

We know that Summer is the dull season, but that is just the time to get out and hustle. Get stuff that will drag them in and then send in samples to the department.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES W NTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. — Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Council Bluffs.

From P. J. Throp, Council Bluffs, Iowa, we have the following:

> We are using 220-volt three-wire system. Get strong, white light. Project 13½-foot picture at 103 inches on Gardiner Velvet Gold Fiber screen, using 5½ E. F. Gundlach Manhattan lens, 2½-inch diameter and 6.5 and 7.5 condensers set 15 inches from aperture. Projectors are Power's 6-B, recently installed. Am having some trouble with shutter with regard to flicker. Will you kindly give me some pointers as to latter, also why figures on screen seem to move across with a jerky motion? Have noticed this latter in several recent pictures. Do you advise trying to decorate stage around screen, as some are attempting to do? Is not the black frame, with as little light as possible in front end of auditorium, best?

Had you told me your amperage I could have checked up your lens system and advised as to its correctness from the light-conservation standpoint. As to shutter, you should set it at as nearly as possible the correct distance from lens, and then reduce its main blade to least possible width, as directed in detail (to repeat it here would take pages) in Handbook. If shutter cannot be put at dissolving point, then remove same from shaft and hold white sheet of paper over lens. If there is a distinct outline of brilliant light, with weak light around, then mark around brilliant light and cut metal stop for lens, which will just let the brilliant light pass. This is of little value, however, unless it will act to reduce lens opening. The weak light outside the center spot is of some value in screen brilliancy, but on the other hand it to some extent injures definition of picture. If you can thus reduce the lens diameter without cutting into center beam, you can probably then trim down main shutter blade and get a better proportioned shutter, thus reducing flicker. Would advise study of these matters in Handbook. Study the lens system and the Shutter, latter under General Machine Instructions, pages 469 to 476, inclusive. If I rightly understand you it is figures moving directly across the scene. The cause is too-slow camera speed or too-fast movement by the actor, or both. The effect is that the figure moves too far between photographs, in the taking, and when it comes to reproduction the result is visible to the audience because the movement is too great to blend one photograph into the next perfectly. In my opinion there is no better result possible than is given by the black screen setting, with no light near screen. Anything near the screen which is visible simply serves to distract the eye and divide the attention to the detriment of the picture. Some exceptional men, such as Rothapfel, are able to create such a general effect that the distraction from the photoplay is compensated for, or more than compensated for, but I have very seldom found a theatre with stage decorations which I thought gave the general effect equal to the dark setting. Of course we freely grant that while the lights are on the effect of stage decorations is excellent, but the audience attends the motion picture theatre for just two things, viz.: the photoplay and the music. It does NOT pay an admission to look at stage settings, and unless these settings produce an amusement value sufficient to offset their detraction from the screen production they are a detriment instead of a benefit.

Two-Signal Change-Over Signal.

Edward W. Smith, Mitchell, S. D., says:

> Have been constant reader of Projection Department for several years, and most certainly have profited therefrom. Have all your handbooks and a set of Hawkins, Hallberg's Motion Picture Electricity and Hawkins Electrical Dictionary, which latter is great help in connection with the other works. Am projecting a 16-foot picture at 128 feet, using two Power's 6-As. Use 80 amperes A. C. Results fair. Notice you condemn all change-over signals because of only one signal. (No, I have not condemned them for that cause. Merely said, and still say, that a two-signal device would be much better, provided it be in practical form. Ed.) Am enclosing sketch of a device I am using, which gives two signals one about 50 feet, and another about five feet from end of film, which latter is about average length of tail-pieces in use now. You will probably have to guess at the meaning as expressed in my drawing. Enclosed find money for both question booklets.

I am afraid your drawing leaves something to be desired. Apparently you have two arms, and two rollers running on the film, so arranged that contact is made to ring a buzzer at different times. I am not condemning any device or anyone's ideas; just setting forth my views. First, in order to give full service there must be two signals, one for lamp-lighting and one for actual change-over. These two signals must be positive in their action, else they would be worse than useless. They must be certain to work at the distance from end they are presumed to work. These signals must be of such nature that there will be no danger from fire. This is imperative. Rollers running on the film must perforce run on the emulsion side, and that is not good, especially with first-run film. With first-run there is possibility of serious damage. If rollers are to be used they should by all means be ball-bearing and have a very soft rubber face. This combination would, I think, be sure to *roll*, not stick and slide, in which latter event they might, especially with first-run films, accumulate deposits and seriously injure, if not ruin films. You may say, "mine never did any damage." You mean it never did any damage which you could see. But maybe if every one used them there would be a very different tale to tell. One device may do damage imperceptible to the eye, just as one worn sprocket, or one too-tight tension does, but continued every day the damage becomes a serious matter. To date, this department has seen no device for change-over to which it felt it could give its unqualified approval.

Five Hundred Volt Current.

T. H. Luneman, Madison, Wisconsin, asks:

> Can we safely use 500-volt current in our arc lights and where can we obtain the necessary equipment? At present we are using A. C. and have very bad flicker in picture. Project a 14-foot picture. Use one Ft. Wayne compensarc and one Power's inductor. Have two brand new Simplex projectors. If unable to advise as to how we may use 500-volt current direct, can you aid us in eliminating flicker? Would appreciate any suggestions that you may give.

From your letter I take it your 500-volt current is D. C., though that is an unimportant detail. You cannot use it direct, if for no other reason than that it would be very dangerous to the projectionist. You can, however, use it by means of a 500-volt motor and a 60 or 70-volt generator, or by means of a motor generator set with motor and wound for 500 volts. Such apparatus may be had from any manufacturer of motor generator sets, and will work very well indeed, provided the projectionist use ordinary caution and horse sense in handling the motor, which same he will do after he gets just one good "jolt" from it. Unless I be in error the United Theatre Equipment Corporation (see their advertisement) carries such a set in stock. As to the flicker you now have you have not told me the cycle of the current. If it is 30-cycle or less you cannot get rid of a flicker which is inherent in the current itself, due to low frequency. If it is 60-cycle current the trouble lies in your shutter, which is poorly proportioned and most likely cannot be brought to very satisfactory proportions because you are using a short focal length lens—so short that the shutter position probably comes inside the lens barrel. These matters are of such nature that it would require pages to deal with them in detail. Would suggest that you get (if you have not one already) a Handbook and study "The Revolving Shutter," pages 469 to 476, inclusive; also Figure 18 and text which goes with it on page 146. In fact, study the whole subject matter, pages 90 to 192, very closely. With a 14-foot picture and short throw maybe it might pay you to investigate the Mazda projection proposition. It is also possible that your trouble is not flicker at all, but a flashing of the light, due to synchronism of a three-blade shutter with one side of the alternations. If what I have said does not seem to fit please send FULL details of entire optical system, as follows: Cycle and amperage of current; pattern of revolving shutter; distance from apex of one condensing lens to other; distance, center of condenser to aperture; distance from lens barrel to revolving shutter; diameter of projection lens; focal length of condensing lenses and whether plano convex or meniscus bi-convex. Use National A. C. White Special or Speer Alterno carbons for A. C.

Can Dig It Out.

F. L. Rinehart, Newport Beach, California, sends 40 cents for question booklets and says:

I wish to thank you for the information with regard to the flicker due to synchronism with A. C. Your advice has made it easy for me to keep out of step with it, and I find that at a speed of 62 or 63 R. P. M. am able to maintain a practically flickerless screen. In fact it would be hard to tell if the machine was running or stationary, only, of course, it is somewhat darker when shutter is revolving. I remember a long time ago reading of your description of the Baird machine, where you stated that at a speed of 65 it produced the best results, but I presume that was with D. C. It would seem that at 62 or 63 turns to the minute it is farther away from the current alternations than at any other speed, being 24 above and 24 below respectively of the 3,000 dark periods per minute in the 50-cycle current, but as to that I don't know, except that it works better at the speeds mentioned. At 60 turns to the minute, which means 60 feet I guess, it develops much flicker and seems too slow to suit the action of the picture. In fact it is none too fast at 62 or 63, but better a trifle slow than faster with flicker. Seems like whenever I get stuck I can dig out the answer in some of your articles in the World, which I have always kept, or from the Handbook. I use a 4¾-inch lens, with a 60-foot throw, which made it necessary to move the shutter almost to the extreme end of the shaft in order to cut the light where it crosses, or converges; also the best focus from the lamp to the aperture is with the lamp house at the extreme back of the stand. Some of the boys think this an abnormal adjustment for the conditions. The condensers are 6½ and 7½ concave-convex in the back, plano-convex in front.

Had you told me your amperage I could have told you what condensers you should have, what the distance from condenser to aperture should be and what your projection lens diameter ought to be. All these are based on amperage. Your adjustments are not necessarily abnormal. Many a projectionist who would criticise your adjustments might discover that it is his own which are abnormal. A very large number of projector optical adjustments in use today are abnormal, and causing great loss of light.

Intermittent Lubrication.

C. O. Smith, Fort Wayne, Indiana, says:

Will now make my debut in the department by making the following inquiry: As you know, I have one Simplex and one Power's 6-B. The boys told me to use light oil in the Simplex intermittent. Why is this? I use Mobile B in the Power's intermittent, and for light oil use Elite Dynamo, a very light and a very good generator oil. I use the light oil on the Power's, except its intermittent oil well, and on the Simplex, including the oil well. Is that all right? Will very much appreciate an answer; also wish to thank you for the service you rendered projectionists and the industry in Washington recently.

As to the oil, for certain mechanical reasons I would myself prefer a somewhat lighter oil in the Simplex oil well than in the Power's oil well. While new there would be no difference in the two, and in so far as lubrication goes there would never be. However, the Power's intermittent parts are much heavier than are those of the Simplex, hence will stand a heavier lubricant and the heavy oil serves an excellent purpose in deadening any click there may be. What you are doing now is all right.

The primary office of oil is to form a film between moving parts so that the metal of one part does not touch the metal of the other part. Any good oil will do this. Certain grades of lubricant are suited to certain classes of service, however, and will perform that service better, even though basically their actual lubricating qualities may be much the same. Mobile B is excellent for Power's intermittent oil well. The other oil is good for the Simplex oil well and for general lubrication.

Stereoscopic Pictures.

H. R. Kiessig, Berkeley, California, whom I suspect is working on something stereoscopic, says:

Would like to know what has been done in the way of developing stereoscopic motion picture projection.

So for as I know, just nothing—that is is to say, in the way of actual, commercially practical accomplishment. True, we may at any time have excellent stereoscopic motion pictures if we make films in a certain way and provide each one of the audience with spectacles made for the purpose. There have been many attempts at stereoscopic motion pictures, but to date they have all fallen by the wayside when it comes to commercial practicability. Some of these were described, from time to time, in the Moving Picture World, but it would be an almost impossible task to dig out the various articles now. There was one very promising plan shown me in Chicago, tow or three years ago, or maybe it was four. The thing loked reasonable on the face of it, but we never heard of it afterward, so I suppose it went the way of them all at the final atest. This particular thing was described in the account of my visit to Chicago at the time. I think likely the patent office would be your only comprehensive source of possible information on stereoscopic projection inventions.

A Further Denial.

Ralph Freeman, Business Manager Local Union 171, Pittsburgh, Pa., writes at some length denying that the union committee went to Washington asking that projectionists be declared non-essential. He ends with: "I know you have made a mistake in getting the statements of the two committees mixed. I have done the best I could for my organization and still have a clear conscience and a clean record. I hope you will see your mistake and the justice done Local 171, Brother James Sipe and myself."

If there is any error, Brother Freeman, it was caused by the company, yourself and Brother Swipe were in. Certainly Colonel Warren understood the Pittsburgh committee, which consisted, as I understand it, of partly exhibitors and partly projectionists, to make the statement accredited to them in my first article. Mixed committees of this kind are, it seems to me, not to be commended. The thing has ended well and we will accept your statement as made. Next time take my advice and go as a committee of projectionists, then there will be no possible chance of mixup.

Wants Terminals Changed.

James H. Pooley, Toledo, Ohio, sends sample of wire terminal and says:

Received sample of Curban wire terminal recently, and would like to make a few remarks concerning it and terminals in general. The Curban looks like a good terminal, but like all others it is designed for use with one size wire only. I fail to understand the line of reasoning of a man who makes one size of terminal for three sizes of wire. It is a cast iron cinch that if one size is a perfect fit, the others won't be. I will close with best wishes to yourself and our department.

Whether or no the Curban is made for more than one size wire I do not know The remarks of brother Pooley are respectfully referred to makers of terminals for consideration.

Cannot Be Done.

Ray C. Smith, Chicago, Illinois, says:

Am in trouble as to right condensers to select for local conditions. Have Third Edition of Handbook, which makes the matching up of the lens system very simple, but what I want to know is: If I were to set up two outfits, select the projection lenses desired and, not having a handbook, attempt to select the proper condensing lenses, how would I go about it? What formula would I use for deciding the condenser focal length, projection lens diameter and back focus being known?

I am afraid you have not been keeping up with the work of this department, Brother Smith. We are moving ahead in knowledge all the time. The handbook tables and data were the best we had at that time, and represented a great advance over pure guess work, which was absolutely all we had to go by before the publication of that data. But we have advanced still further since then. The chart published in March 17, 1917, issue superseded the handbook tables, and should have been "tipped" into your handbook when published. We now have in hand a revision of all data, bringing it up to date, and a little later will have something of very great value to projectionists, in the shape of a chart designed for framing for the projection room walls. This chart will show, at a glance, the necessary condenser lenses, both plano convex and meniscus bi-convex, distance from aperture and diameter of projection lens. This data is by Brother John Griffith, President Local Union 273, New Haven, Conn., whom you all know.

Condenser combinations are based on amperage used. There is no formula by the use of which you can figure out combinations for any condition, or at least I know of none. Projection lens diameter is determined by the distance of condenser from aperture and back focus of projection lens, and back focus of projection lens is determined by E. F. of the lens and its construction, some projection lenses of a given E. F. having much longer B. F. than others. It is all a very complicated matter and the tables and charts are the only thing I know of which the projectionist can use successfully. A trained optician might be able to give correct data for a projector lens system, but I don't believe he could adapt his data to the local conditions.

Raise in Prices Indicated.

Talk of higher prices for the downtown Cincinnati theatres which pay for first-run pictures is more persistent than ever, and it is pretty certain that before the coming fall season gets into full swing a concerted move in this direction will be made, at least by those houses which are still sticking to the ten-cent charge established years ago. It is of course well known among exhibitors that good pictures are costing more in rentals than ever before, and that wages to employes, as well as other items of expense, are much higher than ever; and yet, as far as Cincinnati is concerned, admission prices are just about the same as they were several years ago.

Commenting on this fact, I. Libson, who manages three leading downtown photoplay houses, as well as being interested in several elsewhere, pointed out this his companies have already raised their prices, as a matter of necessity, in Dayton, Columbus, Louisville and Pittsburgh, and while he did not state that similar action would be taken in Cincinntai, he indicated as much.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Reviewed by Margaret I. MacDonald.

"Official War Review No. 8" (Pathe).

A NUMBER of important subjects come in for exploitation in this informing issuc. The opening scenes picture prominent aviators and their machines. Fighting along the upper Piava in the Monte Grappa region is a fine featurc, also the work of the British fleet in conveying troops across the English Channel. Another feature is the transportation of food to the French front.

"The Salamander's Secrets Revealed" (Universal).

One of the interesting subjects shown in the 86th issue of the Screen Magazine gives us a fine idea of the life and habits of the salamander. The scenes of the picture were taken under water at the New York City Zoological Park. The various stages of the life of this animal are shown in illuminative close-ups.

"Outwitting the Hun" (Universal).

The making of optical lenses the American way is illustrated in the 86th issue of the Screen Magazine. Once upon a time Germany bluffed us into believing that only she could manufacture the perfect lens. Since being thrown on our own resources we have discovered ourselves in a great many ways, and one of the things we have learned is that we can make optical lenses superior to those formerly made by the Hun. The scenes shown in the picture give a detailed idea of how they are made.

HOW SILVER IS MINED IN MEXICO.

Educational Films Corporation of America Presents Interesting Subject at Rialto.

AMONG the numerous interesting things that we have learned about Mexico by means of the screen none has been more instructive than the Educational Film Corporation of America's picture, one of the "Mexico Today" series we believe, entitled "In the Silver Country." This film was exhibited at the Rialto Theatre, New York City, during the week of August 11, and was much appreciated.

The scenes of the picture were photographed in Pachuca, Mexico. At Velasco, near by, silver was discovered in 1524, and it has been mined in ways more or less primitive until the entry of modern methods brought in with foreign capital. Here they are now using the most modern means in extracting the silver from the rock. As it is taken from the mines it is conveyed to the crusher by electric power. Close-ups of the stamp mill are interesting. There are also close-range views of the machines which separate the metal dust from the sand. The metal dust is then seen being mixed with cyanide, which further clears it of the dross, and after being left to settle in vats the liquid is poured off and the silver is placed on jigging tables. Later there is the melting of the metal and the converting of it into ingots. It is interesting to note that it takes five tons of rock to produce one shovelful of bullion

RIVOLI SHOWS AMERICAN TROOPS.

Films Give a Good Idea of the Splendid Manner in Which the French Entertain Our Soldiers.

DURING the week of August 11 the Rivoli Theatre, New York City, exhibited some scenes photographed by the Cinematographic Division of the French Army showing the enjoyable times which our soldier boys in France have when they are on furlough. Some of the scenes were take at Aix les Bains, where they were escorted by pretty French girls and their brothers on a sight-seeing expedition. One of the show places was the castle of the Duke of Savoy, but the most delightful experience was a ride by cable car up Mount Renard. Arrived at the summit an excellent view of the Alps can be had. Here they sported about in the snow and indulged in a good old American snow-ball fight.

Viewing these pictures one cannot fail to feel a sense of deep appreciation to the French people who are not too busy nursing their own troubles to try to keep our fighters in good spirits.

THE BIG LEAGUERS IN ACTION

Marty McHale Shows Up at Rivoli with Third of Baseball Series Introducing Famous Stars.

WHILE we take off our hats to Marty McHale for thinking of giving us a series of pictures wherein we are privileged to become more intimately acquainted with the personalities of the famous baseball stars we have to admit that "Bugs" Baer has helped him out considerably in the game of making a good impression. It was for "Bugs" Baer, of the New York Evening World, to "lamp" the humor of the situation and turn it over to us in subtitle.

The third of the series shown at the Rivoli the week of August 11 introduces among others Ed. Walsh, George Stallings and Grover Cleveland Alexander, who brought the nice little sum of $75,000 when sold to the Cubs.

MORE CITIES SEE OFFICIAL FILM.

The unique method of disposing of the house "en bloc," which has proved so successful during the engagement of "America's Answer," the official War Film at the George M. Cohan Theatre, in New York, has been duplicated for the showing of this patriotic picture at the Forrest Theatre in Philadelphia and the Majestic Theatre in Boston. The season at these houses opened August 12, after an intensive campaign by special representatives of the Division of Films, Committee on Public Information, under the direction of Ryerson Ritchie, chief of the community section.

In "18 to 45" William Fox Has Timely Story of Draft

ANTICIPATING the action of Congress on the bill, which was passed the other day, extending the draft ages from 18 to 45, William Fox has just completed a feature length subject entitled "18 to 45," which is declared to be an accurate and appealing story of the draft. The production was made under the direction of R. A. Walsh, who has made many of the big Fox pictures. It is stated that Mr. Walsh has been working upon this subject for several months after it first became apparent that there would be a material increase in the scope of the draft law.

The picture is now ready for release except as regards the completion of a few laboratory details, and contracts are being accepted at branch offices on a basis of independent bookings.

It is pointed out by the Fox company that the timeliness of this production will be the important advertising feature from the standpoint of the exhibitor. The subject has not yet been shown to reviewers, but Fox officials declare that "It is a big patriotic masterpiece that emphasizes the necessity of the draft and points the opportunity it affords to the whole population of the nation. It is a picture that will inspire patriotism, encourage optimism and powerfully fan the leaping, crackling flames of American democracy. "18 to 45" is a picture that will interest every exhibitor personally and that will have the strong and dominating appeal of individual interest to every human being, rich or poor, sick or well, who lives under the protection of the Stars and Stripes. It is a definite and valuable contribution on the part of the motion picture industry to the great work now in progress for the freedom of the world and the triumph of liberty."

FAIRBANKS FILM FOR RED CROSS.

By special arrangement with the Treasury Department, Douglas Fairbanks is to make a propaganda film, the proceeds of which will be given to the American Red Cross. It also will contain a Fourth Liberty Loan message, thereby killing two birds with one stone. A small rental will be asked the exhibitors for the use of this Fairbanks propaganda picture, suggested by an official in Washington, and to be handled absolutely independent of all other Liberty Loan trailers. The Fairbanks picture will be almost a thousand feet in length. It is laid in a spectacular setting, and deals with the biggest question of the day.

Marshal Neilan Signs Up with Garson as Supervising Director of Production

MARSHALL NEILAN has signed a long-term contract with Harry Garson, as supervising director of all the productions to be made under Mr. Garson's management. This means

Marshall Neilan.

that the services of one of the best directors in the country comes into the Garson camp at a time when the name of Garson is becoming known as a producer. Besides Clara Kimball Young, who is making eight pictures a year, Blanche Sweet has cast her talents and fortunes under the Garson banner, and will make six pictures this coming year under his management.

Mr. Neilan will supervise the direction of both Miss Young's and Miss Sweet's productions, having entire charge. In addition to this Mr. Neilan will personally direct Miss Sweet in her next picture "The Unpardonable Sin," by Rupert Hughes, a story which recently ran as a serial in a magazine and which has just been published in book form by Harper Brothers.

Miss Sweet has left for California to begin work on this picture, having been in New York for three weeks purchasing gowns. While here Miss Sweet saw her first picture under Mr. Garson's management, "The Hushed Hour," which she finished before leaving California for the East.

Mr. Neilan is best known for his high grade artistic work in many productions which have taken their place in the first ranks of filmdom. His most recent productions are "Stella Maris," "Rebecca of Sunnybrook Farm," and "Amarilly of Clothes Line Alley," Pickford vehicles; Bret Harte's "Melisse," and "The Little Princess." Stars directed by him have been George M. Cohan, in "Hit the Trail Holliday," Elsie Ferguson in "Hearts of the Wild," and Marguerite Clark in "Out of a Clear Sky," "Three Men in a Boat," and Mary Pickford.

Mr. Neilan is classed as a "top-notch, sure fire" director, as his long line of successes easily indicates. It has been his ambition to make pictures independently, where he could give full sway to his artistic tastes without being hampered. With Garson "Mickey" has made just the sort of a connection for which he has been in search, for not only will he have complete charge of productions, but he will also have a voice in the material to be used by the Garson stars, and will have unlimited finances to carry out the Neilan ideas. Mr. Neilan will leave for the Coast shortly.

Duprez Engaged by World.

World Pictures has just engaged Charles J. Duprez, who for nine years has been with Brown Brothers, as publicity photographer. Mr. Duprez in his new capacity will have charge of the taking of unconventional photos of stars and studio scenes to be sent to fan publications, newspapers, etc. In a desultory way the World has been doing this work for some time, but from now on will lay special stress on this interesting accessory of publicity work.

L-KO and Century Move.

The L-KO and Century Comedy Companies have moved their offices from the fourth floor to the eighth floor in the Mecca Building, at 1600 Broadway, where Universal headquarters are housed. The change provides the comedy companies with greatly enlarged quarters.

Son of Charles Simone Is Wounded in France

NOTIFICATION has been received by Charles Simone, manager of General Film's New Haven branch, that his son, Peter C. E. Simone, who has been on active duty abroad as a member of the 101st Infantry, is suf-

Peter C. E. Simone.

fering from a serious wound, and was about to be sent from an evacuation hospital to a base hospital. Young Simone had been wounded before, but had always been able to return to the trenches. His home is in Bayonne, N. J., where he is well known as a former laboratory man for several film companies.

A letter dated July 26 was also received from young Simone himself, in which he gives a flash of his experience. In it he wrote:

"I am out of the fighting game—a bullet in the groin did the trick. They got me, but, oh, how we are getting them! The good old Yankee smile and spirit is aiding us in driving them in the biggest drive like cattle could ever be driven. It's great to see them run for all they are worth and hollering loudly, 'Kamerad! Kamerad!' Wounded, but for a worthy cause. Don't worry."

Claire Whitney Featured in Schomer Photoplays

CLAIRE WHITNEY, the talented young artist whose work in many photodramas has won her praise and a place in the front rank of motion picture artists, will be seen shortly in

Claire Whitney.

the part of Louise Denton in "Ruling Passions," the story of which was written by Abraham S. Schomer.

Although this is the first time Miss Whitney has appeared in Mr. Schomer's plays she will be seen in many of them in the future, for so pleased is he with her ability and power, so gratified by the charm with which Miss Whitney has clothed the part of Louise Denton, that Mr. Schomer has offered her a part in the new play which he has written and the direction which he will commence as soon as "Ruling Passions" is released by the Schomer Photo-Play Producing Company, Inc.

BRUNTON IN NEW YORK.

Robert H. Brunton, general manager of the Brunton Studios in Los Angeles, is in New York, where he was called by wire to confer with a number of producers and to complete details to the arrangements that will result in a number of big productions being taken to the west coast.

Mr. Brunton says that the Brunton plant on Melrose avenue, in Los Angeles, is large enough to take care of any number of film organizations and that every advantage and facility for the staging of the most elaborate productions can be found at the plant.

Mr. Brunton will also look after the interests of Paralta Plays, Inc., and enjoy a get-together meeting with Benjamin B. Hampton while he is in the east.

Rambles 'Round Filmtown

With WALTER K. HILL.

Inside Info on Geraldine Will Help to Sell Films.

GERALDINE FARRAR is all American
She was born in Melrose, Mass.
Her father is Sidney Farrar, a former baseball star.
As a child her voice gave promise of what it is today.
She cried in soprano.
Like many other singers she captured Europe first.
Then she came to the Metropolitan in New York.
Her favorite ballad is Nevin's "Mighty Lak a Rose."
She loves everything that's blue.
Her favorite river is the Blue Danube.
That is the shade which most nearly matches her limpid eyes.
She is fond of tea, and prefers Blue Oolong.
She likes all simple food, blue salads particularly.
Her ambition is to continue work forever.
She adores the plaudits of the multitude.
Without them she is blue.
Her days are laid out with the accuracy of a railroad timetable under government control.
Never does she allow her maid to touch her hair, preferring to arrange it herself.
The wave is natural, as with the ocean blue.
When she sings she never strikes a blue note.
The novels and poetry of John Galsworthy delight her.
The mimeographing of Dwight Perrin, ditto.
Her fad is blue shoes.
She never appears in public wearing the same blue shoes twice.
Ice cream and baseball she loves, and American Blueties with long stems.
She will not tolerate women who are not fair and free from jealousy.
Consequently, she tolerates very few.
All her letters she answers herself.
She carries on a correspondence with a small boy who will not call her Geraldine because it sounds too much like jelly bean.
She revels in gorgeous clothes, and fittings never tire her.
Nothing does, in fact, except people who are slow to reach a point in mimeographing.
The point is right here.

—w s s—

The Eloquence of Silence.

"Volumes might be written about an audience's soul," says Maurice Tourneur. "The mute way they express their minds, the electric currents of sympathy, antipathy or indifference which hovers over their heads, if you are an author, an actor or a director seated in the dark in the midst of this silent jury your heart beats faster, your thoughts go jumping, and a single slip or a bad subtitle is enough to whiten your hair."

—w s s—

Two Johns were recently in session in an office in the Palace Theatre building. When John Hammell, local manager for General Film Company, made his exit from John J. Murdock's office, between 2,500 and 3,000 days had been assured for the Red Cross "Fourth of July in Paris" picture in all of the theatres supplied by the United Booking Office. General Film is distributing the Red Cross issue, and John Hammell gave it a good start-off in vaudeville.

Beauty and the Berlin Beast.

"Where'd you get that dog?" says one of the artists in "Yip, Yip, Yaphank," the musical comedy play of Camp Upton soldiers, to a "girl" with a fuzzy animal on his lap.

"Irving Berlin gave it to me," the actor replies.

"What's his name?"

"The Beast of Berlin."

—w s s—

J. Searle Dawley, famous director of the Famous Players-Lasky New York studios, has been visiting the West Coast plant and environs. Really he is on his honeymoon, but he is also meeting many old friends and making new ones.

—w s s—

Reel Soldier Awaits Real Thing.

Robert Gordon, the young juvenile who made a capable reel soldier hero under the supervision of J. Stuart Blackton in his production of "Missing," the fourth of the Blackton-Paramount series, expects to be called to train for real fighting next month. Commodore Blackton opened negotiations with a view to getting Gordon for his propaganda picture, "The Common Cause," which he is producing under the auspices of the British-Canadian Recruiting Mission, but found that he was scheduled for an early call from Uncle Sam, which precluded the making of any other contracts till he has given a hand to help make the world safe for Democracy.

—w s s—

E. W. Chicot, our esteemed co-worker, motors in from the vicinity of Coney Island every morning, via B. R. T. He reports that Harry Morey has lost a Dachshund and has the nerve to advertise for the durned thing, using the telegraph pole in front of King's Highway station for the purpose.

Maybe he thinks the dog uses the station and will see the offer of a reward.

—w s s—

Bide Dudley, in Evening World, declares, in answer to a question, that he never heard of a play called "Gosh Ding It."

What a chance for a L-KO title!

—w s s—

Oh! Look! A Japanese Contrib.

Since becoming a householder, Bennie Zeidman, the well known propounder of Fairbanks' productions, in company with Harry Havens, trade review representative in Los Angeles, has acquired a Japanese culinary expert who caters to the appetites of the two bungalowists and their guests. Mr. Oki, the gentleman in question, when interviewed recently, remarked:

"From observings I note facts following: Mr. Zeidman are greatest film magnet, attracting much of company who eat largely and in refined manners. Mr. Haven are decorously delighted in obtaining from film gent and lady much of publicity dopes. Mr. Ziedman are companionable with Bull Montana, largely gent with extra collar sizes. Also with Doug, who are rapid young gent with wide smiling capacity and much leaping. Filming industry in infantry as yet but futurity winner. Banzai!"

—w s s—

We sincerely hope that Charles and Violet Blackton, as "Two Little Refugees," will be saved from the distress of charitable concern.

—w s s—

"'Great Love' Opens in Los Angeles."—Trade Paper Headline.

Blame it on the climate. That's old stuff.

High Power Sport Marks Power Plant Annual Outing.

(Reported by G. Warren Landon.)

IT cost a pot of money, but it was worth it. "It" being the annual outing of the Cameragraph Club of the Nicholas Power Co. Despite the advertising THE RAMBLER has given it, New Jersey has to stand for much, and an extra burden was put upon its shoulders in the town of Fairfield, where this crime was committed on Sunday, August 18.

Be it known that the Cameragraph Club is composed of the various factory heads of the Nicholas Power Company. Just once a year they do something like this—and then go out and talk about it.

It was a fine day. There wasn't a cloud in the sky—then, and they met at the Hoboken ferry at ten o'clock. In fact they were "well met," being over one hundred strong, including wives, sweethearts, and other fellows' sisters.

Fairfield has lots of things in it, among them a fine, large inoffensive grove, with a hotel, orchard, and by-products. Arrived, our handsome heroes and brave heroines took to refreshments like the proverbial duck, and then to a few games.

Came dinner time, when men and women bravely bit their bit through a fine course dinner, and then they started in on games in earnest. You say woman doesn't do her share in a contest? She contests everything that ever happens. Lookit!

First (100-yard dash), won by Mrs. Boos. First (potato race), won by Mrs. Stawicki. Second (potato race), won by Mrs. Lazeski. First (needle race), won by Mrs. Elwood. Second (needle race), won by Mrs. Till. 100-yard dash won by Mrs. Moser.

Hooray! Votes for Women!

Mere man took part in the following:

Running broad-jump, won by Mr. Tulak; half-mile walk, won by Mr. Bower; high jump, won by Mr. Julius; shoe race, won by Mr. Rigger; hop, step and jump, won by Mr. Wickerheimer; three-legged race, won by Mr. Dojahn; 200-yard race, won by Mr. Lang; 100-yard dash, won by Mr. Kron; 100-yard hop, won by Mr. Horst; 50-yard blindfolded walk, won by Mr. Ruloff.

Also there was a drawing for glove, bat and ball. They were won in the order named by Masters Reese, Elwood and Uhlemann. And that's all—except the ball game. **Except the ball game.**

Base ball is the national game, sometimes it is a calamity. This game was calamitous. It was composed (only it wasn't) of two **sides** (not nines) called the Intermittent Movements and the Loop Setters.

The Intermittent Movements moved all the time, and the Loop Setters sat about all the time. When the game was over each side claimed the victory, and, as there was no scorer, each received it. Like 'Gene Fields poem of "The Gingham Dog and the Calico Cat," each ate the other up.

Notes of the Game.

Edward Earl was very busy 'round third base telling everybody how to play the game.

Mr. Uhlemann made a home run. He promptly walked away with the bat, and, as the ball was lost, some one stated that the bat had a nail in the end of it.

Will C. Smith made a great hit because he made two. As there was no umpire he managed to horn in with two runs, and then at once started for Washington to attend a meeting concerning the essentiality of motion pictures.

Players were continually being benched, presumably because that is where they kept "it" (meaning "stone fence").

After both sides had won they had some more, and then some dancing and then home.

One of the crew was asked if they had the whole place to themselves. He replied, "No, the police reserves were there."

It only remains to say that all reached home safely, sadder and wiser. They left Fairfield in the same condition.

How Terry Ramsay Meets Our Ideas of "Good Stuff."

EDNA GOODRICH, who looks better on horseback and rides more than any other actress in the films, has just added to her string of geegees a pink-eyed Albino Arabian with short barrel and long legs that was imported by a rich New Yorker for his own use when he thought the regiment of which he is colonel was going to war as cavalry.

The fortunes of war turned this unit into an artillery regiment and as the colonel didn't want to see his $2,000 pet dragging gun limbers, he disposed of it to Miss Goodrich, who is always a safe refuge for anybody with a horse to sell.

Residents in the vicinity of One Hundred and Fifty-sixth street and Marmion avenue, were startled a few mornings ago to observe the antics of a milk-white steed with ears laid back and eyes bloodshot, engaged in a desperate effort to dislodge from her tall perch a very handsome girl, who was equally determined not to be dislodged.

The Arabian began by bucking in true Wyoming fashion, coming down stiff-legged on the pavement, but as this seemed to jar his aristocratic frame, the horse switched to side jumping—a highly dangerous form of exercise for any but expert riders.

Miss Goodrich took it all with a smile on her face. She seemed in nowise perturbed, though a large crowd had gathered and two solicitous policemen offered assistance, closing in on the prancing palfrey.

"Please keep away!" called the star—"he's just getting acquainted with me—he'll be all right tomorrow."

By swift turns the Arabian tried all the tricks of his rather profuse collection and then, as an afterthought, stood on his hind legs and fell over backwards.

Was Edna hurt? She was not. She wasn't there. When the pink-eyed steed landed on his back with his heels in the air, Miss Goodrich was standing beside him, bridle in hand. With a grunt he rolled over and struggled to rise. A quick smack of the Goodrich hunting crop brought him up all standing, and Edna was on his back.

The crowd cheered, but Miss Goodrich didn't even bow. She patted the horse's neck and he trotted tamely to the Biograph studio nearby, where Miss Goodrich is putting the finishing touches on her new Mutual productions.

—w s s—

Joe, the orang-outang, is still a star around the Lasky studio. Robert Vignola happened into a set where the simian was working, and looked at him critically for a moment:

"That's what I call monkeying with the film industry," he remarked.

—w s s—

Issuing Transfers with Kisses.

In May Allison's picture, "The Return of Mary," the Metro star has to play opposite a mustache, the wearer of which is Darrell Foss.

Miss Allison says she detests lip adornment no matter who wears it.

Foss' mustache isn't his own. It's cameraflage. He puts it on in two sections, to give the effect of a neat part in the middle. So much he does for the sake of art.

The second day of Miss Allison's work a big scene was "shot," and Darrell had to kiss May in a "close-up."

Director Wilfred Lucas said to make it a real kiss.

Darrell didn't need any orders. He pressed May to him in a fond embrace. The cameraman ground fifty feet of it. Star and leading man drew apart, and then it was seen that Foss was wearing one half of his mustache and May the other.

Only momentarily, however, for Miss Allison's half portion of cameraflage slipped from her lip and, as she was in semi-decollette, got lost. And she couldn't find it right there on the stage!

"There's many a slip," mused Foss, "between the brush and the lip."

Rambles 'Round Filmtown

The Fickle Movie Queen.

(By Thomas Bedding.)

Say, Jim, she's a dream! An' it's true
She wants to have you for keeps?
On the level? Who's thought it of **you?**
Why—she's got money in heaps
And **you**—you're a cute movie pet
(You "screen" like Adonis, the gent).
But you're up to your eyebrows in debt,
And your landlord ses: Where's my rent?

As for her: she looks kind of nice,
She's the most dressed doll that **I've** ever seen;
But her **heart;** it's as cold as ice,
And she'll shake you sure, will this movie queen.

Say, Jim, what do **you** want with a Vamp?
Ain't **I** all that a girl **could be?**
When we first met, you were a tramp.
'N I staked you—for you seemed good to me.
I got you a job—as an extra, Jim;
I bought you clothes; you rose to fame;
Your Cupid's face in the movie film
Pleased all the fans—and this young dame.

Say, Jim, she's getting tired of you;
Yer face ain't what it was—**I** see:
I pay my dime at night and take a view;
She's never with you, as she used to be.
She vamps another guy; and so,
They chin it; they flivver; and they dance.
She pays. **She's** got the dough
'Nn you ain't. So—go and fight in France!

* * * * * *

Say, Jim, you'll think of me out there?
And if you live, you'll come back?
And I'll forgive you, Jim, for fair—
But, first cut loose from that clothes rack.
You won't? Alright! You don't think you're canned?
But **I** know you **are;** for she's N. G.
See; there she goes! Yes! He's on hand!
You're through with her but not with me!

As for her: she looks kind 'er nice,
She's the most dressed doll that I've ever seen;
But her **heart;** it's as cold as ice;
And she's shook you for another, this movie Queen.

—w s s—

Enter the Shirt-Tail Drive!

June Mathis, of Metro's scenario department, has inaugurated a shirt tail drive at the Sixty-first street studio and requests that every actor playing in a Metro picture, whether he be there one day or six weeks, every member of the crew, the directors, the office staff, all males in fact, bring to her office their frayed and discarded shirts. Silk shirts, cotton shirts, flannel shits, shirts of any size, color, or style—all are most welcome to Miss Mathis, for she has arranged with the Stage Women's War Relief for the shipment to their headquarters of all such donations.

Miss Mathis says in making her appeal: "Gentlemen, send or bring to me your shirts, frayed at the cuff and worn at the collar band, with the glory of the front dimmed by washing. From each article that comes to me a little child's gown is fashioned, beautiful in coloring, charming in design.

"The shirt-tail drive has begun. The Stage Women's War Relief want to make in their workrooms, thousands of these frocks for the children of France and other beleagured countries.

"Kindly send or leave your offerings at my office, Metro studio, 3 West 61st street. And remember this: one shirt will bring a smile of satisfaction to one miserable baby face."

\$ \$ \$ \$ \$ \$ \$ \$ \$ \$

"Douglas Fairbanks' contract for distributing his films with the Artcraft Pictures Corporation," writes Bennie Zeidman, "is nearing its end, and offers have already been made him amounting to over two million dollars for his next eight pictures.

"The progress of Douglas in the past two years in the film game has been nothing short of marvelous. He first started work with the Fine Arts Company at a salary of seventeen hundred dollars a week, followed by twenty-five hundred, leading to the formation of his own company, netting him a million dollars during his last twelve months in pictures.

"Fairbanks' productions cost double the amount of any other film star, because he believes in giving the public the best possible in return for their patronage. The screen rights to his next picture, 'He Comes Up Smiling,' cost ten thousand dollars, while the picturization, excluding this amount, is estimated at one hundred and seventy thousand dollars. It is his belief that you have got to spend money to make money.

"His producing organization includes the best executives in the profession, who receive salaries that are justified by their ability. With all his success Fairbanks is still entertained with his cowboy friends, who worship the ground he walks on. Only recently one of these cowboys shot a fellow who remarked that Douglas faked his movie stunts. The judge was amused by this loyalty, and, being a Fairbanks' fan, dismissed the case from court."

—w s s—

Press Agent on the Firing Line.

Bob Haughton, who used to be a publicist for the Fox Film Corporation, but who is now a bugler in Battery A, 306th Field Artillery, somewhere in France, has postcarded as follows:

"Just discovered that the hardest thing in the world to do is put a gas mask on a horse in the middle of the night when it is raining and trying to feel things out with your own gas mask on."

The postcard was sent to Gerald Speiro, who formerly was in the Fox publicity bureau. Jerry will soon see just how difficult it is to mask a horse, because he is now on his way to France, or has already reached there.

But here's a point:

Is there any subtle connection between being a press agent in peace and a bugler in war?

—w s s—

Shadows of Coming Events.

A determined yet anxious voice of the feminine gender made busy the wires at the Henry Lehrman Sunshine Comedy studio, Hollywood, the other day. Upon "lending an ear," the telephone operator was asked:

"Is dis Sunshine Comedies?" When the affirmative answer came, back flew this startling information:

"Well, I want to see about becoming a colored motion picture star. I want to work in comedies especially, for I know that's whar I shine.

"When it comes to slinging the rolling pin, I'm thar; for that darn fool husban' of mine shure does come home late, and I can sling pies too, for I suttingly throw things when he gives me the sign."

—w s s—

An Eye to Mutual Interests.

Mlle. Marcel, who has an important role under J. Stuart Blackton's supervision in "The Common Cause," isn't losing any sleep over the incident, but thinks it funny that Fate, after forgetting various scenes of the film in which she and Lieutenant Grossmith and Philip Van Lorn are concerned, brought Lieutenant Earl Carroll, her husband, and Mrs. Grossmith to the French village location as visitors on the day that the very ardent love scenes between Celeste (Mlle. Marcel) and Private Tommy Atkins (Lieutenant Grossmith) were filmed.

Publishing the "Low Down" on "Hurry Home" Van Loan.

(Mimeographed by Pete Schmid.)

THE announcement that Dorothy Dalton, the Thomas H. Ince star in Paramount pictures, has started work at the Ince studio in California on "Vive la France," a story by H. H. Van Loan, will be read with keenest interest by hundreds of newspaper and publicity men in New York in whose affections "Hurry Home" enjoys a secure place.

Van was born in Athens, N. Y., thirty-three years ago, and after breaking every window in the main street and whipping every boy of his size in the village he migrated across the Hudson River to Hudson, N. Y., and got a job as "devil" on the Morning Republican. At the end of two years he had occupied all the chairs in the office except that of the boss.

At this juncture, with the assistance of the local undertaker ("Hurry Home" himself gives him the credit) went West and assumed the position of city editor of the Aberdeen (S. D.) American. But Van Loan refused to remain buried, and passing through the offices of the Sioux Falls Eagle, Minneapolis News and Buffalo News it didn't take him long to land in New York on the Times.

Later he went to the capital, where he joined the staff of the Washington Herald. Soon afterward he went with the International News Service, covering in turn the State, War and Navy Departments, and the Senate. In the fall of 1911 he was called back to New York to be sent to London as correspondent of the New York American.

During the three following years he covered the coronation of King George, the death of J. Pierpont Morgan at Cairo, and was one of five newspapermen present when Arthur Balfour resigned the Premiership of England under the most dramatic circumstances. After being stationed for awhile at Paris he was sent on a trip which took him nearly around the world, arriving at Melbourne the day that Captain Amundsen reached there after his discovery of the South Pole.

Returning to New York he went with the Evening World, and later was Director of Publicity for the Universal Film Manufacturing Company. Recently he returned from a trip to the Hawaiian Islands, where he went as hero of an empy serial.

Amid all these perigrinations, in which being arrested as a German spy in the Bahamas was merely a tame incident, Van Loan found time to marry and to write many a good short story for the magazines. Touching upon the subject of his story in which Miss Dalton is to appear, he recently wrote to John C. Flinn, director of publicity and advertising of the Famous Players-Lasky Corporation, as follows:

"I am happy. I had always thought that in case I should ever do anything worth while it might be made into a picture."

—w s s—

Carlyle Blackwell is doing double exposure work in his new World picture, which has the working title of "Allies." He states that studio work in summer days almost prompts him to add reckless exposure.

—w s s—

Jerry Beatty's in the Swim.

Even an advertising man gets a vacation, and I've just had mine; and I want to tell you I would rather be a surf-swimmer than an advertising man, particularly at eighty-five degrees in the shade of the breakwater.

Isn't it a lovely feeling when you see a great, big whitecap sweeping steadily at you, and for just one second you think of all those poor fellows back at the office talking down telephones and generally having to behave like business men instead of like happy savages, and then, zoop, head-first you go into the middle of it and come out the other side a cooler and sweeter lad?—Progress-Advance.

Rambles 'Round Filmtown

Refreshing Your Memory on Matters Five Years Ago.

[*Compilations from Moving Picture World.*]

"Stop That State Right Feature Rental Talk" was the Universal's slogan supplemented by the assertion that "you don't have to look any further than the regular Universal program for features that will pack your house." "The Harvest of Flames" was one of the crops then ripening.

Cohan & Harris were booking George Kleine's "Quo Vadis?" 28,429 people entered Keith's Hippodrome, Cleveland, in seven days, with a first night audience of 3,249 admissions. How does that compare with business at your house last week?

Eugene Moore was promising to appear once more—just once—in pictures. Thanhauser was on the eve of turning the trick. Since then Caruso has shied his clown castor into the movies. This might be captioned "Compensation."

Barbara Tennant was having her pictures in the papers as leading lady for the Eclair American Company. Vacations must have been rare in those days, because Miss Tennant was illustrated on the eve of a fishing trip she was then undertaking. We may later run a "follow up" on how many she caught and what length, with gross tonnage.

"The Green God, or the Flower Girl of Montmarte" was a Union Feature with a title about as long as some of the 1918 vintage—and more flowery. "It is scarcely necessary to dwell on the excellence of photography in a film made by the Eclair Company," wrote a certain W. Stephen Bush—whoever he was.

Doris Mitchell had just been engaged by Essanay, heralded as fresh from triumphs as leading lady of the Marlow Stock Company. "Possessed with unusual beauty and exceptional talent" was Doris—exactly as stars of these days come recommended by press agents.

"Augustus Thomas Joins the M. P.'s" was headlined with said Thomas pictured in graceful poise leaning his left arm comfortable on a convenient piece of atmosphere. All-Star Feature Corporation induced Augustus to take what then seemed to be a venturesome step. It was none other than Harry Raver, who helped the playwright into focus. Harry Raver was then, still is, and always will be a showman of serenely keen acumen.

"George Kleine to Use Broadway Stars" was a headline. Keep it standing. He may some day need it again.

Warners Features, reorganized with increased capital, has P. A. Powers as president. That's the same Powers who is now manufacturing film at Rochester and doing a big man's service to Uncle Sam in war work. Sure as you live that man Powers yet will be heard from in the picture business!

"The Return of Florence Lawrence" is not quoted as a film title, but as a fact. Where she had been was not expatiated upon, but there was joy in the knowledge that she had returned. The film she returned to was Universal—and she's every bit as pretty today as she then appeared in the picture used to ornament the cold type announcement.

"Chicago Pastors Differ Over Merits of M. P. Shows"—and that stuff is still going on!

"Mr. S. S. Hutchinson and Family in California" was a pioneer headline since and frequently serviceable with changes in the personal mention. Oddly enough, Mr. Hutchinson made no "statement of policy on the eve of his departure." That science has since developed into an industry within the industry. Everybody who goes to California makes a statement going, coming and while they are there—to the pleasure and profit of the well-known publicist.

"A Prince of Evil" had Rogers Lytton, E. K. Lincoln, Harry Northrup and Edith Storey all mixed up in the entertaining art of unraveling its plot.

"Marc MacDermott and Miriam Nesbitt, the well-known Edison players, who this summer are making pictures in England, recently were introduced to the audience of a London picture theatre," declared George Blaisdell in Flaming Arcs Department. "The Gauntlets of Washington," worn by Mr. MacDermott, in which he was featured, was shown as the subject to start the "personal appearance" movement in England. Right now Mr. MacDermott is getting his breath after a siege in a hospital, while Miriam Nesbit, his wife, keeps the Polar Bear fan pointed in his direction.

They wore furs in summer then as now. How do we know? By gazing at Betty Nansen's picture, to be sure. Betty was a new acquisition to the acting staff of the Great Northern Players. She carried her muff.

The Lubin Company, under direction of Romaine Fielding, were making pictures at Silver City, N. M., a town born previous to any of Billy Bryan's adventures in politics.

New York motion picture exhibitors were considering a plan to reorganize and try to get together. Union Square Hotel was the scene of a confab. Are they together yet?

Lillie Langtry was in pictures via Famous Players. So was Mrs. Fiske. Mary Pickford also ran.

Shelly Hull was carrying Florence X. Roberts up-stairs in "Sapho." The Majestic organization conspired to consummation of the deed.

J. Parker Read, Jr., and C. A. Willat were fortune-telling picture promoters. They were circulating "the world's greatest spectacular war drama" a year before the thing started. That they were good guessers and true patriots here's the title, "Victory."

All-Star Feature Corporation made their first announcement—written, we believe, by Joseph White Farnham, who is now "cutting" serials and writing cutting paragraphs for the Harpoon. "Arizona" was the subject of a big splurge—with a lot of other well-known plays in the loom.

"The Greater Love," by Harry Raver's Itala, preceded "The Great Love," by Griffith, just about five years—almost to an exactly!

Then there was "The Battle of Gettysburg," Mutual distribution, by New York Motion Picture Corporation. "Wars and rumors of wars" went unheaded by unprepared America—five years ago. It's different now.

—From Issue August 9, 1913.

—w s s—

How They Would Enjoy It!

Movie Theatre Placard: "Coming—A Doll's House, by Henrik Ibsen. Bring the Kiddies."—Brockton (Mass.) Enterprise.

—w s s—

Here's What Beulah Landed.

Beulah Livingstone, personal and press representative for Madame Petrova, returned from her tour of thirty-five cities in which she acted as advance agent for Madame Petrova's War Savings Stamp tour and started figuring.

In the space of forty days she had been in 139 newspaper offices and shaken hands with over 200 managing editors, city editors, dramatic and movie editors, and feature writers. Out of the forty nights she has spent twenty-seven in a Pullman.

She visited and made arrangements for Madame Petrova's appearance in seventy different theatres, had been the guest of nine mayors and twenty-six chairman of War Stamp Committees for lunch or dinner to arrange for sales of stamps, and had filled three books with publicity matter on the trip, including front page Petrova photographs and stories in seventeen of these cities.

—w s s—

Conversational Titles.

How Do You Get That Way? (Fox).
By Hook or Crook (World).

—w s s—

The Times, in reporting the current walkout of New York barbers, refers, in printing the scale, to "barber shops in hotel" and to "first-class barber shops." Shaves are to be two-bits, plus tips.

Safety, First!

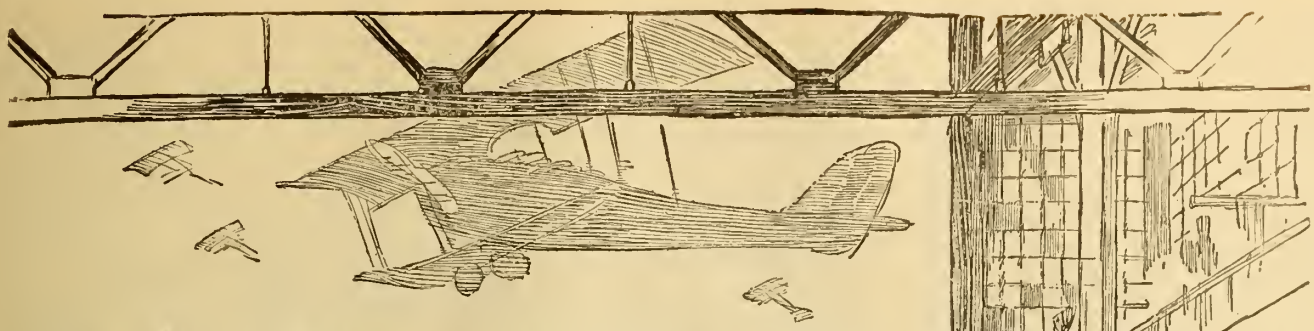
—w s s—

Lee Kugle, back from vacation, reports a breakdown for his motor near a country graveyard. To kill time while waiting for a "tow" Lee inspected the engravings on the tombstones. He declares that one of them was sacred to the memory of "Carlotta H. Okum."

—w s s—

For all of which, considering the various sources, very little blame may be attached to

THE RAMBLER.



The Right Men in the Right Jobs Will Win The War

THE true American wants to work where he will help win the war. He wants to fit in. America needs the Right Men in the Right Jobs. Only when this comes about can maximum production be obtained to support our armies at the front.

The needs of all war industries can be anticipated and met by the Government if employers and laborers will avail themselves solely of the nation-wide machinery which is at hand. The length of the War depends directly on our Country's ability to supply all War Industry with the best workers the country can produce the moment they are needed.

The U. S. Employment Service is the official bureau of the Federal Government in charge of the distribution of labor. The President has declared that it is the official agency for recruiting and distributing unskilled labor for war work.

PRESIDENT'S STATEMENT

"Industry plays as essential and honorable a role in this great struggle as do our military armaments. We all recognize the truth of this, but we must also see its necessary implications—namely, that industry, doing a vital task for the Nation, must receive the support and assistance of the Nation."

* * *

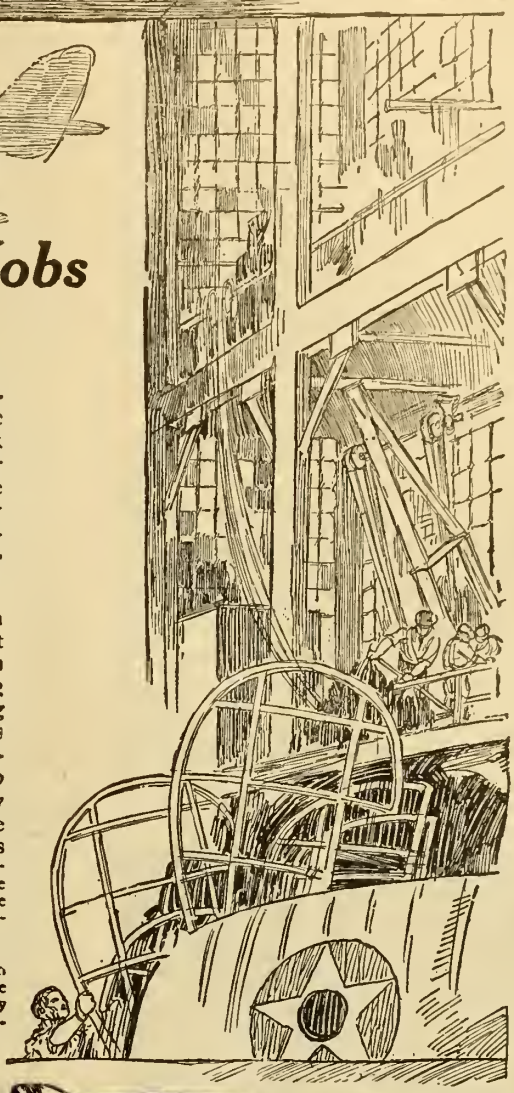
"Therefore, I solemnly urge all employers engaged in war work to refrain after August 1st, 1918, from recruiting unskilled labor in any manner except through this central agency [the U. S. Employment Service]. I urge labor to respond as loyally as heretofore to any calls issued by this agency for voluntary enlistment in essential industry. And I ask them both alike to remember that no sacrifice will have been in vain, if we are able to prove beyond all question that the highest and best form of efficiency is the spontaneous co-operation of a free people."

WOODROW WILSON.

It has over 500 branches throughout the nation, and 20,000 U. S. Public Service Reserve enrollment agents. Ask the local post office or newspaper for name and address of the nearest representative, or write to the U. S. Employment Service, Washington, D. C.

Those employers in war work who seek to get labor through their own or private recruiting agencies are interfering with the Government's machinery and preferring their interests to those of the nation. Only through strict compliance with the Government's program can the constant, restless shifting of labor from one war job to another, with the consequent diminution in production and efficiency, be prevented.

Above all, the Government urges every man engaged in war work to stick to his job until the Government recommends that he change. Any man not engaged in war work should put himself at the disposal of the nation by registering with the Public Service Reserve. This is a tremendously important duty! The war worker ranks with the fighter in the trenches. He will help beat the Hun.



United States Employment Service
U.S. Dept of Labor W.B. Wilson Secy

Contributed through Division of Advertising

United States Gov't Comm. on Public Information

This space contributed for the Winning of the War by
Chalmers Publishing Co.

Universal Sends Cameraman to Record Vacation of Edison, Ford and Firestone

HARRY LEVEY, head of Universal's Industrial Department, dispatched a cameraman last week to accompany Thomas A. Edison, Henry Ford and H. S. Firestone on their vacation. The trio of notable men will pass several weeks camping in the woods on Mr. Firestone's estate in Ohio.

When announcement was made of their plan to get together in this fashion word gained circulation that the real purpose of the campers was to work, not rest, and to combine their particular genius in devising some new war invention. Each of the men is pre-eminent in his field of effort, and each has contributed big service to the nation in its war task.

Mr Edison is credited with having invented several sensational instruments of land and sea warfare. Mr. Ford's efforts have encroached a half dozen divisions of war service. His plant has turned out thousands of conveyances for the government, and he has helped greatly to put over Liberty Loan and other war fund drives. Mr. Firestone, as head of the Firestone Rubber company, has been a leading producer of materials for the government.

Their friends suspect that the three are mapping out new service for the country that will be of history making character. The films taken by their camera companion may prove a store of information.

Educational Is Filming Carranza and His Officials

UNDER date of July 26, George D. Wright, the clever gringo, who has had such success with his "Mexico Today" pictures, writes that he is starting to take motion pictures of President Carranza and the members of his political and military staff for the next Mexican series to be released by the Educational. Mr. Wright is very popular in Mexico. As an instance, he was asked recently to prepare a motion picture drama of sacred theme, which was subsequently indorsed by the archbishop at Mexico City and witnessed by great crowds of the faithful. In the present "MexicoToday" series the director had many nooks, byways and corners of Old Mexico opened up to him that escape the attention of the average visitor.

One of these is "A Mexican Venice," a single-reel picture which goes out to the regular Educational houses the week of August 26. It deals with the Viga Canal, where river life that was old when Cortez went to Mexico in 1520 is preserved almost unchanged today.

On the same release date (August 26) the International distributes through the Educational its newest Happy Hooligan cartoon comedy entitled "The Latest in Underwear." This is a truly black-and-white rumpus in 500 feet, in which Happy, a Chinese laundryman, a colored washerwoman and a goat are the participants.

PICKER OPENS NEW VICTORY.

An event of double interest to Bronx theatregoers is contained in the announcement that David V. Picker will open his new Victory Theatre, 156th street and 3d avenue, on next Saturday, August 31, and that the attraction for the first week will be "Ashes of Love," the latest picture written and directed by Ivan Abramson for the Graphic Film Corporation.

Taking into consideration that this is considered the best story Ivan Abramson has ever written, interpreted by a cast headed by James K. Hackett, Effie Shannon and Mabel Juliene Scott, it seems an assured fact that a treat is in

How McGovern Helped to Put "Mickey" Over Big

MUCH in the way of praise has been written about the W. H. Productions Company's feature, "Mickey," all of which is likely to cause the reader to ask, "What is it that makes 'Mickey' so good?" Of course, it is admitted that the story and the direction had a great deal to do with the excellence of the picture, not to mention the rare ability and personal magnetism of the leading player, Mabel Normand. But after all that is taken into consideration there is still the work of the film editor to be reckoned with,

Elmer J. McGovern.

and this brings us to the subject of this story: Elmer J. McGovern, the man who is credited with having cut down the many thousands of feet of negative exposed to get the "Mickey" picture to the seven thousand feet that is in the picture now being shown to the public.

Mr. McGovern began his career as a film editor with the Keystone Company in New York, which gave him an opportunity to study the methods of Mack Sennett, the director of "Mickey." He, therefore, approached the task of editing "Mickey" with much of the knowledge required for the job of taking out extraneous matter, quickening the scenes, sometimes changing their order of sequence to make the story more logical and convincing. It is the manner in which this work is done that frequently makes good pictures out of bad ones. That Mr. McGovern has proved his capabilities as a film editor no one will deny after having seen "Mickey," for it is these little details that have helped a great deal in making that picture the pronounced success that it is.

LUCAS BUYS SIMPLEX FOR ROAD.

The Lucas Theatre Supply Company, 158 Marietta street, Atlanta, Ga., the exclusive distributors for the Simplex products in the states of North Carolina, South Carolina, Georgia, Florida, Louisiana, Alabama, Mississippi, Tennessee and Southern Virginia, has sold a number of Simplex projectors to A. S. Guckenheimer for several "Hearts of the World" road companies organized by him for touring the majority of the Southern states. Mr. Guckenheimer, who is the owner of the Arcadia Theatre, Savannah, one of the city's foremost motion picture houses, has been a successful exhibitor in that city for a number of years.

It is understood that the "Hearts of the World" companies controlled by Mr. Guckenheimer will open at Atlanta and New Orleans during the week of September 1.

Sablosky Looks 'Em Over and Says They're All Good

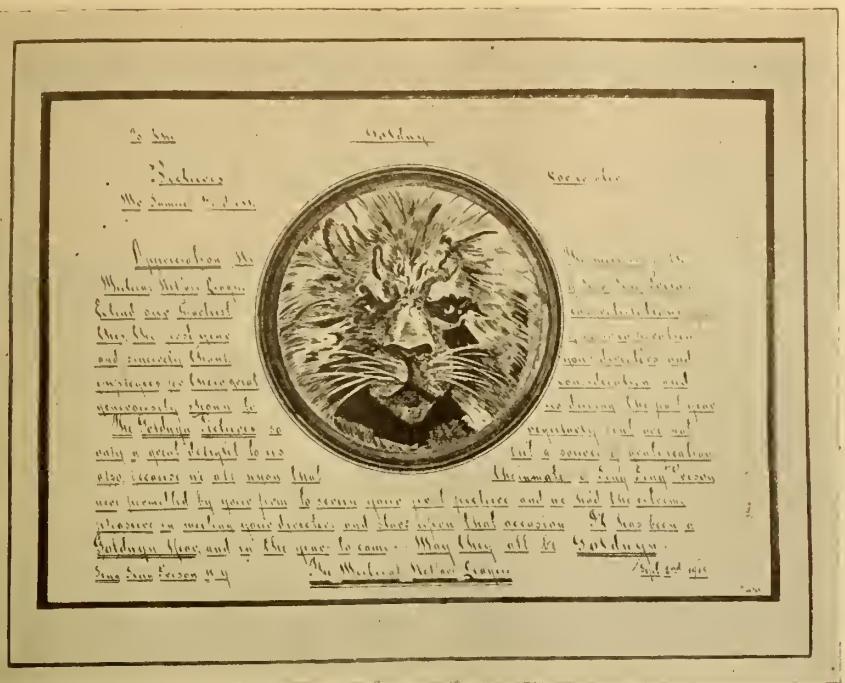
THAT the public, at least that part of it who visit the motion picture theatres by the thousands daily, will be given rich treats this coming season in the way of unusual photoplays and other film features is the opinion of Lew Sablosky, general manager of the Stanley Booking Corporation, who has just returned from a tour of the principal producing companies, and he expressed himself as delighted with the prospects for a most successful year in the annals of the cinema industry.

"It is evident that patrons of motion picture theatres will be accorded unusually interesting entertainment in the new pictures promised for the next year," said Mr. Sablosky. "It is surprising how many new plays of more than ordinary interest are either completed or will be ready for delivery soon, and the whole output of the producers of moment is far above anything that I have ever seen before, and we have had many fine pictures at that. Favorite stars and screen actors and actresses are given greater opportunities in the forthcoming productions, the comedies are funnier than ever and the other smaller films are well worth seeing in every detail. With such an aggregation of splendid program material there is no reason for either patrons or exhibitors to worry about the future. I venture the prediction the coming season will be still more successful than ever despite the conditions that exist owing to the great war."

DANFORD MANAGER FOR GENERAL.

Effective immediately, C. D. Danford takes charge of the Atlanta office of General Film Company as branch manager. Mr. Danford is well known in Atlanta and the surrounding territory, being known to film people as a former exhibitor. He was more recently connected with the Paramount-Artcraft office in Atlanta in a responsible capacity.

Every W. S. S. is a Government Bond, and every "two-bit piece" invested does a man's work. Start buying W. S. S. today—and keep it up!



Engrossed Memorial Executed by Sing Sing Prisoner Expressing Appreciation to Goldwyn.

Sing Sing Prisoners Send Fine Memorial to Goldwyn

IT has been a Goldwyn year, and in the years to come may they all be Goldwyn," reads part of an illuminated engrossed memorial received by Goldwyn Pictures Corporation from the Mutual Welfare League of Sing Sing Prison in appreciation of the company's action in sending prints of all its releases for the delectation of the prisoners. The memorial is the work of an artist known to the world only as No. 66,460, but a man certain to make his mark in the world after he has paid his debt to society. The card is 24 by 30 inches in size and in the center in blue and gold is a lion—the Goldwyn trademark—and the memorial is edged with a beautiful border of blue and gold.

In the inscription particular stress is laid on the visit to the prison of Goldwyn executives, directors and stars in August last year in conjunction with the presentation of Goldwyn's first production, "Polly of the Circus," starring Mae Marsh. The Sing Sing inmates were so enthusiastic over "Polly of the Circus" that the prison monthly organ, "The Star Bulletin," devoted a page to a glowing review of the production. Later the Mutual Welfare League wrote Samuel Goldfish, president of Goldwyn, pleading that prints of other Goldwyn pictures be sent to the prison. The request was answered.

Famous Players-Lasky Takes Measures to Push Sale of War Savings Stamps

THROUGH its chairman, Frank A. Vanderlip, president of the National City Bank of New York City, the National War Savings Committee has approved a scheme to utilize in raising money to lick the Kaiser, the collection of photographs of picture players.

The particular plan, while not new in its essentials, was suggested by Charles Ray and Thomas H. Ince. Mr. Ryan receives several hundred requests a week for his autographed photo. The aggregate of such requests to all picture play stars is estimated at ten thousand a week. Messrs. Ray and Ince agreed that if these photo collectors were as zealous in buying Thrift Stamps as in hunting free photographs the Government would profit materially. So they proposed that hereafter no motion picture stars should give their photos unless the applicant enclosed a Thrift Card with four Thrift Stamps attached to show that he was lending the Government his savings. The Thrift Cards were to be returned with the photo requested. That is, stars were to offer their autographed photographs as prizes to Thrift Stamp buyers.

The only thing lacking to make the plan one hundred per cent. effective was some way for the public to get in touch with the stars whose photographs are wanted. This lack was supplied by the Famous Players-Lasky Corporation, which not only undertook to enlist the interest of all its stars, but has also offered to forward all letters to stars, whether under its management or not, that may be addressed in care of its main office, 485 Fifth avenue, New York

SIMPLEX MEN VISIT NEW YORK.

Two strong Simplex advocates were visitors in New York City last week. Mark L. Swaab, son of Lewis M. Swaab, and manager of his father's organization, the headquarters of the Simplex distributor for Eastern Pennsylvania, Delaware and Southern New Jersey.

F. W. Spreter, of the Auburn Film Company, Auburn, N. Y., was a visitor in New York on August 23. He took a flying trip from the upper part of New York State, and remained in the Metropolis only one day. Mr. Spreter reports a very satisfactory growing demand for the Simplex projectors in the territory in which he operates.

Evelyn Nesbit to Make Series of Fox Pictures

WILLIAM FOX has signed Evelyn Nesbit for a series of five productions, all of which are to be adapted from big Broadway stage successes or well known novels. The intention is to capitalize the opportunity to the utmost, linking star and story in a combination which will be irresistible from a box office standpoint. This is in direct line with the William Fox policy of getting stories or stage plays which already have established their worth.

The work of the new Fox star will be under the direction of Kenean Buel. The first production is now under way at a studio in New Jersey, and announcement is expected shortly of the details of cast and the name of the first picture.

Will Make Five Productions.

By the contract which Miss Nesbit has just signed she will devote all of the coming season to the five productions. No expense will be spared, as the reputations of the novels and plays which Miss Nesbit will film demand a lavish expenditure of money and great care in production.

In announcing the acquisition of Miss Nesbit to its list of stars the Fox corporation calls attention of exhibitors to the box office success scored by the play "Redemption," which Miss Nesbit appeared in recently. This play had a sensational triumph wherever it was shown, largely on the drawing power of the star. The Fox corporation believes that the coming plays which she is to do

Evelyn Nesbit.

will be far superior to this and will prove of even greater value to exhibitors.

Announcement will be made shortly of the names of the pictures Miss Nesbit will film and their release dates. Announcement also will be made in a few days of the casts which will support Miss Nesbit. In the male role opposite her will be one of the best known leading men now acting before the camera

BRITISH NOTES.

By J. B. Sutcliffe.

THROUGH timely and energetic intervention by our leading Anglo-American film importers the serious designs threatened recently by the Board of Trade upon the import branch of the industry have been temporarily checked. At first there were many diverse interpretations of the U. S. Government embargo upon exports, and in many quarters of the film import trade it was confidently felt and foolishly taken for granted by some people that the American restrictions would not affect moving picture films. Inquiries at the Import Restrictions Office of the Board of Trade, however, soon established contrary evidence, and practically immediately a hurriedly called committee of leading importers were discussing the vital matter with Mr. Henderson at the Board of Trade offices. The outcome of the hasty council reflects credit upon the deputation, Messrs. Reed (Fox), York (Trans-Atlantic), Nicholls (M. P. Sales), and T. E. Davies (Western Import), for a promise of facilities for dealing with shipments on hand and pending was provisionally given by the officials of the department. No obstacles are therefore anticipated in the fulfillment of current contracts by importers with stocks on hand in New York either through shipment or customs, but no guarantee has been given for the future. At the request of the Board of Trade a detailed statement of shipments of film from America for the present and past year has been filed by each importing house with weights, lengths and values of consignments, and it is hopefully assumed that should import restrictions be necessary in the future they will be prescribed on the basis of former returns.

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The Stoll Film Co. has made its debut with an American feature drama, "Thais," starring Mary Garden. The first trade view was held at the Alhambra, a Stoll vaudeville house, and attracted a merited attendance of exhibitors, critics, and others.

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The Thomas Ince subject, "Those Who Pay," has been acquired for the United Kingdom by the London Independent Film Trading Company, and is to be released in September.

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Municipal moving picture theatres, buildings to compare architecturally with the famous opera houses of the Continent backed by nationalized film production, is the post-war dream of a provincial cleric, the Rev. V. T. Pomeroy.

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T. P. O'Connor, M. P., president of the British Board of Film Censors, has returned to England after his prolonged State mission to the U. S. A.

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The deputation from the Kinematograph Exhibitors' Association to the Chancellor of Exchequer petitioning for a reduction in the entertainments duty presented its case with convincing lucidity. Although only four officers of the association were received, the president, vice-president, secretary, and treasurer, the evidence placed at the disposal of Mr. Bonar Law was a striking exposure of the inequality of the existing impost, especially in its effect upon the small exhibitor. One special point extended by the president, A. E. Newbould, for the consideration of the Chancellor was a compact schedule of increased working costs. It shows conclusively and indisputably what the British exhibitor, circuit or individual, is up against:

	Per cent.
Electricity is up	26
Gas is up	45
Film Rentals are up	40
Wages are up	60
Paper is up	75
Coal and coke are up	90
Carriage is up	20
Carbons are up	85
Electrical sundries are up	150
Advertising is up	25
Cleaning materials are up	50
Insurance (aircraft risk, etc.) is up	100
Repairs and renewals are up	100 to 200

Introducing this, the president said: "In spite of this enormous increase our prices of admission, without tax, are substantially what they were before the war. The tax is so devised to make it impossible to increase prices of any category of seats without bringing that seat into the next higher category and thereby subjecting it to a higher rate of tax. For example, the tax on a second seat is ½d, and if you increase the price to 2½d or 3d the tax becomes 1d, so that a 2d seat becomes 4d, or exactly double, and as these seats are patronized mainly by children or the poor such an increase is out of proportion and must materially reduce the attendance. The tax on a 6d seat is 2d, and if you increase the price to 7d the tax immediately becomes 3d and the price of the seat becomes 10d. The Exhibitors' Association asks for a revision of the tax to allow the exhibitor to recoup himself by raising his admissions without mulcting his patrons into increased taxation.

How Brisbane Put Over Fox's "Les Miserables"

AN unusual and very effective advertising campaign was conducted by the Strand Theatre, Brisbane, Australia, in exhibiting the Fox production of Les Miserables." Eight days before the opening of the picture, which had a week's engagement at special prices, the Strand ran a four-column nine-inch advertisement in the four papers of Brisbane.

Each day for the next six days the Strand carried a one-column five-inch advertisement in the four dailies. These daily advertisements were illustrated with drawings of incidents in the play. Each advertisement centered around an episode in the production.

The first of these one-column advertisements carried a drawing of the book written by Victor Hugo, with an inset of William Farnum. The advertisement told an interesting story of the writing of the book, what effect it had in France, the place it holds in literature, and other facts relating to it. The second advertisement had to do with the arrest of Jean Valjean for the theft of a loaf of bread.

The third recounted how Jean Valjean, the galley slave, escaped by wrenching the bars of his prison window. The fourth related the incident of the Bishop's candlesticks, and in the fifth installment was told the story of how Jean Valjean was discovered by Javert. The sixth daily advertisement showed Jean Valjean in the sewers of Paris, the copy of the display paraphrasing the remarkable description given by Victor Hugo of this episode in the book.

On the day before the opening, a Sunday, the Strand ran a four-column, page-length advertisement summing up all the incidents and carrying a big cut of William Farnum. In this way the public's interest was carried right over into the day of the opening.

During the showing daily advertisements were also carried in the different newspapers.

Vollmer Bombards St. Louis for "Freedom of the World"

ST. LOUIS was the target for an advertising bombardment by Charles J. Vollmer, manager of the Columbia Theatre, the former home of Orpheum circuit vaudeville and now devoted to vaudeville and big feature pictures. The Columbia manager, well known in the Mississippi Valley for his advertising aggressiveness, booked Goldwyn's big star special, "For the Freedom of the World," and was so enthused with the patriotism of the production that he determined to inoculate all St. Louis and adjacent territory with the spirit of the play.

Mr. Vollmer billboarded St. Louis and East St. Louis with lithographs and blocks and placed more than two thousand one-sheets of the production throughout the city. Further demonstrating his initiative, Mr. Vollmer appealed to the local Canadian recruiting station for the purpose of having Canadian officers do recruiting work in front of the Columbia during the engagement. The exterior of the big St. Louis playhouse was literally covered with twenty-four-sheets and one-sheets, special action pictures in colors, cut-out, enlarged scene stills attractively framed and various other special advertising posters.

The outdoor display was said to be one of the most striking and vivid ever arranged and the crowds which entered the Columbia to see the picture were strong proof of the effectiveness of the outdoor campaign. Manager Vollmer employed large display advertisements in the daily newspapers, and these were supplemented by an exceptional amount of newspaper publicity. The St. Louis Globe Democrat in its Sunday edition carried a full half-page photographic layout and articles devoted to the picture.

ANDERSON SIGNS WITH SHERRY.

Gilbert M. Anderson, known throughout the world for his characterization of Broncho Billy, arrived in New York last week and immediately got in touch with William L. Sherry. The result is that the new G. M. Anderson features will be released exclusively through the William L. Sherry Service. Contracts were signed and sealed after Mr. Sherry had had one look at the new productions. He pronounced them to be of a high order and capable of ranking with the best of the strong, virile, masculine western plays that are so much in vogue at the present time.

The first release will be September 22, a five reeler entitled "Red Blood and Yellow." This will be followed October 6 with a special two-reel subject entitled "Shooting Mad," followed by a five-reel subject entitled, "Son-of-a-Gun," to be released October 20. There will be a long list of pictures following these, in which Mr. Anderson will be seen in the modern style of Western plays. Mr. Sherry and Mr. Anderson are both desirous that it should be understood that none of these pictures will be reissues.

Music for the Picture

Conducted by GEORGE W. BEYNON

Our Message Meets with Instant, Hearty and Spontaneous Response

COMMUNITY singing has swept the country in every conceivable form and the enthusiastic reception of our Patriotic Song Singing idea, as outlined in these columns in the issue of August 3, has been extremely gratifying. Exhibitors everywhere have seen its merits and propaganda purposes, its innovation appeal and its advertising possibilities. Theatres all over the country are adopting this educational feature and placing it in the best possible position on their programs.

The Strand of New York has made it a part of its show and works in a lecturer, who gives the history of the song selected for that week. Pretty lighting effects are brought into play and the audience becomes imbued with the idea by the time the speaking is over. Booklets, in which the words and music are printed, are handed to the patrons. Then led by a singer, the audience sings the song about which it has just heard.

This method of application is not altogether what it should be. There is a distinct reluctance upon the part of a large body of people to sing where they can be seen by their neighbor. In order to read the words, the house must be lighted. The singer cannot be heard far back and the baton of the musical director is the only guide to tempo. This means watching the leader and trying to read the music at the same time, by no means an easy task even when attempted by musicians. The use of song slides would overcome the difficulty. We suggest that, immediately after the lecture, a tableau be shown, followed by the projecting of a word slide with darkened house. This will mean better singing and more patriotic inspiration.

The Eighty-First Street Theatre on Broadway holds a short song fest every performance, the people being requested to sing while the splendid orchestra leads them. When the writer was present, a slide was thrown on the screen called, "A Prayer for Our Soldiers," sung to the tune of America. The volume of sound was mighty inspiring as everybody joined in lustily, but we believe that the education angle is of sufficient importance to restrict the songs to patriotic hymns or American folksongs. However, it frequently happens that one week's program will show a patriotic trend, while the program of the following week will lean toward the educational entirely.

Under the direction of Frank Buhler, the Stanley Theatre in Philadelphia has had fine results in community singing for some time and the work is progressing more rapidly than was anticipated. The patrons have learned the songs and are now singing "by heart" pieces that hitherto they have known by name only. The fine orchestra at the Stanley makes an excellent accompaniment, and the people have taken up the innovation in a serious manner. Judged from the standpoint of the box-office receipts, which are usually light in the summer season, it has been a success.

The Alhambra Theatre in Milwaukee is right up to the minute in this matter. Frank Carberry of Chicago leads the singing for twenty minutes in each performance, the words being thrown on a screen, so that all can readily read them. Only patriotic and folksongs are used. This is the nearest approach to our original idea that has thus far come to our attention. Let the good work go on.

On September twenty-eighth, there will be launched a new Liberty Loan drive. Now is the time to get your people interested in community singing, so that it may become a mighty factor in collecting six billion of dollars for the propagation of the war. Little speaking will be necessary if the people join heartily together in song, for as Cicero said:

"The songs of musicians are able to change the feelings and conditions of a state."

We received an interesting letter from Mr. W. W. Houston, Chairman of the Four Minute Song Men, offering the services of this splendid organization in furthering the movement. In every state there is a branch of this organization and the exhibitor has no excuse for overlooking the opportunity of obtaining voices trained specially for this work. Mr. Houston writes:

My Dear Mr. Beynon:

I have been very much impressed by the article entitled "Let's Sing" in the issue of August 3 of Moving Picture World.

The organization of which I am chairman, the Four-Minute Song Men, was formed some months ago for propaganda purposes. It now numbers some 75 men, with many exceptional voices. These men, like the Four-Minute Speakers, are all volunteers, and have time and again demonstrated their efficiency, as well as that of music as an agent of patriotic propaganda.

In your article you say that it may be necessary at first to obtain the services of a professional singer to lead the people, as there seems to prevail a timidity among the laity to show their vocal accomplishments in public. We are just such an organization as would be needed to meet this difficulty, and we would be delighted to co-operate with managers of moving picture theatres in New York City in singing for and with the people.

The songs we sing might be grouped under four heads:

1. National Anthems of the Allies.
2. American Folk Songs.
3. Fine Choral Compositions.
4. Songs which have become popular during war.

Yours very truly,

WM. W. HOUSTON,
Chairman Four-Minute Song Men.

A practical demonstration of the idea does not mean a large investment and the results will more than compensate the live exhibitor who gets busy at once. If the other fellow has already adopted the plan in your town, that does not mean that you should shy at it. Remember that the purpose is national, not local. It is patriotic propaganda clothed in melody with the additional incentive of being education.

From our earliest childhood, we were imbued with a love of country through the patriotic singing in the school-room. The churches are responding to the cry and are instituting a service of song. The most progressive department stores in our large cities assemble the employees and devote a few minutes each day to singing our national airs. Shall the Motion Picture industry, still only a child, and the fifth largest industry in the world, be left behind in this splendid work? When we sing, we are happy and a happy nation is a patriotic nation. Again we say: "Let's sing!"

Strand Musical Program Too "Peppy."

Boy, page Harold Edell! He's not in? We thought not.

The absence of the genial managing director evidently accounts for the infirmities of the performance of the week of August 18. It opened fairly well, the overture being Flotow's "Stradella." Under the baton of Conductor Edouarde, it took on its usal rhythmetic beauty and was greeted with applause.

As indicated by its name, a march is for marching—it is not for running. The tempo of marching soldiers is about 100, while processions or parades seldom exceed 85. The Strand topical review was played at 155, but sounded about 420. It resolved itself into a speed and dexterity contest in the orchestra. The vilest hurdy-gurdy we have ever heard sounded really pleasant in comparision. The violin solo, Faust's "Fantasie" by Gounod, played by Mlle. Zentay, was very pleasing in itself, but the orchestra made life miserable for the soloist. They could scarcely be regarded as accompanying the artist, as their efforts did not in any way coincide with hers. Pure carelessness, that's all!

The feature, "Our Mrs. McChesney," consisted chiefly of a musical setting devoted to the organ and the ringing of a telephone—the latter never in time.

However, there was one shining gem of artistry offered to the patrons of the Strand which ameliorated their sufferings. Grace Hoffman contributed Polonaise from "Mignon," by Thomas, with a style of production which brought forth thunderous applause. Miss Hoffman is a true coloraturo soprano who sings with perfect ease and great beauty of tone.

The comedy, "Know Your Neighbor," was well handled musically. The film told the story of family disruptions caused by a piccolo. Naturally the piccolo played the chief role. Under a lesser artist, the setting would have been a continuous hodge-podge of piccolo, victrola and saxophone effects, but Mr. Edouarde only permitted it in the opening scenes, where it capitivated the audience.

The usual organ solo closed.

CUE SHEETS for CURRENT FILMS

"Bound in Morocco."

Released by Artcraft—Four Reels.

Prepared by Louis F. Gottschalk.

THEME—Coquetterie ..... Tempo di Valse..... Matthews
1. AT SCREENING..... In the Seraglio..... Cazaneuve
4 min. 15 sec. Andante.
2. T. HOW DID IT HAPPEN?..... The Whirling Dervishes,
4 min. 30 sec. Vivace. Rollinson
3. T. NEARBY LAY THE CITY OF.... Arabian Night..... Mildenburg
2 min. 15 sec. Andante.
4. T. WHAT DID YOU SAY?..... Babillage. ..... Gillet
3 min. Allegro.
5. D. GIRL ENTERS..... THEME
2 min. 15 sec.
6. T. THE MOST HIGH APPROACHES. The Gypsy Caravan..... Langey
2 min. Maestoso.
7. T. OH MY BABY..... Kashmiri Song..... Finden
3 min. 45 sec. Moderato.
8. T. IT IS CERTAIN DEATH..... Bamboula .... Urich-Rollinson
2 min. 15 sec. Allegro.
9. T. NOW IT WAS THE LAW..... Festival March (Omit Introd)
2 min. 45 sec. Maestoso. Borch
10. T. ONE ..... Bubbles. ..... Gruenwald
3 min. Presto.
11. T. NOTHING WOULD GIVE ME.... THEME
1 min. 45 sec.
12. T. SHOOT HIM..... Agitato No. 6..... Kiefert
2 min. 30 sec. Allegro.
13. T. 100 PRESTAS..... Russiska March..... Olson
3 min. 15 sec. Presto.
14. T. YOU HAVE ONE MINUTE..... Furioso No. 2..... Langey
2 min. 45 sec. Allegro.
15. T. THEIR LEADER CALLS THEM.. Cadiz ..... Albeniz
2 min. 30 sec. Allegretto.
16. T. YOU WON'T NEED THIS IN.... THEME
1 min.
CHARACTER ..... Comedy.
ATMOSPHERE ..... Oriental.
MECHANICAL EFFECTS..... Hoof beats, tom toms, etc.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS. ..... A couple of comic opera selections would play this picture.

"The Cruise of the 'Make Believe'"

Released By Paramount—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—Forget Me Not..... Tempo di Valse..... McKee
1. AT SCREENING..... Caprice Annette..... Borch
4 min. 30 sec. Allegretto Grazioso.
2. T. THE GOOD SHIP MAKE..... Burlesque ..... Lanciani
2 min. 45 sec. Moderato.
3. T. AUNT JULIE AND UNCLE..... The Rookies..... Drumm
2 min. 15 sec. Tempo di Marcia.
4. T. JORDAN TAUT. ..... Brise du Soir..... Gillet
3 min. 30 sec. Tempo di Valse.
5. I SAY LET'S HAVE..... Passepied. ..... Delibes
2 min. Allegro.
6. T. BUT WHAT THE DEVIL..... Serenade. ..... Drdla
4 min. 30 sec. Allegretto.
7. T. DADDY, 'VE HAD SUCH..... Sparklets. ..... Miles
1 min. Moderato.
8. T. I CAME OVER SIR TO..... Melodie D'Amour..... Hurst
4 min. 45 sec. Andante.
9. T. IT'S ALWAYS DARKEST..... Burlesque. ..... Lanciani
2 min. 30 sec. Moderato.
10. T. AT THE ACCUSTOMED HOUR... THEME
3 min.
11. T. SO WHILE BESSIE..... A Batons Rompus..... Gillet
2 min. 15 sec. Allegretto Scherzando.
12. T. DREAM VALLEY..... My Dreams..... Lee
3 min. 15 sec. Andante modto.
13. D. INSERT OF LETTER..... Brise du Soir..... Gillet
2 min. 15 sec. Tempo di Valse.
14. T. THE ROSE THAT BLOSSOMED.. Gondoliera ..... Mokowsky
2 min. 30 sec. Moderato.
15. D. GILBERT ENTERS GARDEN..... Melodie D'Amour..... Hurst
4 min. Andante.
16. T. MY DEAR BYFIELD..... THEME
3 min. 15 sec.
17. T. I'M NOT READY TO CALL..... Nocturne. ..... Doppler
3 min. 15 sec. Andante.
18. T. AT SUNSET ..... Caprice Annette..... Borch
2 min. Allegretto Grazioso.
19. MISS ENID AND HER MOTHER.... Brise du Soir..... Gillet
3 min. 15 sec. Tempo di Valse.
20. T. MY CHILD FORTUNE THREW... Melodie D'Amour..... Hurst
3 min. Andante.
21. T. LEAVING DREAMLAND..... My Dreams..... Lee
2 min. 45 sec. Andante Modto.
22. T. I AM A BLUNDERER..... THEME
1 min. 15 sec.
CHARACTER. ..... Comedy-drama.
ATMOSPHERE. ..... Neutral.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS. ..... None.

"Her Country First"

Released by Paramount—Five Reels.

Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING..... Springtime. ..... Drumm
2 min. 15 sec. Valse Lente.
2. T. WHAT CAN WE DO..... Stars and Stripes..... Sousa
2 min. March.
3. T. DOROTHY'S FATHER WHO..... I'm Only Dreaming..... Friml
2 min. 15 sec. Gavotte.
4. I'M SORRY I COULDN'T..... Mimi. ..... Gardner
2 min. 15 sec. Waltz.
5. T. WHY MISS DOROTHY..... High School Cadets..... Sousa
3 min. March.
6. T. FATHER WE ARE GOING..... Lisolette. ..... Adam
3 min. 45 sec. Rubato.
7. D. CLOSE UP PAGE OF LEAFLET.. A Curious Story..... Frommel
2 min. 45 sec. Allegretto.
8. T. OH GIRLS MY FATHER..... Stars and Stripes..... Sousa
4 min. 30 sec. March.
9. T. THE HEAVY ORDER FOR..... Intermezzo. ..... Kocian
1 min. Allegretto.
10. T. WHO CUT THIS ORANGE..... Misterioso No. 1..... Langey
1 min. 30 sec. Moderato.
11 T. WELL I'LL LET HER STAY..... American Volunteers... Tobani
2 min. March.
12. T. FINALLY IN DESPERATION... In the Village..... Godard
1 min. 30 sec. Allegro.
13. T. YOU GIRLS BEEN TRYIN' TO... Dolores. ..... Waldteufel
1 min. 15 sec. Waltz.
14. T. THE END OF A STRENUOUS.... Intermezzo-Pittoresque,
2 min. Allegretto. Kocian
15. T. BUT LATE THAT NIGHT..... Misterioso No. 2..... Minot
2 min. 30 sec. Moderato.
16. T. DON'T BELLOW SO FATHER.... Misterioso No. 1..... Langey
2 min. 15 sec. Moderato.
17. T. FATHER! EATING! ..... Mignonette. ..... Friml
1 min. 30 sec. Moderato.
18. T. YOU HAD BETTER CLIMB..... Agitato No. 11..... Lake
3 min. Agitato.
19. T. THE COMMISSARIAT HAS..... Souvenir de Venice..... Quin
1 min. 30 sec. Allegretto.
20. T. LUCIE, THE HOUSE..... Misterioso No. 15..... Lake
2 min. 15 sec. Andante.
21. T. MIDNIGHT FINDS..... Song Without Words.... Friml
2 min. 15 sec. Andante.
22. T. A MEMBER OF THE G. A. R..... Agitato No. 30..... Lake
3 min. 45 sec. Agitato.
23. T. THE SECRET SERVICE MAN.... Agitato No. 3..... Langey
2 min. 30 sec. Allegro.
24. T. MUCH OBLIGED MISS..... Souvenir de Venice..... Quinn
2 min. 30 sec. Allegretto.
25. T. NO YOU WAIT HERE..... Agitato No. 2..... Andino
3 min. 15 sec. Agitato.
26. T. HE IS A GERMAN SPY..... High School Cadets..... Sousa
3 min. 45 sec. March.
27. D. CRAIG ENTERS BEDROOM..... Salut d'Amour..... Elgar
1 min. 45 sec. Andantino.
CHARACTER. ..... Comedy-drama.
ATMOSPHERE. ..... American and patriotic.

"The Hun Within"

Released by Paramount—Six Reels.

Prepared by James C. Bradford.

THEME—My Own United States..... Tempo di Marcia.... Edwards
1. AT SCREENING..... Festival March..... Borch
4 min. 30 sec. Maestoso.
2. T. IN THE SPRING..... Vanity Caprice..... Jackson
3 min. Allegretto Scherzando.
3. D. HERMAN AND BETH MEET ON. A La Valse..... Herbert
1 min. 30 sec. Tempo di valse.
4. T. BETH WITH YOUTH'S..... Daddy. ..... Old Song
3 min. Andantino.
5. T. HERMAN WAGNER..... Liebesfreund ..... Kreisler
2 min. 15 sec. Allegretto.
6. T. FOR SOME TIME..... Badinage. ..... Herbert
3 min. 30 sec. Allegretto Rubato.
7. D. FATHER ILL IN BED..... Chanson Triste.. Tschaikowsky
1 min. 15 sec. Triste.
8. T. FROM VERY OUTSET..... Swedish Processional,
2 min. 45 sec. Scharwenka
Marizale Pomposo.
9. T. THEY PLEDGED SWEET VOWS. Lorelei. ..... Old Song
1 min. 30 sec. Andantino.
10. T. THE HOUSE OF MOURNING..... Cantaline (Cello Solo)
1 min. 45 sec. Andante. Goltremann
11. T. IN GERMANY. ..... Old Heidelberg..... Luders
1 min. 30 sec. Moderato.
12. D. BETH DRAWING..... Punchinello. ..... Herbert
2 min. 45 sec. Allegretto Scherzando.
13. T. DURING THE VOYAGE..... Oriental Nights,..... Grant
3 min. Valse Lento.

Brooklyn Rialto Music Wins Applause.

"SIXTY THOUSAND MEN ARE MAKING CANDY!"

This is the greeting we received from Robert Robertson, Managing Director of the Rialto Theatre in Brooklyn. The exclamation is indicative of the man. First comes his patriotism, then his art and, lastly, his shrewd Scotch business acumen. By his untiring efforts, the Rialto Theatre, in Brooklyn, has risen from a neighborhood house to an automobile rendezvous. Seating 1,800, it shows the finest class of pictures and has consistently refrained from the running of double features in spite of the fact that this is the general policy of the opposition. Mr. Robertson depends upon the little artistic touches and frequent innovations to make his show interesting to his patrons.

We had the pleasure the other evening of reviewing a rather remarkable performance. The feature was "Old Wives for New," admirably set to music by Director Weiss. This boy is endowed with marked talent for violin virtuosity and has a keen insight into the demands of feature fitting.

Carrying out the atmosphere and idea of the picture, Mr. Weiss arranged an orchestra fantasie which the orchestra played as an overture. It consisted of, and was programed as, "Old Songs for New." It opened with "Come Back to Erin" and the Irish flag was projected upon the tableau curtain. This brought a spontaneous hand from the lovers of the Emerald Isle. Following with a violin solo of "Annie Laurie" with a spot light upon the soloist, and red, white, blue and green lighting effects, representing the Scotch plaid, it reached the hearts of those whose fathers wore the "tartan." America was represented by "Silver Threads Among the Gold," the American flag being projected to the great delight of the audience. Next came a cornet solo of "Last Rose of Summer," when we were shown the Union Jack. As the solo progressed, the house lights dimmed away and, when darkness came, the orchestra broke into "Auld Lang Syne," the flags of the Allies covered the large curtain and the audience burst into the song, the climax bringing the house flooded with light.

We have heard applause and applause. But never before in a picture house have we seen people rise and yell at the conclusion of an offering of this sort. The action speaks for itself and for the clever ingenuity of the Managing Director. Mr. Robertson has done great things. He will do greater and the future will hear of him in no uncertain or mediocre manner.

"America" Never Became National Hymn

This fact seems a bit surprising when one takes into consideration the dignity of the music and the patriotic spirit of the lines. But there are probably two very good reasons why the song we have all sung and loved since childhood has never been elevated to the dignity of recognition as emblematic of our national spirit. The words are sectional, breathing the atmosphere of New England alone, and the music is foreign.

Although the way in which we received it is a matter of history, the origin of the tune has always been shrouded in mystery and not a few controversies have been held on the subject. Most authorities now concede the honor to Henry Carey, the composer of "Sally In Our Alley." It was first given a public hearing in 1740, later being adopted as the national hymn of England. Afterward several Continental powers adapted the music to their own patriotic words and made it representative.

For ourselves, it came into being in the year 1832. Samuel Francis Smith, a graduate of Harvard in the class that gave so many brilliant men to the nation, was, at the time, a divinity student at Andover. A friend brought him a book of German melodies and requested him to translate them. Mr. Smith glanced over the contents of the little volume. The air of "God Save the King" arrested his attention. He read the German words. Then, under the inspiration of the moment, on a scrap of paper, he wrote, not a translation, but an entirely original American set of words.

Mr. Smith was born in Boston in October, 1808. He was twenty-three years of age when he wrote the hymn and lived to be over eighty-seven. He was a Baptist clergyman, Professor of Colby College, a teacher and an editor. But the patriotic hymn, hastily scribbled, laid away and forgotten for many months, elevated him and set him apart from the vast family of Smiths. It placed him among the men whose names cannot become common and who never die.

Speaking of the success of his work, Mr. Smith said: "If I had anticipated the future of it, doubtless I would have taken more pains with it. But, such as it is, I am glad to have contributed this mite to the cause of American freedom."

At a reunion of the famous Harvard Class, Oliver Wendell Holmes read a poem dedicated to his classmates. He referred to the author of "America" in these words:

"And there's a youngster of excellent pith.
Fate tried to conceal him by naming him Smith."

Many years later, at another banquet, Dr. Holmes again eulogized Mr. Smith. He pointed out the cleverness and wisdom in writing "My Country 'Tis of Thee," instead of speaking in the plural. As he said, every time we sing these words we feel a personal ownership and responsibility in our native land that any generalities, however glittering, would not convey to our minds.

Edward Everett Hale relates the circumstances under which he first heard "America." He also unconsciously gives us a charming picture of himself as a boy at the same time. On July 4, 1832, when he was ten years of age, he had spent all his pocket money for the joys of the day and was wandering aimlessly along, wondering how he could live through the remaining hours before bedtime. Passing a church, he heard a choir of five hundred voices blended in singing a hymn which was new to his ears. He entered the church. Thus, by the merest chance, he was present at the first public recognition of the hymn national enough to be called "America."

The Rivoli Presents a Splendid Bill.

During the week commencing August 18, the Rivoli Theatre offered for its patrons one of the finest programs we have had the pleasure of reviewing for some time. There was a sweet simplicity to it that made it soothing in its effect and fulfilled the true mission of refined entertainment.

"Finlandia," by Sibelius, was the overture rendered under the baton of Mr. Rapee. "Finlandia," called by its composer "a tone poem for orchestra," first saw the light in 1894. This was before Finland had been merged into Russia, thus loosing part of its musical identity. The atmosphere has nothing Russian in it and the overture truly portrays the Finnish spirit. The Rivoli Symphony Orchestra played it remarkably well, especially the first and second movements. The last movement, which is a grandiose form of the first motive, lacked the fervor of triumph.

"A Sun Kissed Isle" showing scenes in Grenada was well fitted by music that smacked of the Oriental, not too Oriental but just suggestive of a different clime and people.

Following this, the curtains parted showing a prettily robed woman reclining upon the steps outside the church. On either side was the shadows of the holy edifice while overhead the blue sky showed clear save for one bright star. Alberto Bachman played his own composition called "Meditation on Bach's First Prelude" accompanied by organ and harp. Bach's first prelude is the basic of Gounod's "Ave Maria," and for that reason there was a reminiscent melody running throughout the piece. Mr. Bachman did not do himself justice in his playing, but it was acceptable as an offering because of the unique stage setting and the newness of the idea. We would suggest that the lady refrain from dazzling the eyes of the audience with her diamond ring. One star is enough.

The pictorial was played with that careful interpretation upon which Mr. Rothapfel insists. Personally editing it, he gets the underlying thought and his choice of music is always very exacting. The singing of the "Marsailaise" was most effective in that the orchestra sang it pp in perfect synchrony with the French scene. Their singing of "Hail, Hail, the Gang's All Here," although perfectly correct from the standpoint of picture fitting, met with some unfavorable comment because of its vulgarity.

Josephine Garavelli sang the "Waltz Song" from Gounod's "Mireille." We refrain from criticising this lady until she has had more experience along these lines.

One outstanding feature of the setting for "Heart of the Wilds" was the use of "The Story of a Rose" as a theme. Nothing could be more fitting. It was softly hummed by the audience and when Professor Swinnerton wove into it strange and beautiful contrapuntal melodies it took upon itself a style that was luscious. The entire setting was fine and the orchestra seemed to enjoy it as much as the patrons.

"The Mikado" selections, played by the orchestra as an entr-acte, the comedy, and organ solo closed a splendid show.

Rev. James H. Darlington, Composer.

Our boys in the trenches are no less valorous because they dream of the day when they can go back home. This element of the soldier's psychology was recognized by the Reverend James H. Darlington, Bishop of Harrisburg, when he wrote "We'll Be Going Home."

The Bishop has several sons and nephews already in the service, and he felt that the fighting men needed a home-going song. He has made an exception in the general rule, whereby we, for the most part, speak of the soldiers and sailors—always slighting the boys in blue in favor of the army lads, a fact which the navy has felt for some time.

These publishers have also shown their interest in the suggestion of the Moving Picture World, to the effect that the motion picture theatres can serve a patriotic purpose by encouraging "Community Singing." Accordingly, the publishers have had a number of projection slides made of this song and any moving picture theatre which secures a copy of the orchestration and the song may have a slide without charge upon request, as will be seen in their advertisement on another page of this issue.

The publishers are keeping in touch with the leaders of the motion picture orchestras and they maintain a general supply service of a rather intimate and personal nature, not only throughout this country, but with many blanket orders for shipments to Cuba, Porto Rico and South American orchestras.

This house has been quick to recognize the value of the suggestion of the Moving Picture World as to the use of high class songs as themes in connection with the pictures, and are preparing some song orchestrations of several of their most popular numbers.

The Moving Picture World hopes that the houses will take advantage of this opportunity to give a good trial to "Community Singing," and send in for a slide of "We'll Be Going Home" before the supply is exhausted. The popularity of the song has been most gratifying both to the publishers and the author and they are most anxious that theatres introducing "community singing" shall have access to it.

14. T. AFTER WEEKS OF WANDERING ..... Andante Dramatic No. 15, Herber
3 min. Andante.
15. D. LEONIE CLIMBS OUT OF..... Hurry No. 2..... Langey
2 min. Allegro Vivace.
16. T. AFTER THE SCRIMMAGE..... Air de Ballet. ..... Borch
1 min. 30 sec. Allegretto.
17. T. IN HONOR OF..... The Charmer..... Vecsey
2 min. 15 sec. Tempo di Valse.
18. D. GUESTS SIT AT TABLE..... Pas de Deux (Polka)..Rubner
2 min. Allegretto Scherzando.
19. T. I WAS BORN IN GERMANY..... Hail Columbia..... American
1 min. 45 sec. Marziale.
20. T. AFTER THE GUESTS..... Die Wacht am Rhein..German
1 min. 30 sec. Moderato (Violin Solos, soft)
21. D. KAISER PAINTING..... Swedish Processional, Scharwenka
4 min. 30 sec. Marziale Pomposo.
22. D. TAKES PAINTING FROM..... Stars and Stripes (Trio) Sousa
2 min. Tempo di Marcia.
23. D. FATHER SITS AT TABLE..... Dramatic Agitato No. 38 Minot
2 min. Moderato.
24. D. HERMANN AND BETH ON..... THEME.
1 min. 45 sec.
25. T. WE ARE DUE AT FOUR..... Dramatic Andante..... Berge
1 min. 30 sec. Molto Moderato.
26. T. THE FIRST AMERICAN BOYS... Dixie. ..... American
1 min. 15 sec. Tempo di Marcia.
27. T. AN HOUR LATER..... Land of Joy..... Valverde
1 min. 30 sec. One Step.
28. D. HERMANN ATTACKED AT..... Hurry No. 2..... Langey
3 min. Allegro Vivace.
29. D. BETH PUT IN CELLAR..... Perpetual Mobile..... Bohm
2 min. 45 sec. Allegro.
30. T. HAVE YOU SEEN MY BOY..... Le Retour. ..... Bizet
2 min. 30 sec. Vivace.
31. D. HERMANN OPENS WINDOW.... Dramatic Tension No. 9, Andino
3 min. Grave.
32. T. WHEN KRIPPEN HEARS..... THEME
1 min. 30 sec.
33. D. CONSPIRATORS ENTER. ..... Furioso No. 11..... Keifer
2 min. 30 sec. Vivo.
34. D. HERMANN AND BETH ENTER.. Allegro No. 2..... Langey
3 min. Galop.
35. D. SAILOR KLUG ENTERS HOLD.. Over There..... Cohan
1 min. 30 sec. Allegro (Follow action)
36. D. OLD FOLK ENTER HOME..... THEME
1 min. 30 sec.
37. T. SET TO EXPLODE..... Gruesome Mysterioso.... Borch
2 min. 15 sec. Allegro.
38. T. NOW TO GET TO WIRELESS... Egmont Overture.... Beethoven
3 min. Allegro.
39. T. I HAVE BUT..... Il Guarany Overture.... Gomez
5 min. Maestoso.
40. D. SAILOR THROWS BOTTLE IN.. Furioso No. 2..... Langey
3 min. 30 sec. Allegro (Explosion).
41. D. FATHER IN BED..... THEME
2 min. 30 sec.
CHARACTER. ..... War drama.
ATMOSPHERE. ..... German and Neutral.
MECHANICAL EFFECTS..... Storm, water, wind and shots.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS. ..... Get a previewing if possible.

"Riddle Gawne"

Released by Artcraft—Five Reels.
Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING. ..... In the Village..... Godard
2 min. Allegro Vivace.
2. T. JEFFERSON GAROVE WHOSE.. Document. ..... Roberts
2 min. 15 sec. Waltz.
3. T. UNCLE JEFF AIN'T WE..... Long, Long Trail..... Elliott
2 min. Moderato.
4. T. DIAMOND BAR RANCH..... Nekayah. ..... Grunwald
2 min. 30 sec. Allegretto.
5. T. CALLED TO THE HUNT..... Woodland Whispers... Czibulka
2 min. 30 sec. Allegro.
6. T. THE KIOWA, BOZZAM'S..... Pozzo Fox Trot..... Rose
2 min. Allegretto.
7. KATHERINE HARKNESS..... Sunshine of Your Smile... Ray
2 min. 15 sec. Andante.
9. T. I'VE TOOK A SHINE TO..... Agitato No. 2..... Langey
3 min. 30 sec. Allegro.
9. T. THAT WAS MURDER..... I Love You Truly..... Bond
3 min. 15 sec. Moderato.
10. T. BLANCHE DILLON, FORMER... Mysterioso No. 3..... Langey
2 min. 30 sec. Moderato.
11. T. A WEEK BRINGS A CHANGE... Bubbles. ..... Gruenwald
2 min. 45 sec. Allegretto.
12. T. AS THE STRUCTURE OF..... I Love You Truly..... Bond
2 min. 15 sec. Moderato.
13. T. REB BUTLER A SHERIFF..... Babbilage. ..... Gilet
3 min. Allegretto.
14. T. YOU'LL NEVER BE THE MAN.. Mystery. ..... Baynes
4 min. 45 sec. Tempo di Valse.
15. T. I'M HERE ON OFFICIAL..... Erl King..... Schubert
2 min. Vivace.
16. T. A BARGAIN IN DESIRES..... Agitato No. 2..... Langey
2 min. 15 sec. Allegro.
17. T. WITH THE CRISIS SAFELY.... Little Grey Home in West, Lohr
3 min. 15 sec. Moderato.
18. T. AND WITH THE NIGHT..... Valse Triste..... Sibelius
2 min. 30 sec. Valse Lento.
19. T. SHE WOULDN'T EVEN READ... Il Guarany..... Gomez
4 min. 30 sec. Allegro Vivo.
20. D. APPEARANCE OF CLOCK..... Dramatic Andante No. 39, Belge
4 min. 15 sec. Moderato.
21. T. JEFFERSON GAWNE YOU ARE. Agitato No. 1..... Langey
3 min. Allegro.
22. T. A CONFESSION AND THE..... Sonata Pathetique... Beethoven
2 min. 45 sec. Alagio.
23. T. GRIM RIDERS OF THE NIGHT.. Dramatic Allegro No. 8. O'Hara
3 min. 45 sec. Allegro.
24. T. PACK YOUR STUFF, BOYS..... Fingal's Cave Overture, Mendelssohn
5 min. Allegro (Fire Scene).
25. T. A SEARCH THROUGH THE..... Morning (Peer Gynt).... Greig
4 min. 15 sec. Allegretto.
26. T. I'VE GOT HIM, DAMN HIM..... Agitato No. 2. ..... Langey
3 min. Allegro.
27. D. APPEARANCE OF GAWNE..... The Wooing Hour.... Zamecnik
1 min. Moderato.
CHARACTER. ..... Dramatic.
ATMOSPHERE. ..... Western.
MECHANICAL EFFECTS..... Shots, hoof-beats.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS. ..... You will need big stuff.

"The Love Swindle"

Released by Universal—Five Reels.
Prepared by James C. Bradford.

THEME—If You Look Into Her Eyes.... Moderato. ..... Hirsch
1. AT SCREENING..... Danse of the Debutantes,
2 min. 45 sec. Allegretto. Langey
2. T. WALSOM TROTWELL..... Sounds from England.. Langey
2 min. Moderato.
3. T. NIGHT BELL..... Mock Morris..... Grainger
2 min. 30 sec. Allegro.
4. D. DIANA SEES MEN..... Tempest. ..... Lake
1 min. 45 sec. Allegro.
5. T. RICHARD WEBSTER..... Furioso No. 1..... Langey
2 min. 30 sec. Agitato.
6. D. DIANA BENDS OVER..... THEME
1 min. 30 sec.
7. D. SUNRISE OVER THE HILLS.... Valse Fantastique..... Eville
2 min. 45 sec. Tempo di Valse.
8. T. SINCE. ..... N'Everything ..... Jolson
1 min. 30 sec. Moderato (Fox Trot).
9. T. THE CITY CLUB..... When You Come Back.... Frey
1 min. 15 sec. One Step.
10. T. DEMONSTRATION..... Babillage. ..... Gillet
1 min. 45 sec. Allegro.
11. T. WHERE THERE'S A WILL..... THEME
2 min. 30 sec.
12. T. A NEW ARRIVAL..... Canzonetta. ..... Herbert
1 min. 45 sec. Allegretto.
13. T. I HAVE A PRIVATE CON..... Gondoliera. ..... Moszkowsky
1 min. 15 sec. Allegretto.
14. T. PLAYING BOTH ENDS..... Intermezzo. ..... Arensky
2 min. Allegro.
15. D. DIANA HURRYING IN CAR..... Furioso No. 11..... Keifert
1 min. 45 sec. Vivo.
16. D. RICHARD AND DIANA..... THEME
2 min.
17. T. FOLLOW THAT CAB..... It's a Pipp'n..... Motzan
2 min. 15 sec. Moderato (Fox Trot).
18. T. SAY, WHAT'S THAT GUY..... Agitato No. 6..... Keifert
1 min. 30 sec. Agitato.
19. D. DIANA AND OLD VIOLINIST.... Serenade. ..... Moskowsky
1 min. 15 sec. Andantino.
20. T. SENSATIONAL NEWS. ..... Passepied. ..... Delibes
1 min. 45 sec. Allegro.
21. D. POLICE STATION..... Whispering Willows... Herbert
2 min. 30 sec. Allegretto.
22. T. MR. AND MRS. RICHARD..... THEME
1 min. 30 sec.
23. D. DIANA ENTERS HOUSE..... Tarentella. ..... Bohm
3 min. Allegro.
24. T. YOU D. BURGLAR..... Hurry No. 1..... Langey
25. T. THEN I AM NOT..... THEME
1 min. 45 sec.
CHARACTER. ..... Comedy-drama.
ATMOSPHERE. ..... Neutral.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS. ..... None.

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* * *

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"Maid o' the Storm"

Released by Paralta—Six Reels.

Prepared by James C. Bradford.

THEME—Bonnie Sweet Bessie.....Moderato. .....Scotch
1. AT SCREENING. .....Midsummer Night's Dream, Mendelssohn
1 min. 30 sec. Allegro (Overture).
2. T. YON SHIP.....Scotch Poem.....MacDowell
1 min. 15 sec. Allegro (Storm part).
3. T. ARIEL. .....Faust Ballet No. 1.....Gounod
1 min. 30 sec. Tempo di Valse.
4. T. AS ARIEL NEARS THRESH.....Loch Lomond.....Scotch
2 min. 45 sec. Moderato.
5. T. FRANKLIN SHIRLEY. .....Intermezzo. .....Arensky
2 min. 30 sec. Presto.
6. T. A STRANGER SENT TO HER....THEME
3 min.
7. D. AUTO STOPS. .....Butterfly. .....Densmore
1 min. 30 sec. Allegretto.
8. T. GOOD-BYE, LITTLE MAID.....Robin Adair.....Scotch
2 min. 15 sec. Andante.
9. T YOU MADE ME A DRUDGE.....Little Serenade.....Grunfeld
2 min. 30 sec. Allegretto.
10. T. NIGHT SPREADS. .....Sounds from England...Tobani
2 min. Allegretto.
11. D. DOG APPEARS. ..... Valse Poupee.....Poldini
1 min. 45 sec. Tempo di Valse.
12. T. JULES PICARDI. .....Canzonetta. .....D Amhrosio
2 min. 30 sec. Allegretto Moderato.
13. T. HOPE GIVES WAY.....Berceuse. .....Idjinsky
1 min. 45 sec. Andante.
14. D. STRAUSS PLAYS. .....Havanola. .....Frey
1 min. Moderato (Jazz Number).
15. T. ABE STROHMAN. .....Air de Ballet.....Borch
1 min. 30 sec. Allegretto.
16. D. ARIEL ENTERS OFFICE.....THEME
2 min. 30 sec.
17. T. I'LL PLACE YOU.....Romance. .....Friml
1 min. 15 sec. Andante.
18. T. STROHMAN'S PROTEGE. .....Estellita. .....Herbert
2 min. 30 sec. Tempo di Valse.
19. T. TWO LOVE BIRDS.....Canzonetta. .....Hollander
1 min. 30 sec. Allegretto Scherzando.
20. D. ARIEL AT FOOTLIGHTS.....Vision of Salome. .....Joyce
2 min. 15 sec. Tempo di Valse.
21. D. ARIEL MEETS FRANKLIN.....THEME
1 min. 30 sec.
22. D. GUESTS SIT AT TABLE.....When You Come Back...Cohan
2 min. 30 sec. Allegro.
23. T. THE NERVOUS STRAIN.....Valse Triste.....Sibelius
2 min. Lento.
24. T. UNCONSCIOUSLY. .....Egyptian Ballet.....Luigini
3 min. 15 sec. Allegro (First Movement).
25. T. FORGIVE ME. .....THEME
1 min. 30 sec.
26. T. I HAVE. .....Egyptian Ballet.....Luigini
2 min. 15 sec. Andante (Cello Solo, 4th M.).
27. T. MORNING. .....THEME
1 min. 45 sec.
28. T. YOU WIN. .....Erotik. .....Greig
2 min. 30 sec. Lento.
29. D. FRANKLIN OPENS DOOR.....Adagio Pathetique.....Godard
1 min. 45 sec. Adagio.
30. T. ALL RIGHT.....Barcarolle. .....Offenbach
1 min. 30 sec. Andantine.
31. D. FORD STUCK IN MUD.....Get Out and Get Under..Abrams
1 min. 30 sec. Allegro.
32. D. FLASH BACK—ARIEL AND.....THEME
CHARACTER. .....Dramatic.
ATMOSPHERE. .....Scotch and Oriental.
MECHANICAL EFFECTS.....Water wheel, auto.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....None.

"The Marriage Ring"

Released by Paramount—Five Reels.

Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING. .....Waltz Dream.....O. Strauss
1 min. 30 sec. Waltz.
2. T. HUGE MARTENS LESS A.....Earl King. .....Schubert
3 min. 45 sec. Vivace.
3. T. YOU MONSTER. .....Misterioso No. 2.....Minot
1 min. 30 sec. Moderato.
4. T. IT'S A SUGAR PLANTER.....Dramatic Andante.....Berge
3 min. 45 sec. Molto.
5. T. THE WEB. .....Coppelia Ballet.....Delibes
1 min. 45 sec. Waltz.
6. T. IT'S AN OLD FASHIONED.....Home, Sweet Home.....Paine
1 min. 45 sec. Andante.
7. T. IT'S NOTHING BUT.....Melody in F.....Ruhenstein
1 min. 45 sec. Moderato.
8. T. I EXPECT TO COME TO.....Misterioso No. 1.....Langey
4 min. 30 sec. Moderato.
9. T. DRIVEN BY COURAGE OF.....Agitato No. 2.....Andino
2 min. 30 sec. Agitato.
10. D. SCENE ON BOARD STEAMER...Midnight. .....McQuarre
2 min. 30 sec. Allegretto.
11. T. RODNEY HEATH OF THE.....Nocturne Op. 9.....Chopin
1 min. 30 sec. Andante.
12. T. AS THE SHADOWS MOVE.....Aloha Oe.....Hawaiian
2 min. 45 sec. Moderato.
13. T. THE MAN IN THE HUT.....Flying Dutchman Overture,
4 min. Allegro. Wagner
14. T. YOU MUST MAKE YOUR.....Fingal's Cave.....Mendelssohn
4 min. Allegro.
15. T. DEAR OLD WADE I DIDN'T.....Melody in F.....Rubenstein
3 min. 45 sec. Moderato.
16. T. DETERMINED TO STAKE ALL...Dialogue. .....Meyer-Helmund
2 min. Andante.
17. T. IN THE LIGHT OF THE MOON..Aloha Oe.....Hawaiian Mel.
3 min. Moderato.
18 T. YOU MUST NOT KEEP OUR.....Cavatina. .....Raff
4 min. Larghetto.
19. T. YOU THOUGHT YOU KILLED....Melodie in D Flat.....Huerter
2 min. 45 sec. Andante.
20. T. I'LL GO WITH YOU.....The Swan.....Saint Saens
2 min. Andante.
21. D. OPENING OF SCENE IN.....Flying Dutchman.....Wagner
4 min. Allegro.
22. T. I WILL KILL MYSELF.....March of Bacchus (Sylva),
1 min. 30 sec. Moderato. Delibes
23. D. HAWAIIAN GIRLS DANCING....Hoochy Cootchy Dance.
2 min. Allegro.
24. T. AS COMES A NEW DAY..... Hurry No. 1.....Lake
2 min. 30 sec. Galop.
25. T. WE'LL GIVE YOUR LOVER.....Fingal's Cave.....Mendelssohn
3 min. 45 sec. Allegro Vivace.
26. T. MR. LODNEY HE RIDE OFF.....Agitato No. 1.....Langey
2 min. Allegro.
27. D. HEATH FINDS ANNE.....Aloha Oe.....Hawaiian
3 min. 15 sec. Moderato.
CHARACTER. .....Comedy-drama.
ATMOSPHERE. .....Hawaiian.
MECHANICAL EFFECTS.....Steamboat whistle.
SPECIAL EFFECTS.....Arrange for an Oriental Dance to interpolate a dance in this picture.
DIRECT CUES.....None.
REMARKS. .....Get more Hawaiian music than is suggested. Do not use Hootchy Cootchy if you are playing in a decent theatre.

"A Pair of Cupids"

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Kathleen. .....Valse Lento. .....Berg
1. AT SCREENING. .....Spider and the Fly....Armand
2 min. Allegretto Intermezzo.
2. T. MISS VIRGINIA PARK WHO....THEME
2 min.
3. T. THE DIGNIFIED AND.....Indifference .....Rolfe
2 min. 45 sec. Characteristic Morceau.
4. D. WHEN VIRGINIA KISSES.....Love's Conflict.....Moses
2 min. Characteristic Moderato.
5. T. IF YOU WRECK MERRICK.....THEME
2 min. 45 sec.
6. T. MRS. BRIDGET McGROGHAN....Cupid and Butterfly..D'Albert
3 min. 45 sec. Intermezzo Grazioso.
7. T. MICHAEL McGROGHAN.....Selection of Nursery Rhymes.
3 min.
8. T. WRAP UP THE TWINS.....Selections of Lively Irish Airs.
2 min. 45 sec.
9. T. THE PASSING HOURS BRING...THEME
2 min. 45 sec.
10. T. IT'S IN THERE.....Hunkatin .....Levy
3 min. 45 sec. Half Tone One-Step.
11. T. YOU HOLD JOHN HENRY.....In Poppyland.....Albers
2 min. 30 sec. Moderato Grazioso.
12. T. TAKE FIDO AWAY.....Alita .....Losey
3 min. 45 sec. Morceau Gavotte.
13. D. WHEN BABIES ARE PUT IN....Rustling Leaves.....Kohler
2 min. Characteristic.
14. D. WHEN VIRGINIA SEES.....THEME
2 min. 45 sec.
15. D. PETER AND VIRGINIA.....La Colombe.....Gounod
3 min. 15 sec. Allegretto Intermezzo.
16. T. DURING THE MONTHS THAT...THEME
3 min. 45 sec.
17. T. I AM GOING OVER TO.....Turbulence .....Borch
3 min. 30 sec. Mezzo Allegro.
18. T. I KNEW MY LITTLE.....Impish Elves.....Borch
2 min. 45 sec. Intermezzo Allegretto.
19. D. WHEN MAID AND BUTLER.....Perpetual Motion.....Borch
1 min. 30 sec. Mezzo Allegro.
20. T. GIVE HIM WHAT YOU.....Capricious Annette.....Borch
2 min. 30 sec. Moderato Caprice.
21. D. PETER ENTERS GANG'S.....Hurry No. 33.....Minot
2 min.
23. D. MRS McGROGHAN SEES.....THEME
2 min.
CHARACTER. .....Comedy Drama.
ATMOSPHERE. .....Neutral.
MECHANICAL EFFECTS.....Dog Barks, Telephone bell, Auto, Baby.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....None.

We'll Be Going Home

Warship and Trench Song
of the
Sailors and Soldiers

Written for the Boys in Blue and Khaki
By the Rt. Reverend JAMES HENRY DARLINGTON
(Bishop of Harrisburg)

Motion Picture Theatres which have joined the "singing army" of the folks back home and will agree to use this stirring war song in their "Community Sings" may have a non-destructible slide of the words FREE, if their request is accompanied by 50c. to cover a copy of the full orchestration, and a copy of the complete song for the song leader, the whole sent postpaid.

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The opinion of everybody

The Americans Come!

By FAY FOSTER

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EMMA CARUS selected "THE AMERICANS COME!" for her this season's big number and sang it for the first time at Proctor's, Newark, during the week of August 5th, with the result that it proved THE CLIMAX OF HER GROUP.

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"Playthings"

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Love is Best of All		Tempo di Valse	Herbert
1. AT SCREENING	2 min. 30 sec.	Al Fresco Allegro.	Herbert
2. T. JERRY O'BRIEN	1 min. 30 sec.	Mrs. Casey Allegretto.	Hoschna
3. T. JOHN HAWARD	2 min. 15 sec.	THEME	
4. D. MARGIE IN CAFE	1 min. 15 sec.	Fancy Free Fox Trot.	Friml
5 T. A LETTER TO HIS SISTER	1 min. 15 sec.	THEME	
6. D. MARGIE ENTERS ROOM	1 min. 15 sec.	Passepied Allegro.	Delibes
7. D. FIGURE AT WINDOW	2 min.	I Love You Truly Moderato.	Bond
8. D. GORDON LEAVES ROOM	1 min. 30 sec.	Un Peu D'Amour Moderato.	Silesu
9. A DAY CAME	1 min. 30 sec.	Dance of Debutantes Allegretto Scherzando.	Langey
10. T. I WANTED TO TELL YOU	2 min. 45 sec.	THEME	
11. D. GORDON ENTERS ROOM	2 min. 30 sec.	Erotik Lento.	Grieg
12. T. THE LITTLE SHRIMP	1 min. 30 sec.	Babillage Allegro.	Gillet
13. T. IN THE CITY	1 min. 30 sec.	Fantastique. Tempo di Valse.	Eville
14. T. DOING HIS BIT	1 min. 45 sec.	Song Without Words Andantino.	Rebkov
15. T. DEPARTURE	1 min. 30 sec.	THEME	
16. T. GWENDOLYN	I min. 15 sec.	Butterfly Allegretto Scherzando.	Denomore
17. T. AN UNEXPECTED CALLER	I min. 30 sec.	Eyes of Irish Blue Moderato.	Herbert
18. D. JACK AT DOOR	2 min. 15 sec.	THEME	
19. D. INTERIOR	2 min.	Dreams. Andante.	Bartlett
20. D. CARD GAME	2 min. 15 sec.	River Shannon Moderato.	Ball
21. D. GORDON APPEARS IN AUTO	3 min.	Dramatic Tension Andante.	Berge
22. T. YOU RAT	2 min. 30 sec.	Furioso No. 2 Allegro.	Langey
23. T. AND THEN CAME THE LAW	3 min. 15 sec.	Barcarolle. Andante.	Tschaikowsky
24. D. OFFICER LEAVES	I min. 15 sec.	THEME	
CHARACTER		Drama.	
ATMOSPHERE		Neutral.	
MECHANICAL EFFECTS		None.	
SPECIAL EFFECTS		None.	
DIRECT CUES		None.	
REMARKS		None..	

"The Scandal Mongers"

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Will You Remember		Valse Lento	Romberg
1. AT SCREENING	3 min.	Babillage Allegro.	Gillet
2. T. THE PEOPLE	2 min. 15 sec.	Le Retour Allegro.	Bizet
3. T. LIKE MOST WIVES	1 min. 30 sec.	Destiny Tempo di Valse.	Baynes
4. T. FOR LUCK	3 min. 30 sec.	Al Fresco Allegro.	Herbert
5. D. OFFICE	2 min. 45 sec.	Pas de Deux Allegretto Scherzando.	Rubner
6. D MRS. WRIGHT AT TABLE	I min. 30 sec.	Cbanson Bohemienne Valse Lento.	Boldi
7. D. MRS. WRIGHT ENTERS AUTO	2 min. 30 sec.	Butterfly. Allegro.	Densmore
8. D. WRIGHT ENTERS APARTMENT	I min. 45 sec.	Serenade Andantino.	Frommel
9. T. A NEWS ITEM	3 min. 30 sec.	Badinage Allegro Scherzando rubato.	Herbert
10. T. BY THE TIME	2 min. 30 sec.	Air de Ballet Allegretto.	Herbert
11. T. TIME BRINGS RECOMPENSE	I min. 30 sec.	Slumber Boat Lullaby.	Gaynor
12. T. GOING TO MISS ME?	1 min. 30 sec.	Amerinda Allegretto.	Smith
13. T. FATE BROUGHT	1 min. 45 sec.	Forget Me Not Tempo di Valse.	McKee
14. D. MRS. WRIGHT LEAVES TROLLEY	2 min.	THEME	
15. 2. SEVERAL DAYS LATER	2 min. 15 sec.	Serenade Allegretto.	Cesek
16. D. INSERT TELEGRAM	2 min. 15 sec.	Andante Dramatico Andante.	Borch
17. T. YOU'RE NOT GOING TO	1 min. 45 sec.	Dramatic Finale Agitato.	Smith
18. T. THAT NIGHT	2 min.	Oriental Nights Valse Lento.	Grant
19. D. MR. WRIGHT AT WINDOW	2 min.	Serenade Allegretto.	Ern
20. D. HUSBAND ON STEPS	2 min. 30 sec.	Prelude Andante.	Damorsch
21. D. DAISY ENTERS HOUSE	2 min. 30 sec.	Furioso No. 11 Vivo.	Kleifert
22. T. BY NOON	2 min.	Triste Triste.	Tschaikowsky
23. T. YOUR NEIGHBOR	1 min. 30 sec.	Babillage Allegretto.	Borch
24. T. AS WE LEAVE YOU	1 min. 45 sec.	THEME	
CHARACTER		Melodramatic.	
ATMOSPHERE		Neutral.	
MECHANICAL EFFECTS		Auto, Train and Telephone.	
SPECIAL EFFECTS		None.	
DIRECT CUES		None.	
REMARKS		Be careful lest you burlesque this feature.	

"The Source"

Released by Paramount—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—Love's Melody		Andante Con Espress	Hurst
1. AT SCREENING	1 min. 30 sec.	Springtime (Omit Introd), Valse Lente.	Drumm
2. T. WALLACE REID AS VAN T	3 min. 30 sec.	Idilio Allegretto Grazioso.	Lack
3. T. THE DESTINATION OF THE	3 min.	Souvenir Tranquillo.	Drdla
4. T. I BEG YOUR PARDON	1 min. 15 sec.	THEME	
5. T. THE "PUST OFFIS" OF THE	3 min.	Rendez-vous Tempo di Gavotte.	Aletter
6. T. A TONIC FOR VAN TWILLER	2 min. 15 sec.	Springtime Valse Lente.	Drumm
7. T. BEING WHIRLED INTO A	5 min. 15 sec.	THEME	
8. T. SUMPIN' MIGHTY AWFUL	1 min. 15 sec.	Babillage Allegretto.	Gillet
9. T. AT THE OFFICE OF THE	2 min. 30 sec.	Canzonetta Andantino.	Nicode
10. T. IT'S SORT OF PATRIOTIC	2 min. 15 sec.	Astarte Andantino.	Mildenberg
11. T. BIG JOHN BEAUMONT PAYS	4 min. 15 sec.	Caprice Allegretto.	Pryor
12. T. LET'S BURN DOWN THE	4 min. 15 sec.	Il Guarany (at allegro vivo), Allegro Vivo.	Gomez
13. T. THAT NIGHT A CONFERENCE	1 min. 15 sec.	Canzonetta Andantino.	Nicode
14. T. AN INDIAN SUMMER	1 min. 45 sec.	THEME	
15. T. IN CARRYING OUT THE	2 min. 30 sec.	In the Village Allegro Vivace.	Godard
16. T. I LOST FIVE DOLLARS	2 min. 15 sec.	Springtime (Omit Introd), Valse Lente.	Drumm
17. T. HALMQUIT OF THE POWER	1 min. 30 sec.	Astarte Andantino.	Mildenberg
18. T. YOUNG FELLOW, BIG JOHN	4 min. 15 sec.	Gondoliera Allegretto.	Moszkowsky
19. D. VAN TWILLER SEATED ON	2 min. 45 sec.	Serenade Moderato.	Frommel
20. T. SVEA, GIRL I'VE GOT TO	2 min. 15 sec.	Meditation (Thais) Religioso.	Massanet
21. D. MOUNTAIN GIRL ENTERS	2 min. 45 sec.	Springtime (Omit Introd), Valse Lente.	Drumm
22. T. AT LAST THE MELTING	3 min. 15 sec.	Idilio Allegretto Grazioso.	Lack
23. T. THEY'RE PLANTING	3 min. 45 sec.	Tarentella Allegro Assai.	Bohm
24. T. THE DRIVE IS ON	2 min. 45 sec.	Festival March (Omit Introd), Maestoso.	Borch
25. T. REWARD COMES TO THE	2 min.	Springtime (Omit Introd), Valse Lente.	Drum
26. D. INSERT OF BANK CHECK	1 min. 45 sec.	THEME	
CHARACTER		Drama.	
ATMOSPHERE		Pastoral largely.	
MECHANICAL EFFECTS		Many. Follow Picture.	
SPECIAL EFFECTS		None.	
DIRECT CUES		None.	
REMARKS		Tbe Tbeme should be cbosen for the manly qualities of the hero.	

Given a problem, don't sbirk it or leave it for the other fellow. Solve it yourself, and, in the solution of it, you will raise the standard of your art.

* * *

Don't break off your music abruptly. It hurts the ear of tbe audience.

* * *

The success of your work depends upon the friendly and co-operative spirit exhibited in your orchestra.

Leaders' Service Bureau

Questions Answered—Suggestions Offered

Q. I own a very old violin, bearing this name and date: "Antonius Stradivarius Cremonensis, Faciebat Anno 1713." I am anxious to sell it and would appreciate any advice as to its history, its value and also any suggestions as to whom to offer it for sale.

A. The instrument you have in your possession doubtless is a very valuable one, its actual worth depending upon the authenticity of the make and the state of preservation. Stradivari dropped the Amati model in 1690 and used one of his own. This model he adhered to for several years and followed it quite closely for the entire period of his lifetime. In 1700, he entered into what is generally called the "Golden Period," so named because for over twenty years thereafter he produced a great many splendid instruments. You will notice that your violin comes within this period, and was made when Stradivari was nearly seventy years of age. Most authorities claim that he reached the zenith of his ability in 1720, but he continued to put out violins up to the year of his death, which occured in 1737. Beginning in the near future, we will publish a series of articles in this department giving the history of musical instruments. We can then go into the matter more fully. Rudolph Wurlitzer of Cincinnati, Ohio, is an acknowledged authority on violins. He can give you an expert opinion as to the value of the instrument you mention. When you write him, give description of the instrument in full. Variations in color, measurement, etc., very materially affect the value of the violin.

* * *

Q. Do you consider the harp a woman's instrument exclusively? Would it be possible for a man harpist to have an equal chance in his professional career? Will you give me the names and addresses of several harp teachers who live in or near New York City?

A. Replying to the last part of your question first, had you inclosed your address, we would gladly have mailed you a list of several excellent teachers of the instrument. Later in the season, there will doubtless be found in our advertising columns the necessary information. As to the sex of a harpist, there seems no good reason why a man should not be as successful as a woman. True, it has been looked on as a woman's instrument and quoted as such. But there have been many celebrated harpists of the male sex. We wish you success.

* * *

Q. I have been told that an opera called "Il Barbiere di Siviglia" was written many years before the one composed by Rossini. Can you throw any light on the subject?

A. About the year 1780, Paisiello, a favorite of his time did compose an opera with the above name. His work was so popular that when the opera by Rossini appeared, the Romans bitterly resented what they termed a borrowing of the title of an older master and Rossini was branded as an upstart. But the public soon saw the merit in the new opera and "Il Barbiere di Siviglia" has celebrated its centennial and is still enthusiastically received.

* * *

Q. I see in the papers that the Paris Symphony Orchestra is coming to America this fall. Will you kindly give me some information on the subject.

A. The Paris Symphony Orchestra, under the auspices of the French government, has arranged a number of concerts to be given in leading American cities this autumn and early winter. The number of performances will be limited to fifty, as the whole eighty-six members of the organization are professors in the National Conservatory in Paris, and must return to France by January 1. The French Association for Musical Art of New York will supervise the tour, the details of which were arranged by the French High Commissioner, assisted by the United States government. The first performance will be given in the Metropolitan Opera House, New York City, early in October. The entire profits derived from the tour will be devoted to war relief purposes.

* * *

Q. I am playing a No. 40 American Photoplayer Orchestral Organ. I am writing to enlist your aid in procuring music for this instrument which will "fit the picture." During the winter, we have an orchestra, but in the summertime the music is left to the organ and your humble servant. Can you give me the names and addresses of companies where I can procure rolls suitable for my work? If you would devote a little space to an article on the subject, I feel sure organists all over the country will be deeply grateful.

A. The article for which you have asked will be possible, a bit later, we hope. In the meantime, we trust these addresses will bring you what you need and help you out of the present difficulties: Universal Music Co., Aeolian Co., Auto Playing Co., American Piano Co., all of New York City, and the Vocalstyle Music Co., of Cincinnati.

* * *

Q. I am a good organist and pianist and can read music readily. I want to learn to play for pictures. I understand there is a school where that art is taught. Will you kindly direct me to a good school for moving picture organists? How long must one attend and what is the expense?

A. As you know, the length of time required to learn any subject depends largely upon the ability and application of the student. There is only one school for picture playing of which we know. It is situated in Los Angeles and is a professional school for picture playing. We suggest that you write to Mr. Johnston at the above address for necessary information.

Q. Will you kindly tell me where I can get "Vanity Fair," by Clutsam?

A. The song you desire can be procured from the publishers, Chappel & Co., 41 East Thirty-fourth street, New York City.

* * *

Q. A friend tells me that he read in a musical maagazine some time ago that Sousa has never conducted the band which goes under his name, but has always received a royalty from the man who does the conducting. I am sure my friend is mistaken. Will you set me right on the subject?

A. Your friend is most certainly mistaken. No reputable magazine would publish a statement so obviously false. Mr. Sousa always conducts his band. The great success that the band has attained in the favor of the public has been due in a very large sense to the ability and personality of Mr. Sousa. His enthusiasm and understanding with the men under his baton has been a source of delight to every musician who has ever heard his band. Sousa is loved by all patriotic Americans who understand and appreciate what he is doing for his country.

* * *

Q. In community singing, should the entire time be given to chorus work, or should solos, instrumental and vocal, be introduced?

A. Solos are absolutely out of place in community singing. The entire time should be devoted to chorus work. The object is to bring every person who has a voice into the work. It is very interesting to watch the rapidly growing interest in this work throughout the country. It has brought together the people in the small towns in a manner very gratifying, because it has caused a unity never before accomplished. And the work has just begun.

HONOR ROLL

Forget-Me-Not Waltz

By

FRANK W. McKEE

Published by G. Schirmer, Inc.

New York

Those who have enjoyed the Cecile Waltzes of this Waltz King, will be glad to know of his new number. It contains a beautiful main theme with melody and contrast in the second part, while piquancy and daintiness is the outstanding feature of the last movement. You will need this for your library.

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Classified Advertisements.

LIVE WIRE organist-orchestra leader, 33 years old, available for position where six working days prevail. Recently concluded three years' choicest engagement here. Splendid recommendations; adequate library. Good salary and favorable working conditions absolutely essential. Forrest Gregory, 41 Locust street, Rochester, New York.

FIRST-CLASS ORGANIST desires immediate position. Thoroughly trained musician. Experienced, reliable man. Fine picture player and soloist. Splendid library. Good organ and salary absolutely essential. "Organist," Box 472, Hagerstown, Maryland.

AT LIBERTY—A-1 musical director. Piano, vaudeville, musical comedy, pictures a specialty; strictly sober and reliable. Address, Jerry Jerreld, 1205 Mampden street, Holyoke, Mass.

Manufacturers' Advance Notes

"Hun Within" Is First Paramount-Artcraft Special

THE first of the Paramount-Artcraft Special Productions to be released during the year 1918-19 by the Famous Players-Lasky Corporation has been announced for initial presentation on September 8. This production is "The Hun Within," in which Dorothy Gish, George Fawcett and a special star cast are featured. Chester Withey, who has been identified with many successful pictures, including the Paramount releases, "On the Quiet," with John Barrymore, and "In Pursuit of Polly," with Billie Burke, directed.

The story of "The Hun Within," which was written by Granville Warwick, reveals the machinations of German spies that work in this country, the big situation being an attempt to blow up the first American transport carrying troops to Europe. It presents in dramatic and spirited detail the problem of adjustment and conflict that the government has to deal with in this country, with the bulk of the people working to win the war and some few others endeavoring to hinder the workers.

Douglas MacLean is cast as a young American intelligence officer, with Dorothy Gish playing an American girl with whom he is in love. Charles Gerard has the part of the son of a loyal German-American, who prior to the war has been sent by his father to Germany for a course in chemistry and who returns at the outbreak of hostilities between this country and Germany and sets about to ruin as best he can the land of his own birth and his father's adoption. As Herman Wagner, the loyal German-American, George Fawcett is said to have admirably conceived the contrasting character of the young man's father. The elder Wagner is pictured as heartbroken by his son's perfidy.

Supporting the featured players is a strong cast, including Bert Sutch, Max Davidson, Lillian Clarke, Robert Anderson, Eric Von Stroheim, Adolph Lestina and Kate Bruce. The photography is the work of David Abels.

Lobby Display for Italian Picture.

For "Italy's Flaming Front," the new Official War Picture of the Italian Government, the First National Exhibitors' Circuit has provided a 22 by 28 card, blue and green on white, with catchy descriptive matter—convincing etchings calculated to stimulate the keen interest of the theatre "shopper" and replete with beautiful halftone cuts of stirring scenes.

"Crashing Through" Kept Up to Date.

Jewel Productions has inaugurated an original method of picture-making in its handling of the seven-reel attraction, "Crashing Through to Berlin." The picture is a complete review of the war from its beginning four years ago to the present time, and as time unfolds new events in the world history they are added to the screen spectacle.

Cameramen all over the world are working unceasingly on this film, even while it is being shown in the theatres. As rapidly as the late news pictures are received Jewel Productions makes a place for them in the final episodes of "Crashing Through to Berlin."

It is necessary, in some instances, to cut out some of the less important incidents of the picture to make room for the fresh material. The latter is dispatched without delay to all Jewel exchanges and the picture is the war history up to the last minute happening.

It has frequently happened that persons viewing the picture were able to recognize loved ones in the scenes.

Affiliated Closing Deal for Its Initial Release

EXECUTIVES of the Affiliated Distributors Corporation have been conferring daily during the past week preparatory to putting into physical operation the co-operative booking plan inaugurated by them. A deal involving the acquisition of a motion picture spectacle by Affiliated which will be used to actually launch the Affiliated project is now in process of consummation.

The production, which has been many months in the making and which is regarded as the motion picture plum of the year, is said to be one that most of the largest distributing and releasing companies has been bidding for with keen competition. The acquisition of this feature by the Affiliated should be indicative of the buying strength of the latter organization and also of their intentions to make good their promises to the exhibitors who have allied themselves on a co-operative basis with the Affiliated Distributors Corporation.

The coming week should mark the actual advent of the Affiliated in the field as a motion picture releasing organization. The national directors from the various Affiliated units who attended the conferences report that the deck is all clear for action.

"Untamed" and "The Mask" Lead Triangle Sept. 1

THE first Triangle production for the week of September 1 offers Roy Stewart in "Untamed." Kenneth B. Clark, who wrote the play and scenario, will be recalled as the author of "Until They Get Me," which was screened with Jack Curtis and Pauline Starke, and met with considerable success as a Broadway feature production.

A small but important member of Stewart's supporting cast, chosen by his director, Cliff Smith, is little May Giraci, whose screen name is Tina Rossi. In fact, the story of "Untamed" centers around the love of this little youngster for Roy Stewart and his new leading woman, Ethel Flemming.

Carmelita, the little Spanish orphan's attempts to enrich the happiness of her two friends, are said to furnish this picture with a sentimental appeal rich in human interest, and she is finally successful in bringing Ruth and Jim together to their mutual happiness through the aid of her pet calf, "Bonita," which Jim has fondly given to her in acknowledgment of his admiration for this sweet little lady.

Thomas N. Heffron directed "The Mask," Triangle's second release for the first week in September. The story and scenario were written by E. Magnus Ingleton.

"The Mask" is said to display to advantage the varied talents of Claire Anderson, Triangle, comedian, who is featured in this play with a cast including Rae Godfrey, Lillian West, John Guilbert and Juan Dela Cruz.

Jack Gilbert and Claire Anderson in "The Mask." Tina Rossi in "Untamed."

Roy Stewart in "Untamed."

"Mother, I Need You" Is the Initial Lloyd Carleton

IT is a far cry from the creation of the earth to 1918 and from the Garden of Eden to Los Angeles, but Lloyd Carleton Productions took both hurdles in one jump in "Mother, I Need You," which has just had its premiere at Los Angeles.

The picture is in six reels with a biblical prologue claimed by its producers to be one of the notable achievements of filmcraft, in that it shows the creation of the dry land from the face of the waters, the beginning of vegetation, the birth of man from the dust and of his consort Eve, the temptation and the expulsion from the garden. Then follows the modern story dealing with the heritage of Eve as exemplified in the life of a girl of the present day, whose mother is too absorbed in uplift work to hear the plaintive cry of the daughter at her side.

"Mother, I Need You" is the first offering of the Lloyd Carleton Productions and with such talent as Enid Markey, Edward Coxen, G. Raymond Nye, Clarissa Selwynne and Eugenie Besserer in the cast it is evident that the dramatics were in good hands.

Direction was looked after by Frank Beale, who originated the clever work of the prologue, and introduced the novelties in lighting.

Lloyd Carleton took such pains in editing that the release is quite a bit later than scheduled, but the results achieved are said to compensate.

The peculiar nature of "Mother, I Need You," together with its ambitious scope, caused the producers to consider an elaborate musical embellishment, and Louis F. Gottschalk was engaged to write original music and arrange the cues for organ and orchestra.

Ernest Shipman, of New York and Los Angeles, has contracted with Lloyd Carleton Productions to handle the state rights of "Mother, I Need You," and the encouragement already received by Mr. Shipman has made him enthusiastic about his new offering.

Mabel Normand
"In Peck's Bad Girl"—and a Barrel.

Essanay Reports Chaplin Comedy Doing Big Business

ESSANAY'S new Charlie Chaplin comedy, "Triple Trouble," is booking exceptionally strong, according to the reports of Essanay and the George Kleine releasing system. They also state that exhibitors running the picture are reporting that they are doing an exceptionally large business and pleasing their audiences thoroughly.

Many of the first-run houses which booked the picture for one week held it for a second week's run, so great was the interest of the public in the picture.

Essanay has had to make a number of new positive prints in order to take care of the increased bookings, these coming in faster even than was anticipated.

Essanay quotes a telegram from Sheehan & Lurie, proprietors of the Rialto theatre, San Francisco, as a sample of the way the picture has pleased both the exhibitors and patrons alike. The telegram is as follows:

"Charlie Chaplin in 'Triple Trouble' played to capacity from 10:30 in the morning until 11 at night on the opening day, Sunday, establishing a new record for us. Crowds trying to get in continue to increase steadily each day. Picture pleasing our audiences. Have decided to retain the picture for a second week."

"Laughing Billy Hyde" Coming Along.

Goldwyn is bending every energy at its Fort Lee studios to produce from Rex Beach's widely-read novel, "Laughing Bill Hyde," a motion picture commensurate in strength and interest with the original story. With Will Rogers, famous lariat-throwing wit of the Ziegfeld "Follies," in the name role and a cast of unusual distinction, including John Sainpolis, Anna Lehr and Mabel Ballin, work on the production is rapidly progressing under the direction of Hobart Henley.

Rex Beach delves into the psychology which keeps down the "under dog" in this story of the redemption by kindness he had no right to expect of a cast-off of society. It has been called "the story of the man who licked Fate." Laughing Bill Hyde does just that, but the impetus for the fight comes from without rather than from within. Bill doesn't even begin to fight until he is ashamed longer to lie flat on his back and let the world tumble over him.

Mutt and Jeff Get the Kaiser.

How many persons have expressed the wish to be the Kaiser's dentist? Mutt and Jeff have done much to satisfy this wish. The Fox Film Corporation announces that one of the coming Mutt and Jeff Animated Cartoons will show Bud Fisher's famous characters in "The Kaiser's New Dentist."

Knowing the Imperial family of Prussia has a penchant for American dentistry, Mutt and Jeff sneak into Berlin and open a painless extraction parlor. Mutt's idea is to corral the trade of the all-highest and his six squareheaded sons. He figures that by treating the sons nicely they will bring their father in. Mutt only wants the Kaiser in the chair once.

Eventually the Clown Prince calls as a patient. The prince shows Mutt the aching molar, and Mutt shows the prince the painless system. The system is a big hit with the prince. Mutt's ruse works, for the Kaiser shortly afterward also appears. When Jeff, who is Mutt's office assistant, sees the Kaiser he knocks him down, wraps him up in a bundle, and sets out for the American lines.

"Italian Battlefront" Booming.

Notable response is chronicled for "The Italian Battlefront" by General Film Company, which has the distribution of this Italian government fighting line production in important territory. The strong popularity this picture developed during its initial showing in New York is being reflected by extensive bookings by exhibitors who are impressed by its tried attraction power. The picture, which is a multiple-reel presentation of how Italy is actually fighting, is controlled by the Fort Pitt Theatre Company in this country. The General Film Exchanges through which it is being released are those in New York City, Philadelphia, Detroit, Washington, Denver, Atlanta and New Orleans.

General is supplying it to exhibitors in optional form—either as an eight-reel or ten-reel special attraction, or as a series of two-reel program units to be run on separate days.

Interest in "Bread" Growing.

Universal is focusing much of its energy these days on its Special Attractions. "Bread," the production featuring Mary MacLaren, has procured heavy booking and interest is reported to be growing fast in the films of that series scheduled to follow. The titles of the forthcoming Special Attractions convey a suggestion of good things. They are "Modern Love," set for release September 9; "Talk of the Town," September 23; "Vanity Pool," October 7; "Three Mounted Men," October 21; "Danger—Go Slow," November 4; "Kiss or Kill," November 18; "Till We Meet Again," December 2; "The Big Little Person," December 16, and "Boiling Over," December 30.

Nestor Makes "A Bum Bomb."

The Amalgamated Brotherhood of the Bomb Makers will find a whole lot of fault with the technique shown in "A Bum Bomb," the Nestor comedy film to be released September 9. This picture shows a lot of bungling from the expert assassin's point of view. The film was written and produced by John McDermott. It features George Beranger, Betty Schade and Albert McQuarrie.

"Far Flung Battle Line" Starts Pathe's September

PATHE announces a program of unusual interest for release the week beginning Sunday, September 1. The first of the series of two-reel pictures to be released under the general title, "The Far Flung Battle Line," will be released by the Pathe Exchanges, Sunday, and the title of the first production of the series is "Training of Britain's Land Cruisers." Great things are anticipated from the Official French and British war pictures series. In the first place, the scenes shown in this series are new and exclusive. The first of the series, "Training of Britain's Land Cruisers," presents that modern engine of destruction, the tank. Great Britain is responsible for the introduction of the armored caterpillar tank in the present war. This production, showing the most modern of these tanks, shows an entire "fleet" in action.

The third episode of the latest and what many consider the best of Pathe serials, "Hands Up," will be released. The title of the third episode is "The Phantom and the Girl," produced by Astra. The "Hands Up" serial is considered by exhibitors to be on a par with the other excellent serials produced by this company, and "The Phantom and the Girl" continues the thrilling episodes, the love interest and the pretentious and expensive scenic effects instituted in the preliminary episodes. Charming Ruth Roland is given many and varied opportunities for emotional and sensational work.

"Two Scrambled" is the title of the Harold Lloyd comedy to be released. Supported by Bebe Daniels and Harry Pollard, Harold Lloyd keeps the fun fast and furious from beginning to end.

The Post Travel Series No. 12 is entitled "After Twenty Years, Porto Rico," and presents interesting and odd scenes in this locality.

The Allies Official War Review No. 10 continues the presentation of exclusive and sensational pictures along the firing line of the Great War.

Prominent Citizens Praise Work of "Yellow Dog"

SPEAKING of the story that inspired the formation of Anti-Yellow Dog Clubs throughout the country, Albert Bigelow Paine, biographer of Mark Twain, says that Henry Irving Dodge's story has the force of a regiment of soldiers. In a letter addressed to the author of "The Yellow Dog" and founder of the nation-wide movement to suppress Yellow Dog-ism, Mr. Paine says:

> Dear Mr. Dodge:—I want to thank you for having written "The Yellow Dog." It stirred me and brought the tears, too. It's perfectly great and will do a world of good. You are worth a regiment of soldiers. I hope your splendid truth will go marching on. Don't stop.
>
> ALBERT BIGELOW PAINE.

The "win the war" value in this semi-humorous piece of fiction, that in no sense could be considered a "war" story, is also appraised highly by George Creel, chairman of the Committee on Public Information. In a letter addressed to Clinton T. Brainard, president of Harper & Brothers, publishers of the "Yellow Dog," Mr. Creel says:

> My dear Mr. Brainard:—I had already read the story, "The Yellow Dog," by Henry Irving Dodge, and am in hearty agreement with you as to its inspirational value. It sounds a note of robust Americanism that is vitally needed at this time when destructive gossip and petty unfaith are so calculated to sap the foundation of courage. It is my hope that it can be read by every American citizen, particularly that type of person who puts the malicious satisfaction of rumor-mongering above the country's good.
>
> GEORGE CREEL, Chairman.

The inspiration value that Mr. Creel speaks and the forcefulness mentioned by Alfred Bigelow Paine have had the effect of aiding in creating a degree of patriotic activity throughout the United States that is submerging every trace of German influence. The Jewel Productions, Inc., which is visualizing "The Yellow Dog," states that the number of Anti-Yellow Dog Clubs now in active operation has become so great that a special force is necessary to keep account of their number and locations and to take care of the tremendous volume of correspondence continually being exchanged between the branches and the national headquarters at New York City.

The membership in the various Anti-Yellow Dog Clubs throughout the country has grown to such an extent that the attempts to keep records of the individual members have been abandoned.

Publisher Asks Extension for Gerard's "Four Years"

THE action of publisher Hanson of the Birmingham, Alabama, Daily News, is said to be perhaps the first time in the history of motion pictures that a newspaper has regarded a production so worthy as to request an extended engagement on a picture.

"My Four Years in Germany" had been seen by thousands the previous week, but many had to be turned from capacity houses. The extraordinary request read as follows:

> Mr. W. S. Mudd, Mudd-Colley Amusement Company, City.
>
> My Dear Mr. Mudd—I want to congratulate you upon having brought to Birmingham what I believe to be one of the greatest productions ever seen in a local photoplay house in Ambassador Gerard's "My Four Years in Germany." In this connection it occurs to me that the week your announcements limit this engagement to is too short to permit all to see this splendid American propaganda who would like to do so if given the opportunity, and I am taking the liberty of suggesting that the engagement be extended if such an arrangement is possible.
>
> I believe if you can accomplish this you will be rendering a real service to the people of Birmingham, and incidentally a patriotic service to the country.
>
> Yours very truly,
> The Birmingham News,
> W. H. HANSON, publisher.

Manager Mudd wired the First National Exhibitors' Exchange and was successful in securing three more days.

Lillian Walker Pictures To Be Made on the Coast

LESTER PARK, president of the Lillian Walker Pictures Corporation, has completed a contract with Robert Brunton whereby the remaining seven of the series of eight Lillian Walker productions will be filmed in the Paralta Studios, in Los Angeles. Miss Walker, accompanied by Edward Dillon, her director, and the other members of her producing staff, will leave for the Coast next week to remain throughout the winter. Mr. Park will likewise go to Los Angeles to take personal charge of the productions.

During his absence from New York the affairs of the Lillian Walker Pictures Corporation will be handled by E. Lanning Masters, who has been closely associated with Mr. Park in his producing activities.

"Pictures cannot be made as effectively or as economically in the East as on the Coast," Mr. Park said. "A recent rainy day cost a producer whom I know $3,000. This is not an unusual experience. Somebody has to pay for such waste, and that is usually the producer.

"If the time ever does arrive when all the moving picture activities are centered on the Coast exhibitors are going to find a big difference in their film bills."

Rialto De Luxe Has Striking Trade Mark

RIALTO DE LUXE PRODUCTIONS is calling attention to the adoption of a novel trademark first used in its announcement in the Moving Picture World in a recent issue. The word "Rialto" appears in a striking display, the style of letter being Old Italian, which while artistic and distinctive, is also readable and striking in appearance. A background in gray and white shows a moonlight Venetian scene with the Bridge of the Rialto in silhouette. The literary flavor which clings to the word "Rialto" is thoroughly in keeping with the aims and ideals of the Rialto De Luxe Productions.

This firm of producers believe that what makes a successful play has the elements of a successful picture. An all-dialogue and no-action play rarely achieves the much to be desired distinction of a "run on Broadway." Those which do merit this good fortune are full of action, sparkling with bright lines and clever situations and complications, all so necessary to screen adaptation and to successful title-writing. Rialto officials are of the opinion that the "studio" picture is doomed. In fact they are so sure of it that they are heavily backing the production of pictures that are of the extremely opposite type.

With high class productions shown in theatres that rival and surpass the stage houses in class and comfort, the moving picture patron has become critical. The very plays that he or she has read about in current newspaper and magazine theatrical comment may never reach his town (especially is this true under the present abnormal railway conditions), yet it is this particular type of play that the best kind of moving picture patron most wishes to see.

Gail Kane Has Double Role.

Gail Kane will be supported by a distinguished cast in her new Mutual production from the novel of Mario Thompson Daviess, "The Daredevil."

The story is a thrilling bit of modern international fencing, in which the French patriot, the German spy and the American girl born in France manage to keep the pot boiling merrily.

Miss Kane hits the high spots in eight suits of male clothing before she surrenders and returns to petticoats. The star has a double role in a double sense. When she is in "pets" the men are crazy

Three Typical Scenes from Pathe's "Her Man."

May Allison in "The Return of May." Viola Dana's Latest Photograph. Bert Lytell in "Unexpected Places."
Stars and Scenes of Forthcoming Metro Productions.

over her. When she is in "pants," the girls rave over her.

Among the cast are Norman Trevor, Mildred Marsh, Duncan McRae, Roy Applegate, Henry Sedley, Walter Hyers, Walter Dowling and W. W. Crimans.

Big Promotion Plans for "Italy's Flaming Front"

PROMOTION plans quite as extensive in scope and novel in execution as any that have been undertaken in months signalized the release on August 26 of "Italy's Flaming Front" by the First National Exhibitors' Circuit.

Special attention has been given the matter of providing attractive and practical publicity aids to exhibitors booking the multiple-reel news drama, twenty-four "ready-to-print" stories; sixteen columns of prepared newspaper advertising, varying in size from one column three inches, to seven columns twenty-one inches in size; twelve coarse screen illustrations, in both cut and mat form; twenty photographic newspaper stills; one, three, six and twenty-four sheet posters in three colors, together with complete sets of window cards and lobby displays, giving the wideawake exhibitor just the kind of common-sense assistance he should find most valuable in putting over the production in a way to enforce general attention.

Prior to the publication of the material mentioned above the First National executives submitted the press campaign to a committee of well known film authorities. Signed statements indorsing the picture and testifying to the truth of all advertising claims made for it were secured from all these men, and are expected to be of considerable value in arousing widespread interest on the part of American and Canadian exhibitors.

"Italy's Flaming Front" first attracted the attention of Robert Lieber and E. H. Hulsey, president and director respectively of the First National Exhibitors' Circuit, during its release in weekly installments at the Rivoli theatre, New York.

So enthusiastic were Messrs. Lieber and Hulsey over the box-office possibilities of the film, if released in multiple-reel form as one big production, provided it were given adequate publicity promotion, that they were chiefly instrumental in bringing about its purchase from the Italo-North American Commercial Union at the meeting of the directors of the circuit which occurred shortly after.

Third Kenyon Is Selected.

Doris Kenyon's third production at the head of her own company, De Luxe Pictures, Inc., will be "Wild Honey," picturized by Louis Joseph Vance from the original story by Vingie E. Roe, which appeared early this summer in a magazine which reaches 1,500,000 homes each month.

Metro Announces Five Productions for September

FIVE great Metro productions headed by an equal number of favorite stars comprise this firm's contribution to screen attractions for the month of September. In addition to these two de luxe Screen Classics, Inc., superfeatures will probably be released. In Metro's All-Star Series the players represented in September releases will be Edith Storey, Ethel Barrymore, Emily Stevens, May Allison, and Bert Lytell, appearing in the order named. The features present stories delightfully varied in theme and treatment.

First on the list is "The Silent Woman," starring Edith Storey, to be released on Labor Day. "The Silent Woman" is a powerful, mysterious photodrama of the North woods, the scene being later moved to suburban New York. Miss Storey plays the part of Nan McDonald, who, as a clerk in a Hudson Bay trading post, is called "The angel of the lumberjacks." Lois Zellner is the author. Herbert Blache directed. The cast includes Frank Mills, Joseph Kilgour, Mrs. Mathilde Brundage, Baby Ivy Ward, Lilie Leslie, and T. Tamamoto.

"Our Mrs. McChesney," with Ethel Barrymore as star, is scheduled for general release September 9. This feature had its premiere and preview at the Strand theatre, where it delighted thousands. It is a picturization of Miss Barrymore's stage success made from the famous "Emma McChesney" stories by Edna Ferber, dramatized by Miss Ferber and George V. Hobart. Ralph W. Ince directed. In the cast are Lucille Lee Stewart, Wilfred Lytell, Huntley Gordon, John Daly Murphy, William H. St. James, Walter Percival, and Ricca Allen.

"Kildare of Storm," a screen romance of vitally dramatic features, comes next. Emily Stevens plays the star part in this picturization of Eleanor Mercein Kelly's brilliant novel. There is a Southern setting. Harry L. Franklin directed. The cast includes King Baggot, Crauford Kent, Florence Short, Edwards Davis, Helen Lindroth, and Maggie Breyer.

May Allison is the star of "The Return of Mary," her first picture completed since her arrival in the California studio. The picture will be released in the All-Star Series September 23. It is a swiftly moving dramatic romance with a railroad background. In the cast are Darrell Foss, Clarence Burton, Claire McDowell, Frank Brownlee, and Joseph Belmont.

A Bert Lytell feature, "Unexpected Places," completes Metro's list for September. It is from the pen of Lieutenant Frank R. Adams, and was originally published as a novelette. It was directed by E. Mason Hopper. Mr. Lytell's cast consists of Rhea Mitchell, Louis Morrison, Edythe Chapman, Rosemary Theby, Stanton Heck, Colin Kenney, John Burton, and Jay Dwiggins.

New Fox Pictures Interest Exhibitors.

The interest in the trade caused by the announcement by William Fox of his policy for 1918-19 has found its echo in a flood of bookings for the four big, timely pictures to be issued, for the new Victory brand of pictures, for the new Excel, and increased bookings for the Standard Pictures.

A statement by the corporation is to the effect that Fox exchanges have telegraphed reports of demand by exhibitors for "Why America Will Win," "The Prussian Cur," "Queen of the Sea," and the picture based on the life of the most beautiful woman in the world, "Why I Would Not Marry."

First Russell-American Ready.

The first of the William Russell productions to be marketed through sales representatives of the American Film Company and sold direct to the exhibitors is now ready for exhibition at the various Pathe exchanges throughout the country. It bears the title "Hobbs in a Hurry" and has to do with the sale of a mine in Arizona, and much of the action takes place aboard a private car of a New Yorker, attached to the rear of a limited train westbound from New York.

Winifred Westover enacts the leading feminine role and Hayward Mack is seen in a double role, appearing first as one twin brother and then as the other, while the minor parts are assigned to players particularly chosen for their roles.

Miss Clayton's First Set for September 8.

After an absence of several months from the screen, Ethel Clayton, now a Famous Players-Lasky star, will be welcomed by exhibitors and public when her first Paramount vehicle, "The Girl Who Came Back," is released September 8. The story is that of "Leah Kleshna," C. M. S. McClellan's popular emotional drama of several years ago.

Beulah Marie Dix wrote the scenario. Elliott Dexter is leading man and Theadore Roberts has a fine character part. James Neill, Charles West, Marcia Manon, Jack Bramhall and Jane Wolff make up the rest of the cast. Robert G. Vignola directed.

"The Bargain True" (Bluebird).

"The Bargain True" will be Bluebird's release for October 7. It features Ruth Clifford, with a supporting cast including Edward Hearn, Harry V. Meter, Elizabeth Janes and Janet Sully. The story, written by Nalbro Bartley, appeared in the Saturday Evening Post recently, and received high favor. Fred Myton wrote the scenario. Elsie Jane Wilson is the director.

Scene from "Angel Child" (Hodkinson).

"Money Isn't Everything" First Fisher Production

MARGARITA FISHER in a Fred Jackson Story—that is the announcement from American Film Company, Inc., as to the first of the new Fisher offerings to be sold direct to exhibitors by personal representatives of the American company stationed in each of the Pathe exchanges throughout the country.

"Money Isn't Everything" is the title of this first five-reel comedy-drama, which is an adaptation of Fred Jackson's novel, "Beauty to Let," which has been read by millions. Edward Sloman, responsible for many of the William Russell successes, directed it. In Miss Fisher's support will be found such popular players as Jack Mower, J. Morris Foster, Wedgewood Nowell and Kate Price, many of whom have personal followings of their own sufficient to pack any theatre at which the attraction is shown.

Comedy dramas are the order of the day just now when the world is demanding lighter thoughts as a relief from the grim news it faces daily in dispatches. "Money Isn't Everything" has to do with the forming of a "Beauty To Let Corporation," which has for its object the leasing of the services of Miss Margery Smith, a stunning beauty, who agrees to act as a companion to wealthy young bachelors at teas, dances, theatre parties, etc., upon the understanding that while out with one of the clients of the "Beauty To Let Corporation" she is to remain speechless. Almost any exhibitor can imagine for himself the fun possibilities that lie in such a situation and can visualize the big way in which this production will "go" at his house—can almost hear the laughter of his audiences.

"Secret Strings" Completed.

"Secret Strings," Olive Tell's first vehicle as an individual Metro star, has now been completed at the Metro studio under the direction of John Ince. "Secret Strings" is a romantic screen drama from the pen of the clever writer, Kate Jordan, originally published in Ainslee's Magazine, and June Mathis has picturized it. Miss Tell's introduction to Metro audiences came through her portrayal of the role of Alice Monroe, the American girl, in the Screen Classics, Inc., superfeature, "To Hell with the Kaiser." Her success was such that in "Secret Strings" she is a star in her own right.

Three Scenes from the American Film Production, "Money Isn't Everything," Starring Margarita Fisher.

Heavy Bookings Reported for the Success Series

THE Success Series of the Famous Players-Lasky Corporation is being heavily booked, according to Walter E. Greene, Managing Director in charge of Distribution, the demand for these reissues having already resulted in the placing of orders by the branch offices for additional copies.

While these extensive bookings are gratifying," says Mr. Greene, "they are not surprising when it is considered that the determination to launch this series was in acquiescence with the demands of exhibitors throughout the country who had not forgotten the success attained in showing these subjects in the past. For the coming year, beginning September 1, fifty-two subjects have been carefully selected from a list of nearly four hundred."

Frank Meyer, technical director of the Famous Players, declares that the reissues will prove a pleasant surprise to the exhibitors and the public. "The technical end of the industry has advanced tremendously since many of these pictures were made," says Mr. Meyer, "and the reconstruction and retitling of these productions and the addition of art titles and other little touches that mean so much to the modern picture have made a new dress for the Success Series that makes them compare favorable with our latest releases."

An entirely new department has been created for the reconstruction of the Success Series in charge of H. J. Streyckmans, under the personal supervision of Mr. Meyer. The first release is "The Eagle's Mate," in which Mary Pickford scored a great success, and this is followed by "Wildflower," the vehicle in which Marguerite Clark made her debut to the picture public.

Ashby of First National Pushing the "Crusaders"

FOR the Honor and Glory of Colorado, Utah, New Mexico and Southern Idaho is the compelling slogan adopted by J. H. Ashby, manager of the First National Exhibitors' Circuit at Denver, Colorado and Salt Lake City, in his intensive campaign to secure 100 per cent. bookings of "Pershing's Crusaders" for his territory.

When Manager Ashby learned that the United States Government, through the Division of Films, was going to present a handsome "Victory Screen Pledge" to every exhibitor throughout the country who booked "Pershing's Crusaders," he then and there vowed he would practically paper his territory with these pledges.

He quickly got in touch with his printer and two days later every exhibitor in the territory received two very striking circulars one of them in two colors on a long quarter-sheet. A halftone reproduction of the "Victory Screen Pledge" was cen-

"Queen of the Sea."

"Kultur."

"Why America Will Win."

Scenes from Three Notable Fox Pictures.

tered on one circular with some clear and concise descriptive matter, testifying to the drawing power of this first Government film feature, and the honor roll of those exhibitors who had already booked "Pershing's Crusaders" was also published.

Mr. Ashby urged that exhibitors get their contracts in before September 1, although the play dates could be arranged later. He also declared that this was a patriotic and loyal duty and was for the "honor and glory" of that particular territory. According to all reports these two novel and attractive circulars have brought forth impressive results.

"'Ception Shoals" in Work for Screen Classics, Inc.

"'CEPTION SHOALS," with Mme. Nazimova starring in the role she created on the New York dramatic stage, has been placed in production by Screen Classics, Inc., at the Metro studio under the direction of Albert Capellani. Mme. Nazimova appears in the opening scenes of the screen version in the character of Faith, the young mother of Eve, whose vitally dramatic experiences make up the major portion of the story.

Mme. Nazimova is confident that the picturization of "'Ception Shoals" will be even greater than the stage version. This special production de luxe will be issued as a Screen Classics, Inc.

Charles Bryant has the part of Captain Blake, the role in which he appeared in the stage production. Mr. Bryant has played opposite Mme. Nazimova in many pictures. Henry Harmon has been cast as the keeper of the lighthouse. Mr. Harmon played this role in the stage production in Mme. Nazimova's support. Hugh Jeffrey, a Metro favorite, plays the constable.

Henry Kolker, Mr. Capellani's principal aide, has gone, accompanied by Henri Menessier, art director for the Nazimova working force, to Gloucester and adjacent points in search of picturesque bits of coastline as a background for the vital fundamental story which "'Ception Shoals" provides.

Nestor Puts Over Highbrow Stuff.

Nestor's release for August 26 is a study in psychology, as well as solid laugh. The farce elements, built around one of the soberest problems of science—the twists of the subconscious mind—are here carried to a high altitude of fun. The story, entitled, "When Paris Saw Red," concerns the adventure of a clergyman who goes to a strange town and loses his mind. The town is Paris Green. In his mental lapse the clergyman, by a strange conditions that psychologists talk learnedly about, passes into the personality of the town's roughest character. The things he does in this state and what happens are worth the price of admission. Neal Hart and Janet Eastman portray the leading characters to perfection.

Vitagraph Sets September 16 for Two-Reel Comedies

VITAGRAPH'S new series of two-reel feature comedies, the first of which will be released on September 16, will bear the brand name of "Big V Special Comedies," to distinguish them from the single reel "Big V." Three of the comedies already have been completed, and are now being printed for shipment to the company's distributing branches, where they will soon be available for screening to exhibitors.

The company will continue to release one-reel Big V comedies until the last week in September, and one of these, "Mutts and Motors," featuring Lawrence Semon, was featured on the program of the Rialto. In addition to playing the leading role in the picture Mr. Semon also wrote and directed it.

Vitagraph promises to give out a release list of the first group of two reel "Big V Special" comedies within a short time, but it is known that two of them, "Misfits and Matrimony" and "Roffs and Riots," in both of which Earle Montgomery and Joe Rock are featured, have been finished, together with another bearing the title of 'Danger and Dynamite." Lawrence Semon has completed "Huns and Hyphens" and is nearing completion of another and a thriller which has for its locale the colorful night life section of San Francisco.

The Big V's are declared by Vitagraph to have proved the most popular comedy subjects they have released, because they are suited to every class of theatre. Not the least important part of Vitagraph's comedy plans is the weekly release. Exhibitors are assured a release each week in the year, on the same basis as the five-reel feature or the company's serial product. The fact that four two-reelers are already prepared for shipment indicates that the company will maintain a production schedule which guarantees exhibitors they will get their Big V Special comedies each week on time.

World Pictures Has Many Negatives Ahead

IF World Pictures closes its Fort Lee studio at the present moment it would still be able to release a new picture every week until the first of next April. The World has 27 completed negatives made from novels and original scripts, in its vaults. It also has the raw film stock and chemicals with which to make prints of these negatives. In other words, if the government should close up the making of new pictures for six months or even a year, World exhibitors need have no fear of being forced to use reissues now and then in order to fill out—they would still be getting their weekly releases of original subjects from the World.

At the present time World production is going forward as rapidly as it has been going during the entire summer. By the time that snow begins to fly at Fort Lee the World will have a sufficient stock of completed negatives on hand to permit closing the studio for the entire winter. But the World also has a sufficient supply of coal on hand to keep the studio going all winter if it desires.

Enid Markey, Leading Woman in "Mollie, I Need You" (Corona).

Fox Announces Eleven Productions for September

AS an indication of the magnitude of its plans for the coming season the Fox Film Corporation announces that it will release eleven big productions in September. This number includes three big, timely pictures which will be available for booking on an independent basis September 1; three Standard pictures, two Victory pictures and three Excel pictures. This number does not include the regular weekly Mutt and Jeff Animated Cartoons or the Fox-Lehrman Sunshine Comedy releases.

The three big, timely pictures which will be available for bookings September 1 on an independent basis are: "The Prussian Cur," R. A. Walsh's drama of the invisible embassy, and the enemies at home which have been working to hamstring America in the prosecution of the war; "Why America Will Win," a production based on the life of General John J. Pershing, commander of the American Expeditionary Force; "Queen of the Sea," which will show Annette Kellerman as the star in a great submarine phantasy.

The Standard Pictures which are scheduled for release in September are: William Farnum in "Riders of the Purple Sage," which was made from the book of the same name by Zane Grey; Theda Bara in "When a Woman Sins," a story of the regeneration of a modern vampire, and "The Caillaux Case," a stupendous drama which reveals in intimate detail the international scandal that rocked two continents.

Two Victory pictures are scheduled for release in September. They are Tom Mix in "Mr. Logan, U. S. A.," and Gladys Brockwell in "Kultur." The Mix picture was written and directed by Lynn Reynolds, and shows Tom Mix in the role of an American Secret Service agent who uncovers a plot to cripple a mine which is needed by the Government in the prosecution of the war. "Kultur" is a tremendous drama which reveals the hidden story of the beginnings of the Great War. Gladys Brockwell portrays the role of a favorite of the late Emperor Franz Josef, and it is shown that her private affairs formed an important factor in the start of the war.

Peggy Hyland in "Bonnie Annie Laurie," Virginia Pearson in "The Queen of Hearts," and Jane and Katherine Lee in "Swat the Spy" are the Excel picture releases scheduled for next month.

Every one of these pictures is either based on a story which should prove a box-office sensation or has been made by a star of marked drawing power.

Pathe Reports "Hands Up" Doing Large Business

CONTRACTS already closed on "Hands Up," the new Pathe serial, represent a larger business than has ever been done before on a Pathe serial up to the time of release. This fact is evidenced by a statement given out by Paul Brunet, Vice-President and General Manager of Pathe Exchange, this week.

"Figures talk," said Mr. Brunet. "We see in this most gratifying business ample evidence that not only do exhibitors appreciate the tremendous effort we have made to make 'Hands Up' a serial of true feature quality, but also the national advertising we are doing to help them sell the serial to the public. July was the biggest month in our history, despite the hot weather. August has already beaten our July record. 'Hands Up' has materially aided in putting August ahead of July."

Every Pathe branch office has done its share in making the enviable record which "Hands Up" has already made. The Atlanta office has, among others, sent in bookings from Birmingham showing that four houses in that city, among them the Odeon, will run the serial for two days or more a week.

Dallas reports that the Queen and Wigwam, of San Antonio, will each show the serial for three days a week. This office also is proud of the bookings in Houston, Fort Worth and Dallas.

Boston has many three-day bookings. Pittsburgh boasts of many two and three-day bookings also.

Cincinnati has closed the Apollo, of Dayton, for three days, the C. & M. in West Virginia for five days, and many others.

All the other Pathe offices have sent in long lists of houses which will participate in the benefits accruing from Pathe's national advertising campaign.

Director Apfel's Way of Explaining Things.

Montagu Love and Barbara Castleton started a love scene for Director Apfel, but the facial expressions were not up to the standard, so they are marched in front of a big looking glass that is handy and are coached by the director and shown exactly how they will look. Can anyone think of a better way to get the idea across to the leads?

Scene from "Taking the Count" (Mutual).

Geraldine Farrar Returns from Trip to Wildest West

THE ENTIRE production of "The Hell Cat" completed in Wyoming, Geraldine Farrar and her company of twenty are back in New York after five weeks away from civilization. Far from fatigued by what she declares to be the most strenuous undertaking in her entire career, and the long railway journey, the star is eager to begin her third Goldwyn picture at the studios in Fort Lee.

Her last day at Valley Ranch, Wyo., she will never forget for many reasons, some of which are pointed out in our Chicago letter in this issue.

The party arrived in Cody late in the evening of the stay and found a reception in prospect arranged by the Sammy Girls of Cody, an auxiliary of the Red Cross, in honor of Miss Farrar. But first the star kept a promise made to herself and drove out to Sulphur Springs, five miles from Cody, for a bath in the curative waters. Then she hurried back to the hotel and appeared for a short time at the reception, giving the Sammy Girls a substantial check to further their good work. After that Miss Farrar tore herself away from the shower of flowers which greeted her gift and prepared for the next morning's leavetaking.

At the station a crowd awaited the Goldwyn players, and once again Miss Farrar was deluged with flowers. Each of the cowboys assisting in "The Hell Cat" brought her an individual offering—mounted elks' teeth, beaded moccasins and a magnificent buffalo rug, presented by Jimmy Tuff. Finally the star boarded a private car reserved for the party.

Kenyon Picture Booked by Loew.

"The Street of Seven Stars," the first picture produced by Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., has been booked by the William L. Sherry Service for the entire circuit of Marcus Loew theatres. The booking consists of fifty-five days, all of which will be played in the Loew theatres during the week of August 25.

This big booking in New York is in line with the cordial reception accorded "The Street of Seven Stars" in Chicago, where the picture is booked to play the Ascher Brothers-Lubliner & Trinz circuit of theatres. Week runs of the picture have also been booked in the principal houses in Boston, San Francisco and Los Angeles.

More Educationals for West.

The Educational Films Corporation's outdoor and travel pictures are having a great vogue on the Pacific Coast, where bookings have increased 200 per cent. within the last four months. As an instance of the eagerness for the product is this wire just received by E. W. Hammons, vice-president and general man-

Two Scenes from "On the Quiet" (Famous Players-Lasky).

ager, from E. J. Myrick, of the Liberty Theatre, Portland:

"Please advise us when Seattle Consolidated Office will receive the first reel of your 'Mexico Today' series. We wish to know several weeks in advance, as we intend to put on extra and advance publicity in connection with this series. Just finished running 'Ridge Roamers' and 'The World of Dreams.' Both of these are positively the most wonderful pictures I have ever seen."

The Educational is now serving San Francisco, Seattle and Los Angeles exchanges, but will have to put on more prints to meet the demand for this outdoor series.

"Heir of the Broken O" Is a New Wolfville

FOLLOWING "The Wooing of Riley" as the Wolfville Tale for the first part of September, another production of an Alfred Henry Lewis short story will be "The Heir of the Broken O." The Wolfville Tales are released by General Film Company on the Broadway Star Features program, each new Lewis subject alternating with a new O. Henry story.

So far there are a dozen of the Wolfville tales of cowboy life released or scheduled up to October 1, identifying this high-class type of Western comedy drama thoroughly before the public. Featured players now working in the releases include Patricia Palmer, Carol Holloway, Bob Burns, George Holt, Kate Price, Otto Lederer, William Lester, and other well known West Coast players.

In the Wolfville Tales the plots revolve about the local celebrities made famous in the Lewis books dealing with the picturesque settlement known as Wolfville. The town is said to be a portrait of Tucson in its earlier days, and many of its types founded upon real characters, all of them extremely red-blooded.

Fall and Winter Vitagraphs in East and West

PRODUCTIONS which will be released during the fall and winter on the Vitagraph Blue Ribbon program are now under way at both the eastern and western studios of the company. Everyone of the featured stars is engaged in the making of five-reel subjects and some of them have almost completed their tasks.

At the Western studio Earle Williams is in the midst of a five-reel subject bearing the title of "My Country First." This is a strong, timely story, written by Bess Meredyth and being produced under the direction of James Young.

Bessie Love, who will also produce at the Western studio for an indefinite period, started work on "Sue," her first Blue Ribbon feature, which is scheduled to introduce her to Vitagraph's followers the first week in November. This picture is being made from the stage play of the same name in which Annie Russell gained fame two decades ago. It was originally adapted from Bret Harte's story, "The Judgment of Bolinas Plains." David Smith, who directed Nell Shipman and Alfred Whitman in "Barea, the Son of Kazan," will direct Miss Love.

At the company's Eastern studio Alice Joyce began work in a play adapted from "Cap'n Abe, Storekeeper," a romance by James Cooper. It is a seacoast story, with many opportunities for fine exterior scenes, and these will be made on the coast of Maine, the original setting of the story. Tom Terriss is directing Miss Joyce in this, and following its completion will start work on "The Notorious Miss Plummer," a story by Marc Edmund Jones. In this latter picture Miss Joyce will wear many stunning gowns.

Harry T. Morey, supported by Betty Blythe and Jean Paige, is now engaged in the making of "Hoarded Assets," a story which ran in Scribner's. He is under the direction of Paul Scardon, who just recently completed "The King of Diamonds," with Mr. Morey as the star, supported by Miss Blythe and Miss Paige. Another story already selected for Mr. Morey bears the tentative title of "Dan La Roche." It is an original creation of Lawrence McCloskey, whose "Golden Goal," in which Mr. Morey recently was released, has found so much favor in the theatres of the country.

Corinne Griffith, under direction of Henry-Houry, began scenes for "Miss Ambition," an original play by Rex Taylor, and will follow this, in all probability, with an adaptation of H. W. J. Dam's play, "Diamond Deane." Miss Griffith, in her new play will be supported by Florence Deshon, Denton Vane and others who were seen with her in "Love Watches," and who also are soon to be seen with her in "The Clutch of Circumstance."

The next picture to be undertaken by little Gladys Leslie, Vitagraph's sunshine girl, probably will be called "The Jam Girl." It is by Frances Starrett.

In connection with its statement of producing activities, Vitagraph announces that a large number of play subjects are now under consideration for all of its stars and that material is already under negotiation sufficient to provide all of them with vehicles for a year to come.

Post Travel Shows West Indies.

With the same first class photography, the next (fourteenth) issue of the Post Travel Series released each week by Pathe, entitled "Georgetown-British West Indies," shows rare and interesting views of that insular possession founded by the Dutch in the early years of the sixteenth century. The selection of interest points was made with great care, and views heretofore unseen by the American people will be afforded them for the first time. The ancient and now obsolete system of irrigation is particularly amusing when compared to our more modern ones.

Scenes from Vitagraph's "The Green God," Starring Harry Morey, Supported by Betty Blythe.

Scene from "Our Mrs. McChesney" (Metro).

"Road Through the Dark" Is Next C. K. Y. Picture

PRODUCTIONS plans for Clara Kimball Young's forthcoming Select pictures have been slightly changed in regard to the order in which pictures of Miss Young's new Select Star Series will be produced. "Cheating Cheaters," a photoplay version of the noted stage success which was announced as the production to follow "The Savage Woman," Miss Young's current picture, will not be the next attraction in which this star will be seen. Miss Young will make first "The Road Through the Dark," a picture based on the short story of the same name which appeared in the Metropolitan Magazine for March, this year. The author of this story is Maude Radford Warren, whose work is characterized by virility and strength.

"Cheating Cheaters" has not been abandoned by Miss Young, as the play has been definitely purchased by her and at an unusually high figure. In all probabilities "Cheating Cheaters" will follow the filming of "The Road Through the Dark." Both of these productions will be made in the West, at the Sunset studio, Los Angeles. The Sunset, which is D. W. Griffith's old studio, has been leased by Miss Young for several of her forthcoming Select productions.

In "The Road Through the Dark" Clara Kimball Young will have a new leading man in Jack Holt, who has done excellent work on the screen in a number of recent productions. Mr. Holt has appeared before in support of Miss Young, having portrayed the role of Maurice Stair in the recent Select picture, "The Claw."

A Tale of a Bee and a Tail.

Henry Lehrman, who makes Sunshine Comedies for William Fox, has long been an exponent of the use of animals in film comedies, but in one of his most recent comedies, which he has just completed at the Fox studios at Hollywood, he surpasses himself. Not only does he employ a dog, a cat, kittens and a mouse, but he also uses a bee—a real, live bumblebee, with a sting.

The bee stings the tail of a mouse, and said tail swells so rapidly and to such an extent that the mouse is carried aloft by its balloon-like tail. There, through circumstances that the press agent does not make clear, the bee reunites a couple of lovers who have become estranged.

Regular Mix Punch in Fox's "Mr. Logan, U. S. A."

TOM MIX, in "Mr. Logan, U. S. A.," which is described as a play in which grim duty outweighs the call of love, is announced by the Fox Film Corporation as the first picture to be released under the new William Fox Victory Pictures brand.

It is expected that "Mr. Logan, U. S. A.," will be acclaimed by exhibitors as the most thrilling picture that Mix has made. Tom Mix has always been noted as being able to put a punch in an ordinary scene, but in "Mr. Logan, U. S. A.," he has numerous scenes of power.

The story is of an agent of the United States Secret Service who has been sent by the Government to uncover the work of enemy agitators in the mining fields of the West. The scene of their operations is centered on a tungsten mine that is furnishing important supplies to war industries.

The Fox corporation declares that in "Mr. Logan, U. S. A.," it is particularly fortunate in being able to inaugurate the new Victory Pictures with the best example of those Western plays for which Mix is noted.

The cast includes Kathleen Connors, Dick Larceno, Charles LeMoyne, Jack Dill, Val Paul, Don Bailey, Jack Curtis and Maude Emory.

Official War Review Maintains High Standard

OFFICIAL War Review No. 9, presented by the Division of Films of the Committee on Public Information, and released by Pathe, lives up to the high standard of interest created by its predecessors. The scenes shown are about equally divided among Great Britain, France, Italy and the United States. All of them are described as being of more than ordinary interest.

Among them are some showing the throngs of British troops advancing to take their part in the latest big offensive which has already reclaimed so much of the soil of France. "Tommies" are depicted aiding the helpless refugees who must start life anew with little more than the clothes on their backs.

Interesting scenes are those which show the use to which the French are putting "the dogs of war." The intelligent and daring animals are pictured carrying messages and the like.

From France the War Review takes us to Italy, where we see the calibre and something of the number of men which that gallant kingdom is daily sending to the shell-torn North. If Italy's morale ever suffered at the time of the Austrian advance these men show nothing of it now. No commander could ask for better troops, and the camera catches something of the spirit of victory which animates each man.

America's army receives its due and fitting mention, with interesting scenes showing how our boys are taking "the water trail to France." Shipments of troops have been conducted so quietly and efficiently that no war subject is more discussed. These scenes cast much light on the subject and clearly depict how Democracy's army has gotten "over there."

Rialto's Third Picture Is "Upstairs and Down"

RIALTO DE LUXE PRODUCTIONS announces the purchase of a second Oliver Morosco Broadway stage success in its third picture, "Upstairs and Down," now in preparation. Miss Valentine will be the featured star. The play is by Frederic and Fanny Hatton and shows an amusing parallel between the love affairs of a wealthy family and their circle "upstairs," with those of their servants and their friends in their quarters "downstairs."

Rapidity of action and complicated situations offer a field for clever titles. The script calls for a strong supporting cast and an elaborate production throughout.

Permanent arrangements have been made for distribution through the George Kleine System in the United States and Canada, and for all foreign countries through the Piedmont Pictures Corporation.

British and Yank Officers Make "Common Cause"

COLONEL J. S. DENNIS, of the British-Canadian Recruiting Mission, second in command to General White; Lieutenant Gitz-Rice of the First Canadian Contingent, and Lieutenant Creswell, both on Colonel Dennis' staff; Lieutenant Arthur Gardener of the American Tank Corps; Major Julian Smith, and Lieutenants C. J. Lohmiller, G. P. Anthes, C. E. Briggs and Lieutenant Kenyon were among the visitors at the Blackton Productions, Inc., studios in Brooklyn recently.

Commodore J. Stuart Blackton was filming scenes of a big ball which takes place in the home of Mr. and Mrs. Orrin Palmer (Herbert Rawlinson and Sylvia Breamer) during the action of "The Common Cause," which the producer is recording for the screen under the auspices of the British-Canadian Recruiting Mission. The British and American officers, many of whom also appeared in incidents filmed last week in the big French village exterior constructed for the production, acted as guests at the ball. For the time they became motion picture players under Commodore Blackton's direction, "for the good of the cause," as Colonel Dennis expressed it.

"The Common Cause," which was adapted by Anthony P. Kelly from the play by J. Hartley Manners, Ian Hay (Major Beith) and Percival Knight, is to be Commodore Blackton's newest and biggest war feature, and is scheduled for early fall release by Vitagraph.

Herbert Rawlinson and Sylvia Breamer share feature honors in the leading roles. Other players are Huntley Gordon, Mlle. Macel, Philip Van Lorn and Lieutenant Grossmith. Charles Stuart and Violet Blackton, the producer's children, are also cast in featured roles, while Louis Dunn is the principal "heavy."

Gail Kane's "Love's Law" Is Released September 1

GAIL KANE'S "Love's Law" will be released by the Mutual Film Corporation Sept. 1. This is the first of the Gail Kane Productions specials. Miss Kane interprets a role which gives her an opportunity to demonstrate her wide range of talents. She carries the scenes in which she is placed amid poverty and want with the same grace and ease that she does the lavish settings.

Courtenay Foote is Miss Kane's leading man in this production. Mr. Foote formerly played with Sir Beerbohm Tree, and since he entered pictures some years ago has gained popularity.

Others in the cast are Reed Hamilton, who made his reputation in "The Danites"; Frederick Jones, who assumed an important role in "The Great Divide"; Mathilda Baring, who played in "The Prince Chap," and Barbara Hare, in "East Lynne."

Especial attention was given to the titling of the production.

Report Chinese Comedian Making Good.

General Film Company announces that the Charlie Fang comedies being distributed for the Scrantonia Film Company have met instantaneous demand for novelty. The idea of a Chinese comedian has proved attractive to showmen in search of new program material, the General reports, and bookings for the initial releases promise a great deal of favor for Fang.

"Parson Pepp," the first release, presents the Chinese player as the valet of a forceful missionary who attempts to revolutionize the morals of a mining camp with his fists and his Bible.

"Fang's Fate and Fortune," the second release, is marked by refreshing comedy touches.

"A Japanese Nightingale" (Pathe).

On September 22 Pathe will release the first of the Extra Selected Star photoplays —"A Japanese Nightingale," with Fannie Ward as the star. It was produced by the Astra company at its West Coast studios, with George Fitzmaurice as the director. William Young wrote the play. Pathe believes the combination of Miss Ward, Mr. Fitzmaurice and such a well known play cannot fail to be of the greatest interest to every exhibitor. Those who have seen the picture state that it is a most beautiful and sumptuously produced feature. Remembering the success of "Innocent" and "The Yellow Ticket," the pictures in which Miss Ward has previously starred for Pathe, it is thought "A Japanese Nightingale" will do much better than either, since it is the type of story and production that is bound to be popular in every house.

The novel by Onoto Watana had a wide vogue several years ago, passing through a number of editions. The locale of the story is Japan, and the same thing holds true of the picture. Director Fitzmaurice has been most happy in his selection of backgrounds and sets.

Seven Productions in Work for Fox.

SEVEN productions are now in work for the Fox Film Corporation. Two of these are being made in the West and the five others in the East. In the West William Farnum is in his second week on "The Man of Power," the picture which Frank Lloyd has written and is directing.

Tom Mix is on his third week in the filming of "The Two-Gun Man," a picturization of the famous novel of the same name by Charles Alden Seltzer. The director is Lynn Reynolds.

In the East George Walsh is working under the direction of his brother, R. A. Walsh, on a rapid-fire comedy, "How Do You Get That Way?"

Peggy Hyland, supported by a large cast, has been out on location working on "Marriages Are Made."

Richard Stanton and Kenean Buel, Fox directors, each has a large production in train, Mr. Buel being busy working on the first Evelyn Nesbit picture. Arvid E. Gillstrom, who has just joined the Fox force of directors, is in the third week of the picture which Jane and Katherine Lee are filming, "Swat the Spy," and Virginia Pearson has finished work on "The Queen of Hearts."

Reid Portrays Lumberjack.

Wallace Reid portrays the come-back of a "bum" in the Green Mountain lumber country in "The Source," his Paramount picture released September 1. The story is said to be of the strong, swifty moving kind that gives Reid plenty of chance to portray both rapid-fire action and character development. His admirers will no doubt welcome the chance to see him in the character of Van Twiller Yard, for "The Source" is a famous story. Clarence Budington Kelland, its author, has given us a story of splendid courage, typically American in its settings and development. Monte M. Katterjohn scenarioized the book. A strong supporting cast includes Ann Little, Theodore Roberts, Raymond Hatton, James Cruze, Noah Beery, Nina Byron, Charles West, G. Butler Clonbough and Charles Ogle. George Melford directed and Paul Perry was cameraman.

"Taking the Count" (Strand-Mutual).

Elinor Field, in the character of Elinor Brown in the next Strand-Mutual comedy release, "Taking the Count," carries out that military slogan, "Treat 'Em Rough," adopted by the Tank Corps.

Under protest Elinor becomes engaged to a Count DeFosso, but not for long. An overturned canoe, a runaway automobile and many other apparently unavoidable accidents convince the count that he would make a better soldier than a husband.

Miss Field handles her part in her inimitable fashion, interjecting her quaint mannerisms and charming personality in a way that heightens the comedy of this offering. While this picture is in one reel, it contains enough material and laugh "punches" for a subject of greater length. It will be released on September 3.

O. Henry Players Popular.

The current series of O. Henry pictures have presented some especial favorites in the leading roles. Agnes Ayres and Edward Earle, favorites with the public as feature stars, take the hero and heroine parts, and have blended so perfectly with the O. Henry atmosphere as to win credit equal to their best multiple-reel work. Miss Ayres has been in a considerable number of O. Henry productions during the last year, while Mr. Earle began to take part in them a little more recently, each being cast whenever the style of the story warranted. These productions are being directed by Kenneth Webb.

The latest O. Henry release is "Transients in Arcadia" with a New York setting.

Glaum Play a Story of Today.

In "A Law Unto Herself," a Paralta play, Louise Glaum plays the role of a French girl forced into a marriage with a Prussian. They spend their honeymoon in Germany, where she learns that the German wife is entirely subservient to her husband's will.

"It is hard to be the wife of a German," the wife of her husband's cousin tells her, and she determines to be a law unto herself and defy her husband's Prussian will.

Her strong defiance of his wishes and his secret preparations for the day when Germany shall invade France make "A Law Unto Herself," a powerful drama treating a subject of world-wide interest today. It is being distributed by the W. W. Hodkinson Corporation.

Exhibitors See and Like Two Hayakawa Pictures

PACIFIC Coast exhibitors are manifesting a personal interest in the release at an early date of the new productions which Sessue Hayakawa, the well known silent drama exponent, is to be starred.

Last week three exhibitors from San Francisco and one each from San Diego and Tucson visited the Hayakawa studio and saw "His Birthright" and "The Temple of Dusk," the first and second of the new pictures, run in the projection theatre.

Two exhibitors from Portland and three from Seattle were the guests of the star, who after entertaining them at luncheon took them to the theatre to view the first two pictures and also several of the big scenes of the production upon which at present he is engaged.

All of the showmen were enthusiastic over the new pictures.

Animated Gets Three Records.

The Animated Weekly, released this week by Universal, includes scenes snapped at athletic and sporting events when three world's records were broken. It shows Ralph de Palma burning up the track at Sheepshead Bay when he set a record of 111 miles an hour recently in the International Sweepstakes. Harold Kruger, of Honolulu, is filmed in the performance of swimming with the backward stroke, in which he broke the old record at Belmar, N. J. Claire Gilligan is setting a new record in the 880-yard swim for women. Other pictures in the series show New York's first women police; the setting of unusual fly traps in Los Angeles; dusky warriors from Tahiti, Society Islands, off to fight in France, and scenes of ski jumping.

Good Support for Madge Kennedy.

A cast of prominent screen players supports Madge Kennedy in her Goldwyn picture, "The Kingdom of Youth," by Charles A. Logue, this star's first production of Goldwyn's second year output. Tom Moore is Madge Kennedy's leading man. He duplicates in "The Kingdom of Youth" his performance with the same star in "The Danger Game."

Marie de Wolfe, prominently identified with many high-class stage productions and equally well known for her work before the camera, makes her first appearance in Goldwyn pictures. Another important part is in the capable hands of Lee Baker. Jennie Dickerson, remembered by New York's first-nighters for her characterizations in big stage productions, has the role of Aunt Sophronia.

Vitagraph Serial Half Finished.

"The Iron Test," the new Vitagraph serial being directed by Paul Hurst and which will feature Antonio Moreno and Carol Holloway, is more than half completed. This company works at least from two to three nights every week, as there is so much of the story that it is to be told in the vicinity of the circus-flares. Director Hurst has taken his company to Balboa Beach, where three or four days' work is the program. Tony Moreno, Carol Holloway and other principals in the cast comprise Mr. Hurst's party.

Two New Farnum Players.

Two more players have been added to the cast supporting William Farnum in 'The Man of Power," the drama written by Frank Lloyd, which Mr. Farnum has just begun at Hollywood, Cal. Louise Lovely will play the part of Helen Garfield, the oil king's daughter, and Leatrice Joy will portray the role of Florence, Farnum's fiancee, in the first part of the drama.

State Rights Department

Conducted by C. S. SEWELL

Tourneur Secures Film Rights to "My Lady's Garter"

MAURICE TOURNEUR PRODUCTIONS announces the purchase of the photoplay rights to the late Jacques Futrelle's famous novel, "My Lady's Garter." In a magazine in which it appeared as a serial it was very popular, and when published in book form later ran through many editions.

The story is said to have many unusual twists in construction, which will afford Mr. Tourneur many opportunities to work out surprises and novel effects. An unusual cast is promised for this production, which will be distributed in the open market, as all the offerings of the Maurice Tourneur Productions are being placed through Hiller & Wilk, Inc. A very large price is said to have been paid for the rights to the novel. The scarcity of high-grade material is so evident and pressing that producers are competing against each other, with the result that material like "My Lady's Garter" brings prices that are ten-fold greater than they were two years ago. I am very glad that such is the case, because it will encourage authors and dramatists of the first rank to give serious consideration to the needs of the screen."

Gaumont Shows Survivors of Torpedoed Troopship

GAUMONT GRAPHIC NO. 21, released August 16, is said to be unusually interesting. It shows the pictures of the torpedoed troopship "President Lincoln" and many views of the officers and crew of that steamer, and the 800 survivors rescued by our destroyers.

Two important foreign missions which have recently arrived in the United States are shown—the Czecho-Solvak Military Mission, accompanied by Prof. Masaryk, Commander-in-Chief of the Czecho-Slovak Army, and the Italian journalists who have come to this country on an official mission, and who were introduced to the President by George Creel, chairman of the Committee on Public Information.

The War Department has transferred the Aerial Mail Service to the Post Office Department. The transfer is shown in this number of the Graphic, with photographs of the first superintendent of the Aerial Mail Division of the Post Office Department, and the first civilian carriers of the sky.

Among the other subjects in this issue are beautifully photographed scenes showing how society women are saving the berry crop where no other labor was available, the 700 "students" who are taking swimming lessons as a part of the school course in a California city, and the beautiful Greek Harvest Festival presented in Gloucester, Mass., for the benefit of wounded soldiers and children and orphans of soldiers.

"Still Alarm" in Pictures Duplicating Stage Success

THAT famous old melodrama, "The Still Alarm," which for many years gladdened the hearts of patrons of the popular priced theatres, is said to be duplicating its success as a motion picture of red blood and virility. In the week of August 8 the cinematized version played to a capacity week at the Strand Theatre, Newark, N. J. Reports also indicate great success over the Keith, Proctor, Moss and Loew time.

"The Still Alarm" is one of the banner features of the Pioneer Film Corporation, and is said to offer a series of thrills that evoke genuine enthusiasm.

Greiver Names Exchanges Distributing Ford Weekly

THE Greiver Distributing Corporation, who are handling the national distribution of the "Ford Weekly," reports the following exchanges who have signed for their respective territories.

Beehive Exchange, 729 Seventh avenue, New York, for New York and Northern New Jersey. R. D. Marson Attraction Co., 26 Piedmont street, Boston, for New England States. Masterpiece Film Attractions, 1235 Vine street, Philadelphia, for Eastern Pennsylvania, Southern New Jersey, and Wilmington, Delaware. Super-Film Attractions, 1209 East street, Washington, D. C., for Maryland, District of Columbia, Virginia, North Carolina, Delaware, except Wilmington. Quality Film Corporation, 414 Ferry street, Pittsburgh, Western Pennsylvania and West Virginia.

Andrew C. Wnyder, formerly general manager of the Dra-Ko Film Company, Inc., is looking after the interests of the Greiver Distributing Corporation's New York office.

Arrow Classifies Films Based on Booking Value

IN ORDER to impress upon the independent buyer the booking values of the attractions which they are handling the Arrow Film Corporation has devised a table setting forth the class in which each production listed should be played, based on estimated booking values, the idea being that the buyer can then take the estimate of the Arrow, compare it with his own, and then arrive at a basis upon which the production is offered.

The Arrow has based this classification on the individual merits which must enter into a production:

Strength of story, popularity of star, direction, acting, photography, scenic setting and interior setting, editing, lighting effects, titling, art direction.

A percentage has been alloted to each and an average struck as to what the production should bring per day for the first two months. The following are the classifications:

AA, to be played on percentage; A†, $100 a day or over; A, $100 a day; B†, $75 a day or over, but less than $100; B, $75 a day; C†, $50 a day or over, but less than $75; C, $50 a day; D†, $35 a day or over, but less than $50; D, $35 a day; E†, between $25 and $35 a day; E, $25 a day; F†, between $15 and $25 a day; F, $15 a day; G, less than $15 a day.

Preparations Forwarded for Anna Case Picture

ASSOCIATED with Julius Steger, director general of International Film Service Incorporated, in the production of the first production starring Anna Case, which is being made at the Norma Talmadge studio on Forty-eighth street, New York, is Junius Earl Henderson and Edward Morissey. It is also announced that the cast will include a number of prominent players, the second female role being intrusted to Mabel Julienne Scott, who since her success in "The Barrier" has appeared in prominent roles in a number of screen successes.

Marcus Loew Deals With Producers' Distributing Co.

AMONG the well known theatre owners who have taken advantage of the Producers' Distributing Corporation franchise for twelve special productions during the coming year is Marcus Loew The Loew application was among the firs. to be filed. The first offering under this new play is now ready for the screen and will be released at an early date. Meanwhile Mr. Hall is considering the relative merits of several other features with a view to announcing as his second picture an extra attraction to show the ability of the Producers' Distributing Corporation to live up to the ambitious program planned for the coming season.

Magnet Exchange Moves.

Due to rapidly increasing business, in spite of the hot weather and the disadvantages of their old location, Jules Burnstein, manager, announces that on and after August 28 the Magnet Film Exchange will be located in suite 810-800, at 729 Seventh avenue, New York, and a hearty invitation is extended to all to visit the new quarters.

The organization is now handling the northern New Jersey as well as New York rights to W. H. Productions Company's offerings and is preparing for a big campaign when "Mickey" is released.

Excellent Support Works in New Petrova Feature

AMONG the prominent players appearing in support of Madame Petrova in "The Panther Woman" is Tefft Johnson, well known for his work both as an actor and a director. Mr. Johnson only appears in a few scenes where he has the role of the Governor of New York at a political banquet. Other actors of note in this production include Vernon Steel, Frederick Truesdale, Rockcliffe Fellowes, Norma Seifert, Gene Burnell, Violet Reid, Mathilde Barlng, James Fury, together with Captain Harry Lambart, who in addition to being a player has also directed several productions.

Tourneur Selects Melodrama for Psychological Reasons

"WHY did I select a big melodrama for my first independent production?" says Maurice Tourneur in discussing "Sporting Life," which will be released early in September. "Because every psychological reason points to a demand for melodrama.

"The war has changed the course of our lives. It is uppermost in everybody's thoughts. We are speedily learning the lessons of supreme sacrifice, of adventure, of throwing our very lives in the balance for a principle.

"So America has come to demand certain things in its amusement. Its entertainment must first of all be optimistic; second, quick moving, or audiences will forget the stage or screen in thinking of the problems of life; third, it must be full of action, because our life today is brimful of action. Melodrama is the one thing to fill these psychological needs. I feel that a fourth great psychological demand is coming—for romance. We aren't quite ready for it yet. The excitement of our entry into the Flanders battle line is still keying us to a high tensity. The day of the introspective, analytical drama is passed for the time being. We will want romance—sheer, old fashioned romance—and lots of it."

Mr. Tourneur is a student of psychology. His library includes practically every work on the subject. He was also once a pupil of the sculptor, Rodin, and studied under the famous French artist, De Chavannes, and he was associated on the stage with Antoine, one of the most artistic of French producers, and with Madame Rejane, the famous French actress.

Mr. Morris Pouzzner is now in charge of New Haven office of the American Feature Film Company of New England, and George Charron, formerly of the Boston office of Foursquare, has also become associated with this company, and is now traveling out of New Haven.

Keen Interest Shown in "The Hand of Vengeance"

THE large number of inquiries being received by the Gaumont Company from exhibitors throughout the country indicate the interest that has been aroused by the announcement of their new serial "The Hand of Vengeance." "What Kind of a story is it?" "What makes it different?" "What is the Hand of Vengeance?" are a few of the questions asked.

The title refers not only to the hero, but to what he accomplishes. Defrauded of his fortune and left dying on the desert, the hero returns, and impatient of legal delays uses ingenious methods to recover his stolen fortune. A famous crime investigator tries to capture him, and then begins many battle of wits. After recovering his own fortune, he becomes the avenger of the wrongs of others.

Its "difference" lies in the fact that it does not rely on fights, wild beasts, or unreal improbable situations to make it interesting. The story is said to be intensely human, and situations real and clean, and the suspence is said to pile up to a smashing climax, with something doing in every foot, and plenty of thrills.

The serial is being sold on state right basis, and half of the territory has been disposed of.

Arrow Film Corporation announces that information previously furnished and published in our issue of August 17 to the effect that "The Sunset Princess" had been sold to the Quality Film Corporation, Atlanta, for the Southern states, is incorrect, and that rights to this production have been secured by the Sipe Film Corporation, 66 Walton street, Atlanta, for Georgia, Florida, Alabama, Tennessee and South Carolina.

Frank Hall Announces Evelyn Nesbit Feature

AS the first offering of his newly formed company, the Producers' Distributing Corporation, Frank Hall announces Evelyn Nesbit in "Her Mistake," which will be released under the plan outlined in a previous issue, that is, of furnishing exhibitors with twelve special productions a year at the fixed prices of ten, twenty and thirty dollars a day, no matter how successful from a box-office standpoint the productions may prove to be. Another feature of this plan is that while the franchise holders sign for all twelve pictures, they have the privilege of canceling the contract with a two-picture notice.

In speaking of the first production, Frank Hall says, "If I can give my fellow exhibitors a thousand dollar a week picture every month for thirty dollars a day, all the better. I have made a careful study of conditions during the past year with this move in mind. Confining my efforts to the buying and booking of special productions through my different companies in the past, I know I can supply the theatres with the best extra attractions the market affords, at a thirty dollar top price and with no strings tied to the proposition. It stands to reason that every production will not be of Evelyn Nesbit box office value. Some may fall below it and some may even surpass it. But don't forget that it is to my interest and the interest of everyone concerned that the Producers' Distributing Corporation supply the very biggest attractions the market affords.

The new company is now fully organized and a large sales force under the supervision of Lynn S. Card is operating from the third floor of the Leavitt Building, and are closing a number of contracts with exhibitors for twelve months' output.

Dr. Shellenberger Speaks of the State Right Market

ACCORDING to Dr. W. E. Schallenberger of Arrow Film Corporation the state rights market seems to have taken on added energy within the past sixty days. The reason for this is evident in the fact that motion picture theatre proprietors have been advised of program offerings to be made for the 1918-1919 season, and have formulated their policy so as to leave open a substantial amount of time for independent attractions and, furthermore, experience seems to have taught them that short-length productions can be procured from state rights exchanges, of equal merit and sometimes superior merit to the short-length attractions offered by program houses.

"I have always endeavored to keep a finger on the pulse of the market's demands, and my most optimistic expectations are more than realized. The various reissues we have been offering are being rapidly disposed of and we are now preparing a series of other reissues, being the pick of over 200 negatives of one and two reels.

"These, together with the larger independent and special attractions which are being offered by the Arrow Film Corporation should place an independent exchange in a position of being able to supply theatres with a substantial amount of their photoplays.

Timely Cartoons Are Shown in Ford Weekly

A LARGE number of reels of the Ford Educational Weekly have been donated to the Committee of Public Information for propaganda work in foreign countries. Each reel contains a timely and appropriate cartoon with reference to the world war. The Greiver Distributing Corporation, 51 East 42d street, New York, is arranging for distribution through independent exchanges. The Weekly is furnished gratis, the exhibitor paying express charges to and from exchanges.

In another article in this issue, The Griever Distributing Corporation announces a list of several state rights exchanges through which plans have been made for distribution of the "Ford Weekly."

"Sins of the Kaiser" Will Soon Be Ready for Market

FRANK G. HALL is enthusiastic about a coming Producers' Distributing Corporation feature entitled "Sins of the Kaiser." After a private showing of the picture, which has now reached the cutting and titling stages of production, Mr. Hall predicted that it would prove one of the biggest money makers of any picture dealing with the secret activities of the Kaiser and his conscienceless agents.

"'Sins of the Kaiser' is a splendid title and it fits the subject like a glove," said Mr. Hall. "That is the style of pictures we want; big subjects with powerful stories and an advertising angle that will allow the exhibitor to stir up his neighborhood."

Whether "Sins of the Kaiser" will be the second or third Producers' Distributing Corporation release will be decided in a few days.

Ince Film Attractions for Associated Pictures, Inc.

RALPH INCE, who by special arrangement is directing two pictures for Metro Pictures Corporation, is now well under way with the second production, and it is announced that work will soon be commenced on the first "Ralph Ince Film Attraction," which he will make for Associated Pictures, Inc.

It is announced that an important switch has been made in the selection of a subject for this picture, and it is said that there is a great surprise in store for exhibitors and motion picture patrons when the idea embodied in this production is made known.

"Mickey" Placed for the Antipodes.

W. H. Productions Company announce the sale of rights to Australia and New Zealand for "Carmen of the Klondike" and "Mickey" to Australasian Films, Ltd. Mr. Johnson, president of Australasian Films, Ltd., who had reviewed "Mickey" several months before, is planning to co-operate with the publicity campaign inaugurated by the W. H. Productions Co. in this country.

Mr. Johnson stated that their publicity will be carried on in Australia along similar lines to those used by W. H. Productions in this country. He foresees a success for the production there as big as it is developing here.

Gerard Feature for South America.

Early in the week starting August 26, Heller & Wilke closed a deal for presentations of Gerard's "My Four Years in Germany" in South America. The complete details are not at hand, but it is known that the great propaganda feature distributed in this country by the First National Exhibitors' Circuit will be shown in Argentine, Chili, Peru, Uraguay and Paraguay.

Trade News Brevities

OPERATORS GET BIG WAGE INCREASE

San Francisco Projectionists Now Earn $42 Weekly as Compared with $35 Formerly—Working Hours Unchanged

By T. A. Church, 1507 North Street, Berkeley, Cal.

THE moving picture operators' union of San Francisco recently made a request for higher wages and for a change in working conditions, and this has been acted upon by a committee of exhibitors affiliated with the United Motion Picture Industry of Northern California. After due consideration it was decided to grant the increase in wages asked but to make no changes in hours. The new scale for operators is $42 a week, as compared with the former scale of $35, but eight hours will constitute a day's work, as in the past. The general expression of opinion on the part of exhibitors was that the present is no time for a reduction in hours, available man-power being at a low ebb as it is.

New Shipping Regulations Explained.

Members of the United Motion Picture Industry of northern California met on August 14 to hear H. B. Eyde, inspector in the Bureau of Explosives, explain the new regulations relating to the shipment of moving picture films. Preparations are being made to conform with these, and no difficulty is anticipated in meeting the new requirements.

Heavy Export Business Being Done.

Heavy shipments of film are being made through this port to the Orient and to South American countries, this being on the increase, in spite of many restrictions. Since all film shipped out of this country must be examined by Federal officials screening facilities of local reviewing rooms are strained at times and some additional projection equipment is being installed especially to handle this work.

Cohen Making Long Coast Trip.

M. J. Cohen, for the past year in charge of the local office of the George Kleine System, has left on a trip to Oregon and Washington, and at Seattle will confer with W. J. Drummond, manager of that branch, who has returned from a trip to Montana. Returning to San Francisco for a week's stay he will go down the Coast to Los Angeles to confer with Manager E. H. Silcox in regard to future releases, returning by the Valley route.

Pershing Film Gets Big Publicity.

Through the efforts of the publicity committee of the film division of the California State Council of Defense "Pershing's Crusaders" has received an immense amount of publicity of a highly attractive nature, and records for attendance are being made in almost every theatre where it is being shown. It recently opened for a return engagement at the Alhambra theatre in this city, and an added attraction was the personal appearance of George W. Coover, a California boy, who, for twenty-three months was a prisoner in a German camp, finally making his escape after many attempts. United Railway cars all bore window cards, and a car with twenty-four sheet posters was also used on the downtown lines. Army and navy bands donated their services, and even the post office department assisted, postmen distributing dodgers on their routes. The picture was shown for four days at the Liberty theatre, San Jose, added attractions being records of Pershing's voice and the appearance of Festyn Davis, leader of singing at Camp Fremont, who led the great audiences in the singing of war songs. At the T. & D. theatre, Stockton, all former records for attendance were broken at a four-days' showing, industrial concerns engaged on Government work permitting their employees to parade with their bands. W. G. Holcombe has been placed in charge of the booking of all war films in the office of the All Star Features Distributors, Inc.

War Films Go to State Library.

Sol L. Lesser, chairman of the California Division, United States Official War Films, which has been made a part of the State Council of Defense, advises that arrangements have been completed whereby one copy of each war film issued by the National Division of Films will be filed at the library at Sacramento upon completion of its initial showing in the theatres throughout the State. The films will then be available for public showing by patriotic and educational bodies at the cost of transportation, upon an arrangement similar to that employed in the issuing of books from the library. This will make a practically free distribution for non-commercial purposes.

Magner on Eastern Trip.

Nat A. Magner, head of the recently organized Liberty Film exchange, is making a business trip to New York and other eastern points. A. F. Hermann, formerly with the George Kleine System, but who has been with the new film exchange since it opened, in the capacity of manager, is caring for business as usual during the absence of Mr. Magner.

Consolidated to Move.

The Consolidated Film Corporation, 116 Golden Gate avenue, is preparing to move at an early date to 90 Golden Gate avenue, in the splendid fireproof structure in which the Triangle Distributing Corporation, the Sunset Film Corporation and the Breck Photoplay Supply Company have quarters.

Griffith Picture Starts Ninth Week.

The great Griffith productions, "Hearts of the World," has entered upon its ninth week at the Alcazar theatre, and the end of the engagement is not in sight. For a time it seemed likely that the showing would have to be brought to a close at the end of the eighth week, owing to a booking at Portland, Ore., but an extra print was secured in record time and the local run will be continued indefinitely. This production has also been shown for three weeks at the Orpheum theatre, Oakland, establishing a record for that city.

Manager Lewis Home Again.

Myron J. Lewis, manager of the local office of the Famous Players-Lasky Corp., has returned from a two-months' stay at Los Angeles. The former manager of the southern branch is now on his way to France and Mr. Lewis has installed in his place Harry Ballance, for two years with Metro.

San Francisco Briefs.

The first presentation in this city of the food conservation film, "The Public Be Damned," was made recently at the Wigwam theatre.

San Francisco film men are taking an active interest in the welfare of the lads in training at Mare Island, and much of the film being shown in the theatres is being furnished by local exchanges without cost. The accompanying photograph is that of a party that has been on a hunt for suitable subjects.

Group of San Francisco Film Men Looking for Suitable Subjects to Show the Boys in Training at Mare Island.

From left to right they are: Louis R. Reichert, Metro branch manager; G. C. Blumenthal, Metro salesman; Meyer J. Cohen, branch manager of the George Kleine System; Captain C. McLott, amusement officer in charge of the Post Exchange Marine Barracks, Mare Island, and Newton Levi, manager of the Mutual office.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

"Finger of Justice" Breaks Records.

THE FINGER OF JUSTICE" has broken records for length of run in Seattle as a regular-priced attraction. It had a real run of four weeks at the Rex theatre which ended as successfully as it began, i. e., with not a seat in the house vacant. There are now three prints of "The Finger of Justice" in the northwest territory, which are booked up tight until October, and Miss Sanderson, who is handling the picture, has wired to Los Angeles for another.

Princess Darkfeather to Make Tour.

The Princess Mona Darkfeather, heroine of many photoplays, is to make a tour of motion picture theatres through the Pacific Northwest shortly. Princess Darkfeather, with her husband, Frank Montgomery, is making Seattle her headquarters at present. Bruce Chester, of the Schlaifer Attractions Company, is arranging her bookings throughout the territory.

Winstock Receives Appointment.

Melvin G. Winstock, manager of L. J. Schlaifer's Attractions, has been appointed by the Government Commander of the Seattle precinct in division seven of the Council of Patriotic Service, with two captains under him and jurisdiction over 500 lieutenants. This gives Mr. Winstock the responsiblity for all home work required by the national government of the citizens in that precinct. The work has been commended by President Wilson.

Kennedy Arranges Window Display.

A fine window display of Paramount-Artcraft stars has been arranged by A. J. Kennedy, advertising man at the local office of that concern, in the window of Piper and Taft, the leading sporting goods store of the town.

Exchange Notes.

Harry Lustig, Metro special representative, has returned to his Seattle headquarters after several days spent in New York. En route to Seattle Mr. Lustig spent some time at various offices under his supervision.

W. S. Brewster, who handles his own films and the old Sherman and Elliott pictures of this territory, including "The Birth of a Nation," expects to leave for Idaho soon, where he will remain for some time, attending to bookings.

W. H. Rankin, salesman for Greater Features and W. H. Brewster's Attractions, has left a training camp in California.

Ed. I. Hudson, Select salesman, has just returned from a trip into southern Oregon, which is known among Seattle exchange men as a very poor territory. Mr. Hudson says that if business is supposed to be dull there now he'd hate to have the burden of booking it when business is good.

Marion Kohn, president of the Northwestern Consolidated Film Corporation, is spending a few days in Seattle, consulting with his local manager.

H. G. Rosebaum, Paramount-Artcraft's Northwest manager, returned this week from a visit to Spokane.

W. H. Drummond, Northwest Kleine manager, is in the Montana territory.

J. Harrington, well known in film circles of the Northwest, is taking charge of the booking department at the Seattle Fox office.

Tacoma's beautiful new photoplay palace, the Rialto, will be opened on August 31 with "Hearts of the World."

Exhibitor Personals.

Mrs. William Malone, manager of the Charleston theatre, Charleston, was in Seattle recently and bought a new Powers 6A from the H. A. Johnson Company.

W. H. Conners and Mrs. Coners of the Folly theatre, Stanwood, paid a visit to film row this week.

J. W. Allander, J. W. Allander, Inc., operating the Lyric and the Majestic, Spokane, was another visitor who is not often seen on Seattle's film row.

TWO LABOR DAY OPENINGS IN DETROIT

The Lincoln Square and the Regent Begin Operation Then—The Former Will Change Four Times Weekly

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

THE new Lincoln Square Theatre, Fort and Military, Detroit, will open for business Labor Day. Manager Jack Mowat has definitely set on the policy of four changes weekly. The theatre will seat nearly 2,000—all seats on one floor. It is one of the largest and prettiest theatres in Detroit, being constructed throughout of the very best materials and equipped throughout with the best that money can buy. The stage is the third largest in the country and can handle any kind of a legitimate production. The stage has a 45 foot opening and is 108 feet wide and 55 deep. The theatre will be equipped with two Simplex machines and a Twin-47 Hertner transverter. The lessee of the Lincoln Square Theatre is James Steele, division manager for the Famous Players-Lasky Company. Jack Mowat, house manager, was for many months in charge of the Maxine and was also for several years manager of the Empire Theatre for A. J. Gilligham.

The Regent Theatre will positively reopen Labor Day with its new policy of first-run pictures, each picture to stay at least for one week. Tom Faland, manager of the Orpheum, will do all of the booking for the Regent. It will have Henry Santrey as vocal entertainer and his salary is said to be around $200 per week. There will be a fifty-piece orchestra—selections on the big Kimball organ—besides the best pictures and other entertainment.

Educational's President in Detroit.

Charles Dean, president of the Educational Distributing Corporation, was in Detroit last Friday conferring with Harry Abbott, the local manager. Mr. Dean incidentally is making a trip throughout the country to open branch offices. "We have discovered a tremendous field for interesting short subjects—a demand that is becoming greater and greater," he said. "We decided that we would establish our own selling offices in order that our subjects could be properly presented to the exhibitors. Many exhibitors do not realize that educational subjects do not necessarily mean that we are trying to school the public—but we do know that the public is interested in the things that happen all over the world and we are spending a great deal of money to secure that kind of pictures."

Madison to Show Bruce Scenics.

Thomas D. Moule, of the Madison Theatre, Detroit, has signed for fifty-two of the Bruce Scenics through the educational Distributing Corporation. This means the Madison will play a Bruce Scenic every week.

Matthews Takes a Vacation.

Jack Matthews, who formerly operated the Jewell Theatre, Detroit, is now in Pasadena, Cal., where he is enjoying a good rest. His address is 195 W. Marengo avenue. He will be glad to hear from his Detroit friends.

Stars To Be Seen at Kunsky Houses.

The John H. Kunsky Enterprises, operating ten Detroit theatres of which three are first-run houses playing pictures at least one full week, have decided on the division of stars for their three theatres as follows, subject, of course, to change: At the Madison Theatre will be shown Wallace Reid, Norma Talmadge, Anita Stewart, Charlie Chaplin, Elsie Ferguson, Harold Lockwood and Dorothy Gish. At the Washington will be shown William Farnum, Dorothy Dalton, Marguerite Clark and many big specials. At the Adams will be shown Constance Talmadge, Douglas Fairbanks, and a number of indefinite runs on Queen of the Sea, Salome, etc.

Operators Get 15 Per Cent. Increase.

The Detroit Motion Picture Operators Union has been granted its increase of about 17 per cent., the new wage scale being effective September 1. The schedule went through with very few adjustments.

Now the union musicians are demanding an increase in their new wage scale, calling for an advance of about $7 per week per man. This is being vigorously opposed by the exhibitors, who say they will run the organ rather than submit to such an increase. The increase hits particularly hard the big first-run houses employing large orchestras.

Michigan Brevities.

George Ranshaw, assistant manager of the Fox exchange, Detroit, will leave September 10 for the Great Lakes Naval Training Station, having enlisted several months ago.

C. H. Powell, former Fox salesman in Detroit and who is now operating the Liberty Theatre in Sebewaing, Mich., was in town recently.

The Opera House at Hudson is being remodeled and improved and will reopen August 31 with "The Whip." The theatre will be known as the Bijou and will be managed by Harold P. Weiss.

Cliff Stewart, of Brighton, will shortly open a new theatre to be called the Rialto.

Joseph Kaliski, of the Fox, Detroit, forces, has closed a big contract with Gus Greening, of the Miles Theatre, which calls for 26 Fox Standards and Specials in that playhouse for the coming season.

The Victor Film Company of Detroit, Sam Ludwig, proprietor, has purchased the Michigan rights to "The Frozen Warning."

M. W. McGee, of the Majestic Theatre, Detroit, will book the theatre absolutely on the open market for next season and reopens August 25.

G. Cliffe Reid, for several months in charge of the office of the Parex Film Corporation, Detroit, has resigned to assume a managerial position with the Fox Film Corporation.

R. Von Der Golts, with the Detroit Universal exchange in Michigan western territory, has been transferred to Toledo, where he will have full charge of that section of the Universal business.

Nat Lefkowitz, formerly with the Pathe and Standard exchanges, who resigned recently to await draft call, has had his call postponed, and until wanted will be with the Select as special representative out of Detroit, Cleveland and Cincinnati.

Eddie Fontaine, formerly Pathe manager, is now working for Paramount in Detroit.

Dave Blythe, formerly of the Drury Lane Theatre, is with Fox doing sales work in Detroit.

Washington Theatre Notes.

Waitsburg, Wash.—The Empire Theatre has been taken by E. C. Smith, who owns the Liberty and American theatres in Dayton.

Raymond, Wash.—A new motion picture theatre is to be opened in the Stenzel Building. The seating capacity will be about 1,000.

Chehalis, Wash.—T. K. Metz has opened the new Liberty Theatre in this town.

Sweet Grass, Mont.—A new $5,000 theatre is being erected here by Jerry Miller.

Graybull, Wyo.—Percy Edwards has sold the motion picture house in this town to George McKay. Mr. Edwards will retain his theatres in Basin, Worland and Thermopolis.

Shelby, Mont.—Fire in the Liberty Theatre recently did damage to the extent of $500, which was mostly covered by insurance.

DROUGHT LESSENS NUMBER OF THEATRES

Out of 569 Houses in Texas Running Full Time Six Months Ago 299 Are Now Operating on Schedule

By Phil E. Fox, Times-Herald, Dallas, Texas.

CONTINUED drought conditions still are making business extremely bad in Western Texas and unless rain comes soon the eastern section of the state will begin to suffer. Cotton is burned brown and in western sections cattle are being sent to the market by the thousand at bargain prices because of lack of range.

Just how the drought has affected the moving picture business in Texas is demonstrated by the fact that 82 theatres in the Dallas territory have closed their doors during the past six months. Most of these are west of Dallas.

Of these 82 theatres which closed, six of them were in towns having other theatres as opposition. Seventy-six of them were in towns which boasted only one picture show.

Sixty-eight theatres in Dallas territory are now running only two days a week. Sixty-five are running three days a week, 23 are running four days a week, 31 are running one day a week, one is running five days a week, and 20 are running seven days a week; 299 are running six days a week.

Summing up the situation it is seen that where 569 Texas theatres were running full time six months ago, there are now only 299 operating on regular schedule.

Motion picture men attribute most of this situation to drought conditions and are sure that business will build up again in the near future. Naturally some of the shows closed through mismanagement or business reverses from other causes and of course new theatres took the place of some of the closings. Exhibitors, except in the western part of the state, are unusually optimistic over the business outlook for the winter season.

Southern Exhibitors Neglect Business.

"Motion picture exhibitors in the smaller towns of Texas, Oklahoma and Arkansas are too prone to regard theatre business merely as a side line and are consequently missing the chance to make good money," says J. B. Dugger of the Dallas Vitagraph.

"We have exhibitors on our books who depend on barber shops, butcher shops, undertaking establishments, pool halls and garages to make their living, and regard the moving picture theatre as a side line. These exhibitors if they took their coats off and worked ten hours a day in the interest of their shows would score successes which would make them abandon their other enterprises for picture exhibition alone. There are hundreds of good chances in Texas towns for live exhibitors, but the man who is content to let things drift along and make no effort to please the public is merely making a few pennies where he ought to get ten-dollar bills."

Lufkin Company Gets Charter.

The State Department has granted a charter to the Lufkin Amusement Company of Lufkin with a capital stock of $4,500. Incorporators are E. L. Kurth, J. H. Kurth, Jr., and W. C. Binion.

Saloons Converted Into Theatres.

The long spacious quarters formerly occupied by Texas saloons are proving ideal for remodeling into motion picture theatres now that the Lone Star State has gone dry.

Many thirst emporiums have been converted recently into places of popular amusement. The latest is J. P. Pittman's Liberty Theatre at Port Arthur which takes the premises formerly occupied by the Manhattan bar on Proctor street. An artistic front is being built and the theatre when reconstructed will seat 600.

Majestic Theatre Opens.

The new Majestic Theatre at Tulsa, Oklahoma, with a seating capacity of 1,000 and which cost $128,000, opened for business in August. It is one of the most magnificent motion picture houses in the South.

The Majestic put "Pershing's Crusaders" over big as one of the opening attractions. Airplanes flew over the city dropping pamphlets announcing that "Pershing's Crusaders" were there. A big float with a miniature trench system showing American soldiers going over the top paraded the streets of the business districts, creating much comment. Adjoining the Majestic Theatre a war museum was opened showing German helmets, machine guns and other trophies of battle. The management had to turn 'em away.

Town of 6,000 Has Three Houses.

Goose Creek, Texas, which was bald prairie not many months ago, now has a population of 6,000 and three moving picture theatres. The reason is oil. Oil development at Goose Creek has produced the greatest field in this section of the country. Everyone there is making money and spending it, too.

Charles Trifon of the Cozy Theatre at Goose Creek reported business as being exceptional when he visited Dallas during mid-August. He booked some General features. The Dixie and Goose Creek theatres located there are also doing well.

Staged Contest for Red Cross Benefit.

The East Dallas Yellow Dog Club, an organization of youngsters who work against German propaganda, staged a swat the Kaiser contest for the benefit of the Red Cross recently. Douglas Hawley of First National provided them with one-sheets of the Kaiser, which were used as advertisements for "To Hell with the Kaiser." All comers were allowed to chuck rocks at Wilhelm, the hurling price being donated to the local Red Cross chapter.

Soldiers Arrive; Business Booms.

Houston with its twenty-six theatres is rejoicing in the fact that thousands of soldiers are again stationed there for training. For a while the moving picture show houses felt the effects of a troopless town. The boys in kahki are jamming the motion picture houses now, however, J. A. Lewis of the Gem, who was in Dallas late in August, declares that business was never better.

Wildman Wins Lieutenant's Commission.

Truly B. Wildman, for years with Fox in Dallas, appeared on film row recently in kahki with a silver bar on each shoulder. Lieutenant Wildman won his commission at the officers' training camp in Kentucky.

Wallen and Boyce Enter the Service.

Homer Wallen, assistant manager of the Unique Theatre, and Rube Boyce, manager of the Garden Theatre, both of El Paso, paid a visit to the United States Navy recruiting station during the middle of August. As a result they are now at San Diego, Cal., wearing the uniform of Uncle Sam.

Short Items from Dallas.

"Smiling" Jimmy Kelly of General is now in his new offices at 1924-26 Commerce street. The General Company occupies a couple of two story office buildings. Mr. Kelly reports a big rush of bookings for "Our Bridge of Ships" and the official Red Cross war pictures showing the American troops parading in Paris July 4.

The Jefferson Theatre, Dallas, opened for the winter season late in August with "Triple Trouble" as the film feature added to vaudeville.

E. H. Hulsey of Dallas, prominent Texas exhibitor and film man, with his wife and baby, has gone to Colorado Springs, Colo., to spend a few weeks.

Texas Briefs.

Joe Gilligan, one of the best known film men in Texas, is back with Goldwyn as special representative. He left the game for a while to enter the automobile business.

Hulsey's Hippodrome Theatre in Dallas is still going strong. "The Geezer of Berlin" has been booked for a late August feature, to be followed by "Italy's Flaming Front."

L. B. Remy of Goldwyn, who has just returned from a trip through Oklahoma and Arkansas, reports that the motion picture business is booming in those two states with the exception of parts of southern Oklahoma, where the drought has made itself felt. Good crops and the development of the oil industry are the causes of exceptionally good times.

John Saeg of the Grand Theatre, Ennis, has been seriously ill. He was able to visit Dallas during mid-August for the first time in many weeks.

Miss Elizabeth Johnson of Houston has leased the Beckham Opera House at Greenville, Texas. She will stage high class feature films there commencing early in September.

Leopoldo M. Valdez, of the Royal Opera House, Laredo, is back home after visiting motion picture studios in New York and Chicago. He has booked many big features for the Royal during the coming season.

Herschel Thomas' Strand Theatre at Orange, Texas, opened August 28 with Rex Beach's "Heart of the Sunset." This theatre cost $70,000.

J. A. Holton of Port Arthur is remodeling his Peoples Theatre to make it accommodate 1,500 people. Shipbuilding and oil industries are making business boom there.

A. F. Chavey has bought the Hippodrome theatre at Wolfe City from Floyd Ferguson. Mr. Chavey was in Dallas looking over the big stuff late in July.

T. S. McTier, general superintendent of the General, arrived in Dallas, Monday, July 29. He will spend three weeks here visiting with Jimmy Kelly.

The Jefferson theatre, Dallas, has closed for repairs and will reopen late in August with moving pictures and vaudeville. The building is being improved and remodeled.

Texas Exhibitors Who Visited Dallas.

The following Texas exhibitors visited Dallas film row during mid-August: Joe Clements of the Jefferson Amusement Co., controlling five theatres at Beaumont; Max Levine of the Ideal, Corsicana; W. L. Sonneman of the Nickel and Rex of Waco; Bob Edmunds of the Cozy, Quitman; W. L. Ferguson of the Deport, Deport; F. A. Alexander of the Elks, Marshall; J. W. Ballinger of the Alvarado, Alvarado; C. W. Reynolds of the Lyric, Van Alstyne; F. R. Newman of the Crystal, Greenville; Billy Batsell of the King, Sherman; P. C. Levy, Strand, Fort Worth.

Trade Notes from Rochester

By L. B. Skeffington, 61 Main St., East Rochester, N. Y.

"Fit to Fight," an official United States Government film, was exhibited in this city last week at the Gordon Theatre to local drafted men. The film shows how the Government makes the men "fit to fight" and keeps them so. The management of the Gordon donated the theatre and the drafted men were admitted free.

Manager McVoy of the Morgan Theatre, in Auburn, has just put over a good contest in connection with his theatre and in an effort to find out who are the most popular girls in the city. He ran the contest in conjunction with one of the local newspapers and as a result the Morgan received all kinds of advertising and incidentally increased business during an otherwise dull period of the year.

Serve abroad or serve at home. Buy War Savings Stamps.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Maryland.

Mrs. Depkin, Jr., Injured.

MRS. BERNARD DEPKIN, Jr., wife of the supervising manager of the Parkway Theatre Company interests, of Baltimore, was severely injured when she and their little son were thrown from Mr. Depkin's automobile on Sunday, August 18. The child escaped without injury, but Mrs. Depkin's nose was broken and her face and head were cut. Mr. Depkin, who was driving the machine at the time, escaped without injury, but the machine was destroyed.

The accident happened while they were driving west on Edmondson avenue, according to Mr. Depkin, in front of the Western Cemetery. Suddenly another machine said to have been driven by Joseph Kopple came out of the cemetery gate and struck Mr. Depkin's car.

Sees Husband on Screen.

So clear and distinct were the war pictures showing the American troops in France, which are being distributed by Pathe, that when Mrs. John R. Haswell, Jr., wife of Captain Haswell, of Baltimore, saw him in the pictures which were being shown at the New theatre, 210 West Lexington street, during the week of August 12, she immediately recognized him. Mrs. Haswell and Captain Haswell's mother, went to the office of the Pathe Exchange, 210 North Calvert street, where they saw Nat Glasser the manager. They asked if it would be possible for them to get a piece of the film showing Captain Haswell. With his usual courtesy Mr. Glasser located the desired part of the film and had a few inches cut out, after obtaining permission from the company to do so.

Crippled Children at Ford's.

Through the courtesy of Charles E. Ford, manager of Ford's Opera House, the annual moving picture treat was given thirty crippled children from the Kernan Hospital on Tuesday afternoon, August 20. Several special subjects for children were shown in addition to the Howe travel pictures.

Strange Ordered to Aviation School.

Annapolis, Md. Orders to report for instruction in the United States School of Aviation at Princeton were recently received by Robert E. Strange, of this city, son of Mayor James F. Strange, who is part owner, with his brother, of the Colonial theatre, here. Young Strange was ordered to report on Saturday, August 17. After preliminary training at Princeton, it is thought probable he will be ordered to the aviation camp at Mineola, N. Y.

Receives Word of Son's Arrival Abroad.

Joseph Rabinovich, manager of the Comedy theatre, 412 East Baltimore street, has recently received word that his son Lieut. Frederick Rabinovich, 21 years old, a member of the 312th Field Artillery, has arrived in France. He is a bandmaster. Samuel Rabinovich, another son, who is a graduate of the Peabody Conservatory of Music, is now playing in the orchestra at Crandell's theatre, Ninth and E streets, Washington, D. C.

O'Donnell Returns from New York Trip.

D. F. O'Donnell, formerly manager of the Pathe Exchange in Washington, D. C., and who for some months has been associated with the United Picture Theatres, Inc., as their representative for Maryland, Virginia, North and South Carolina and part of the West Virginia territory, has just returned from a trip to New York. He says he is looking for two good men.

Luxuries as usual means a victorious Germany. Save and buy War Savings Stamps.

BUILDS AN AIRDOME FOR ITS EMPLOYES

Peet Brothers Company of Kansas City Erects Outdoor Theatre on Its Grounds—Plans Closed Structure

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

THE Peet Brothers Manufacturing Company, of Kansas City, has recently added some features to its very complete plant. In the first place the organization provides for a welfare board headed by Mrs. Mayfield and an assistant and composed of a committee of the girls themselves. Aside from the many features which the board takes up in connection with bettering working conditions for the employees, Mrs. Mayfield takes up the problem of providing proper amusement and recreation for the people outside working hours. The company maintains a park around the plant with tennis courts and other means of recreation and several weeks ago added an open air moving picture theatre to the list. The airdome was built about an outdoor stage which was already on the grounds and seats 750. Shows are given Tuesday and Friday nights and employees admitted for five cents and outsiders for ten. Out of these charges comes a one cent war tax and the cost of upkeep. Mrs. Mayfield has charge of the booking and finds that the picture show just about pays for itself. The program consists mainly of features and news weeklies with a few comedies. Before the pictures start, or from eight to nine, a dance is held on the canvas spread tennis courts with music by a seven piece orchestra. The orchestra also provides the music for the picture show. The experiment has met with such success this summer that Mrs. Mayfield is endeavoring to arrange for an indoor theatre this winter.

Chautauquas Use Motion Pictures.

A great many chautauquas have been adopting the use of motion pictures as part of the entertainment offered. The immense amount of valuable entertaining and educational material which can be secured from a variety of films makes them an important asset to the well-balanced chautauqua program. The Metro Pictures Corporation has booked a complete run of eight days to the chautauqua at Gallatin, Mo., and also to Maysville, Mo.

Edwards Succeeds Sirwell at General.

C. S. Edwards has been appointed Mr. Sirwell's successor of the General Film Company and took charge August 12. Mr. Edwards is well known to all exhibitors throughout the middle west, and is a pioneer in the industry, having been one of the stockholders in the old Yale Film Exchange as far back as 1905. Later when that was taken over by the General, he was manager of that office in Kansas City until June 1914, resigning at that time to become district manager of the Pathe Exchange, Inc. Mr. Edwards remained with Pathe until 1918, when he resigned to become division manager of the United Picture Theatres of America.

Isis Theatre Opened.

The Isis theatre, Thirty-first and Troost, will open Wednesday, August 21, with the Select release, Norma Talmadge in "De Luxe Annie," in its first suburban showing. O. A. Bandy, manager, was formerly city salesman for Pathe, and for a number of years connected with prominent theatres in the South.

Heavy Booking on Hayakawa Pictures.

Manager I. F. Mantzke, of the Mutual Film Corporation, Kansas City, reports that they have booked solid for four months the Sessue Hayakawa productions. "His Birthright," the first of the series, opens at the Doric, one of Kansas City's leading downtown theatres, for one week beginning September 1.

Shannon with Hodkinson Corporation.

J. C. Shannon, of San Antonio, Tex., has taken charge of the W. W. Hodkinson Corporation interests in this territory. Mr. Shannon will make his headquarters in the office of the General Film Company, 921 Walnut street.

Sirwell to Push Hodkinson Pictures.

G. R. Sirwell, who recently resigned as manager of the General Film Company, has accepted a position as representative for the W. W. Hodkinson Corporation and will be located either at Los Angeles, Cal., or Albany, N. Y. Mr. Sirwell will leave Kansas City in a few days to take his new position.

Goldwyn Exchange Notes.

Richard Robertson, manager of the Kansas City office of the Goldwyn Pictures Corporation, has been ill for the past ten days, narrowly escaping typhoid fever.

Frank Gehring, special representative in the Nebraska territory for Goldwyn, was in the Kansas City office last week with some nice contracts.

A new salesman has been added to the Goldwyn exchange here in the person of Victor Ransom. Mr. Ransom, who will cover the Iowa territory, has had a number of years sales experience, though not in moving picture lines, and his first week on the road has resulted in a number of good bookings on the star series.

Ryan Leaves for Camp Mills.

Sergeant Major Phil L. Ryan, formerly manager of the Kansas City Standard exchange, has left for Camp Mills, N. Y., and will shortly be on his way to France. J. P. Ryan, his father, of Mason City, Ia., was in Kansas City recently.

With the Exhibitors.

Norton, Kans.—C. A. Hamilton has purchased the Cozy theatre from Mr. Brown.

Marietta, Kans.—J. C. Renfro has sold the Airdome and Liberty theatre to R. C. Carson of Gainesville, Kans., who has taken charge. Mr. Carson also owns and operates a theatre at Gainesville.

Pratt, Kans.—C. F. Bayes has sold the Elite theatre to L. W. Fulton. Mr. Bayes is proprietor of a theatre at Newton, Kans., and plans to move there.

Topeka, Kans.—The Isis theatre will be reopened by G. H. Hooper who has taken a lease on the house.

Coffeyville, Kans.—The Taskett theatre is nearing completion and will be opened early this fall.

St. Louis, Mo.—Charles A. Ritman will erect a new $10,000 theatre at 1518 Cora street. The structure will be one story high and 115x125.

Columbus, N. Mex.—Plans are under way to consolidate and buy a number of lots on Broadway near the center of the city and erect a $10,000 moving picture theatre. Plans for the building are already completed and as soon as the purchase of a site is made construction will commence.

Junction City, Kan.—Architect Turnbull has started work on the plans and specifications for the remodeling of the Cozy theatre. The entire front part of the building will be torn down and a modern playhouse front with offices will be built.

Eskridge, Kan.—T. H. Cousins has sold his interest in the picture show to F. A. Newcomb.

Oklahoma City, Okla.—R. B. Bingham, 305-7 East Second street, is erecting a brick show house to cost $5,000.

Santa Fe, N. Mex.—The Paris theatre, owned by Nathan Salmon, has been leased to Charles C. Closson. James Provas, former manager, left after closing the house. During the brief period of closing the building was repaired and redecorated.

Blanchard, Okla.—The Jewel theatre has been opened and new equipment installed.

OWNERS MAY RUN THEIR OWN MACHINES

Supreme Court of Minnesota Rules That Theatre Proprietors May Operate Projectors Without Interference

By William Edward Mulligan, 3636 Second Avenue, South, Minneapolis, Minn.

THEATRE owners who so desire may operate their own projection machines without interference from unions, according to a ruling made by the Supreme Court of Minnesota last week. It is further held that "picketing and bannering" are permissible only if done by lawful means to accomplish a lawful purpose. The decisions were given in the case of E. H. Roreback, proprietor of the New National Theatre in Minneapolis. The case grew out of a dispute between Roreback and the operators' union because Roreback discharged the operator during a dull season.

May Enter Exhibiting Business Here.

Strength was lent to the rumor that the field of competition in Minneapolis exhibiting circles is to be enlarged by outside interests when A. W. Goff, assstant general manager of Vitagraph, and H. D. Naugle, western division manager, visited the city last week and conferred with Manager E. S. Holmes on the local situation. It is understood on reliable authority that they discussed plans for entering the exhibiting business themselves by leasing or even building new theatres. Mr. Goff and Mr. Naugle have been making a tour throughout the Northwest. Moving picture men here are of the opinion that their trip was of the utmost significance. Already Vitagraph has leased theatres in New York, Chicago and Denver, and enlargement along these lines is anticipated in the Twin Cities.

Vitagraph Plan Successful.

The new Vitagraph plan, which permits of the booking of 52 features for 52 weeks, with each star rotating at intervals of six weeks, and under which release dates of each star's production are guaranteed for one year in advance, is an unqualified success in the Northwest, according to Manager E. S. Holmes of the Minneapolis Vitagraph Exchange, who reports that new contracts are coming in at a highly satisfactory rate. "Prospects for the fall business were never better than they are at present," he said. "I have increased my staff of salesmen from six to nine and divided the territory in the expectation of doing a booming business."

Shirley Predicts New Sensation.

S. H. Shirley, of Kansas City, division manager of Metro, spent several days in Minneapolis with Manager A. H. Fisher, laying plans for future Metro activities in the Northwest. He left for Omaha, Neb., Monday, August 19, to superintend the moving of the Des Moines (Ia.) exchange to the Nebraska city. While here he commented on the wonderful success of "To Hell with the Kaiser" and predicted an even more phenomenal career for "Eye for Eye" now being produced with Nazimova as the star.

Paramount-Artcraft Manager Weds.

The force at the Paramount-Artcraft exchange in Minneapolis have not yet recovered from their surprise at learning that Manager C. L. Peavey, 44 years old, and generally believed to be a confirmed bachelor, had quietly married Mrs. Louise Holmes on Friday, August 16. Mr. Peavey has been in charge of the Paramount-Artcraft office here since January, 1916. He had his first film experience in the Pittsburgh Paramount office. The Paramount-Artcraft office here is giving all its employes two weeks vacation with full pay this summer. The Minneapolis quarters of the exchange on the seventh floor of the Produce Exchange building have recently been enlarged by the addition of 5,000 extra feet of space. A fine layout of new racks has been installed, twelve typewriters and other equipment added, making the exchange one of the best equipped in the country.

Cubberley Returns from Trip.

J. F. Cubberley, assistant manager of Vitagraph, returned recently from a week's trip through North and South Dakota, in which states he closed with the Princess and Jewel at Sioux Falls, Dale and Metropolitan at Mitchell, Florence at Elk Point, Lyric and Rialto at Aberdeen, Bijou at Pierre and Brown at Wahpeton for next year's contracts.

Garrick to Show "The Great Love."

Griffith's picture, "The Great Love," will be shown for a week at the Garrick in Minneapolis, beginning August 25, with a full orchestra of twenty-five musicians. Eight men have been added to the orchestra for the presentation of this screen spectacle, the first rehearsal for which was held at the Garrick last week. Commencing September 1, "For Husbands Only" will be shown for a week at the Garrick.

Griffith Film on Indefinite Run.

David W. Griffith's "Hearts of the World" will be given its introduction to the Northwest August 25, when it will open up with an indefinite run at the Shubert in Minneapolis.

Branham Runs Two Features.

In addition to his regular duties as manager of the Minneapolis Strand, Charles Branham is now also running the Lyric since the resignation of James Keough, who has gone to Chicago to join Lublinger & Prinz.

Lederman Visits Minneapolis.

Dan B. Lederman, manager of the Des Moines branch of the Universal Film Company for several years and recently appointed special representative of Universal, spent ten days in Minneapolis, after which he left on a tour of western points before returning to New York.

Exhibitors Interested in Plan.

H. J. Bailey, manager of the Minneapolis branch office of Hodkinson Service, announces that exhibitors are showing a keen interest in the Hodkinson copartnership plans, with which they have been made fully acquainted. In the three weeks that he has been in charge of the Minneapolis branch office he states that he has been unexpectedly successful in placing a large number of his products in many suburban Minneapolis theatres.

Near Top in Race for World Trophy.

The Northwest is nearing the top in the contest for the trophy offered by the Moving Picture World for the First National Exhibitors' Circuit branch office closing the greatest number of "Pershing" contracts in proportion to the number of theatres in the territory of the exchange. With 1,164 theatres in the Minneapolis territory as compared with 322 theatres in Washington, D. C., it is believed that Manager E. R. Pearson of the Minneapolis branch will have to secure contracts from about one-half of his exhibitors in order to win. He is confident that the northwest exhibitors will bring the trophy to Minneapolis. Because all contracts must be in the New York office by September 1 Manager Pearson is urging every exhibitor who intends to play "Pershing's Crusaders" to send in their applications at once.

Johnston Gets Watch from Petrova.

A beautiful wrist watch recently received from Madame Olga Petrova is a cherished gift which John L. Johnston of the Universal Film Corporation will carry with him to the trenches. And whenever he shaves or writes he will think of the boys at the Universal office in Minneapolis, for they have presented him with a razor and fountain pen as a token of their esteem. Johnny leaves for Camp Grant, Rockford, Ill., August 28.

Manager Hays a Benedict.

Theodore L. Hays, manager of the New Garrick Theatre, St. Paul, was married recently to Miss Eva K. Sullivan. After a brief wedding trip they will reside at the Aberdeen Hotel, St. Paul.

Elliot to Join Army.

Frank York Elliott, office manager of the Elliott Film Corporation of Minneapolis, expects to leave for camp before September 1.

Minneapolis Exchange Briefs.

Hal Dickenson, previously with Pathe, has gone to the Minneapolis Universal road staff.

Frank Woskie, formerly with Select, is now with the Minneapolis Universal Exchange as salesman.

Charles McVicker, who for the past six months has been with Los Angeles office of Paramount-Artcraft, has returned to his former post as salesman at the Minneapolis A. P. Exchange.

Kentucky News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Camp Offers Theatre Opportunities.

THE Government has let contracts for the new artillery cantonment at Stithton, Ky., which will extend over to West Point, and work has started. This camp will cost close to $15,000,000 and will accommodate nearly 55,000 soldiers. As neither Stithton nor West Point has theatres or amusements indications are that there will be room for some fairly big theatres, as Louisville is the nearest city of any size, and it is thirty miles from the camp. Camp Taylor now has over 50,000 men on hand, many sleeping in tents, and when the new camp is in operation there will be more than 100,000 men quartered within thirty-five miles of the city. The new camp will be known as Camp Knox, being named after General Henry Knox, artillery commander under George Washington in the revolutionary war, who later became Secretary of State and Commander in Chief.

More Suits Filed Against Pastime.

Winchester, Ky.—Suits are still being filed against the owners and operators of the Pastime theatre, in connection with the catastrophe last spring when the wall of an adjoining building crashed to the roof of the theatre, causing thirteen persons to be killed and many injured. Col. Frisbie has just filed two suits of $25,000 each for the loss of his twin sons, and Ellis Noel, a suit for the same amount for the loss of his son, Houston Noel. The City of Winchester, Mrs. C. R. West, Mrs. J. T. Luman, Vic Bloomfield, Arthur Bloomfield, and Fonda Minor are named defendants. Mrs. West owned the building in which the theatre was operated, Mrs. Luman the building from which the wall fell, and the Bloomfields and Mr. Minor represented the operating company. The city is named defendant for not having the wall torn down after a fire in the adjoining building, and for failure to close the theatre when it was known the wall was waving.

Sinclair Granted a New Trial.

Georgetown, Ky.—Llewellyn F. Sinclair, representing the Georgetown Amusement Company, went before Judge Joe R. Lancaster a few days ago, and asked for a new trial of the case of the city against the company for operating the theatre on Sunday. A verdict was brought in by a jury a few days ago, in which the company was held guilty of the charge. In his petition for a new trial, Mr. Sinclair held that the case was decided through prejudice and that wrong instructions were

given the jury. Judge Lancaster has granted a new trial, but hasn't set the date as yet.

Rebuilt Princess Opens September.

Hopkinsville, Ky.—Tony Sudekum, of the Crescent Amusement Company, Nashville, was recently in Hopkinsville, where he inspected the rebuilding of the Princess theatre, which was destroyed by fire some months ago. The building is well along, and contracts have been placed for most of the equipment, including two new machines, new chairs, indirect lighting fixtures, a handsome marquise, etc. The building will be completed about September 10, and will be much handsomer than it was before the fire.

Kentucky Brevities.

Louisville, Ky.—At Evarts, Ky, a new amusement company, to operate as the Evarts Amusement Company, and run a picture theatre, has been incorporated by W. S. Wood, Mrs. W. S. Wood and Eva Reed.

Louisville, Ky.—Dr. W. T. Hays and Charles Butterfield, of Providence, Ky., have purchased the theatre at Clay, Ky., which has been closed for some time, making the purchase from T. W. Johnson, Mr. Butterfield is a mining engineer and is located at Clay.

Springfield, Ky.—The owners of the Walnut theatre, at Springfield, Ky., recently arranged for Miss Edith Rubel, of Lebanon, to deliver an address in the theatre on her experiences in Berlin

Louisville, Ky.—Manager Harry Lindenberger, of the Majestic theatre, is in receipt of an appreciative letter from Mme. Olga Patrova, in connection with the nice reception given the actress during her recent visit in Louisville, where she raised $48,000 for war stamps.

Cleveland News Letter

By M. A. Melaney, 607 Belmont Building, Cleveland, Ohio.

Lusk to Distribute Liberty Loan Films.

W. E. LUSK, manager of the Cleveland office of the First National Exhibitors' Circuit, has been appointed film director for this territory, to handle the distribution of all film pertaining to the fourth Liberty Loan.

The whole country has been apportioned into districts for publicity purposes. M. H. Loundon is publicity director for the district, which includes Cleveland. Loundon recently arranged with Mr. Lusk to see that every motion picture theatre in Ohio, western Pennsylvania, western West Virginia and northern Kentucky will run all of the one-reelers, slides and trailers in connection with the next Liberty Loan. Mr. Lusk was also very active during the third Liberty Loan campaign. He is giving his time to this work without compensation.

Morris Called to the Colors.

Raymond Morris, head booker at the Famous Players Film Service, has received word to report to one of Uncle Sam's deputies next Monday. Morris has a good job and was recently married, but he says he's anxious to prove that he can wield something else besides a pen.

Metro Exchange Has Prominent Visitors

Metro exchange entertained several prominent visitors this week. W. C. Bachmeyer, district manager, arrived in the city Saturday, and on Monday he was joined by Harry Cohen, one of the directors of the Metro Film Corporation. Cohen is making a tour of the leading exchanges so as to take back with him a picture of local conditions in the various parts of the country.

Metro's "Kaiser" Goes Big at Strand.

The Strand theatre, Youngstown, played "To Hell with the Kaiser" with such sensational success that Manager Charles Denzinger has written in to Metro's manager, C. E. Almy, asking him to reserve his first open booking date for a return engagement.

FILMS FUNERAL OF BRITISH AVIATOR

Cincinnatians Make Photographic Record of Military Obsequies Given Captain James Fitz Morris, a British Ace

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

MOVING pictures of one of the most impressive Cincinnati events since the beginning of the war have been sent to England, to serve as evidence of the fraternal feeling of this country toward the British and British soldiers. The pictures were made at the military funeral accorded the late Captain James Fitz Morris, M. C., of the Royal Flying Corps, a British ace who came to Cincinnati with other English and American aviators, to start on a 3,000 mile journey covering a number of cities. Captain Fitz Morris was killed when his machine fell out of control at the Western Hills Country Club, just as he was starting to circle over the city, and on the following Saturday his body was borne through the streets on a caisson with full military honors. The pictures were also shown in Cincinnati theatres.

McMahan & Jackson File Suit.

McMahan & Jackson of Cincinnati have just filed suit in Louisville, Ky., against the Walnut Street Amusement Company, for damages of $51,000, which they declare are due them on account of the failure of the company to comply with a lease of the Walnut Street theatre, said to have been made to McMahan & Jackson at $12,000 a year for seven years and $13,000 for three years. The firm organized the Consolidated Theatre Company, with a capital stock of $25,000, to handle the Walnut, but the theatre was never turned over to them, and the damage suit referred to has resulted. The lease was signed Sept. 1, 1917, according to the petition, and the Consolidated Theatre Company was incorporated on September 20, immediately thereafter, indicating the belief of McMahan & Jackson that the deal was in satisfactory shape.

Gap Between Seasons Bridged by Films.

Following a custom which is significant of the vast progress which moving pictures have made in the esteem of the "legitimate" theatre during the past few years, the closing of the summer season of pictures at both the Grand and the Lyric, and the opening of the regular season at those two houses, will be bridged by picture offerings of unusual interest. At the Lyric, as the case has been for several seasons, Lyman J. Howe will hold forth with his moving-picture travel festival, which always meets with large patronage; while the Grand has arranged, it is understood, for an attraction of large caliber, in the new Griffith production, "Hearts of the World."

Star Runs "Triple Trouble" a Week.

The much-discussed Essanay Chaplin film, "Triple Trouble," had its first exhibition in Cincinnati for a week at the Star theatre, on Fountain Square, and apparently met with the full approval of the public, judging by the large houses which were handled by the management, and their laughter and applause.

Shuberts Abandon Theatre Plan.

Well-developed plans for the construction of a big theatre on the site of the old Y. M. C. A. building at Seventh and Walnut streets, to be controlled by the Shuberts, have fallen through, as the plan did not meet with the approval of the company. After hearing a full report on the local situation from a representative, the Shuberts decided that with the Palace nearing completion, Cincinnati has enough theatres in the downtown section, and that another would not be a safe venture, at least at the present time. The location was probably against the plan, as Seventh and Walnut is a trifle out of the beaten path for theatrical purposes.

Metro's "Kaiser" Gets a Pro-German.

The Screen Classics' production of "To Hell With the Kaiser," distributed by the Metro organization, added one more to the long list of warmly patriotic pictures which have featured the summer season at the Grand, and in some respects appeared to reach a climax. At any rate, it achieved the distinction which a previous patriotic picture at the Grand also had, of causing the arrest of a pro-German. A woman at one of the exhibitions took special pains to indicate her disapproval of American soldiers and sentiments in it, and to applaud the Crown Prince, German soldiers at the goose-step, and similar German features. Indignant patrons forced her to leave the house, followed her and had her arrested.

Newsy Items From Iowa

By J. L. Shipley, 615 Locust Street, Des Moines, Ia.

A. H. BLANK has returned from a week spent in the installation of a distribution arrangement in Kansas City and the opening of the main office of his film enterprises in Omaha. Mr. Blank personally closed some big contracts on the trip.

Dave Black, formerly roadman for World and lately in the sales department of Triangle in Omaha, has been engaged as Iowa salesman for the Blank interests in Nebraska.

Dan Ledermann, assistant general manager of Universal, spent several days with Manager M. J. Frisch of the local Universal office. Mr. Ledermann was formerly branch manager here. He is making a tour of the Universal exchanges installing new efficieney systems and assisting in sales promotion.

Harry Hiersteiner, formerly roadman for Mutual in Iowa, will handle the John R. Freuler American pictures that will be released through Pathe in this territory.

Harry Hyman, roadman for Metro, has been acting as manager during Manager Skirboll's trip east to attend the Mutual annual convention.

So successful has the community singing idea been with Garden Theatre patrons here that Manager Dan Burgum of the Garden will continue the plan indefinitely. Prof. Harry Murrison, who is in charge, is using Billy Sunday tactics and his plan works fine.

Ericson & Son, managers of the Empress in Cedar Falls, have taken over the Cotton in that city also. The latter will play big features and road attractions.

Manager M. J. Frisch of Universal made a successful trip through southeastern Iowa last week, bringing home a nice bunch of contracts.

A. H. Blank has signed up the greater part of the Paramount output for his Garden and Palace theatres here. Fatty Arbuckle comedies will be shown at the latter house first run and the longer features divided between the two houses in conjunction with Select, Jewel and the attractions of the First National Exhibitors' Circuit, of which Mr. Blank is Iowa member.

Harry Watts, former manager of the Palace Theatre here, is now at Camp Dodge wearing the khaki.

W. F. Coleman, assistant manager of Paramount, made a flying trip to one of the small towns about Des Moines during the week. He reports that contracts for the year's output are coming in rapidly.

Manager Holah, of the A. H. Blank Picture Enterprises, has moved to Omaha and is now handling the distribution of the Blank films from that point, subbranches being maintained in Des Moines and Kansas.

BUDGET OF CANADIAN NEWS BREVITIES

Clara Kimball Young Visits Winnipeg—Empire Theatre, Saskatoon, Improved—Gladish Becomes Photoplay Editor

By W. M. Gladish, 33 Wineva Avenue, Toronto.

Select's Star Visits Winnipeg.

THE City of Winnipeg was recently honored by a brief visit by Clara Kimball Young, the Select star, who, with a party, had been spending a week at Lake Louise in the Canadian Rockies. Miss Young was on her way to New York City to arrange for a change of residence to Pasadena, Cal., she said. She was accompanied by her manager, Harry Garson, and Mr. and Mrs. W. H. Rudolph. Mr. Rudolph is her publicity man. Miss Young declared that she was captivated by Canadian scenery.

Patrons to Pay the War Tax.

The several exhibitors in the Beaches District of Toronto have decided to raise their prices by charging the one cent war tax to the patrons instead of footing the Government charge themselves. To date they had charged an even fifteen cents for admission to evening performances. Now it is 15c. and one cent war tax extra, please.

Bell Rejected for Overseas Service.

Manager C. Bell of the Connaught Theatre, Montreal, has been rejected for service with the Canadian overseas force and will, accordingly, remain as manager of the Connaught.

Gibson Now with the Independent.

S. G. Gibson, of Montreal, formerly with the General, Famous Players and Metro exchanges, has become Ontario representative of the Independent Film Supply Company of Montreal and Toronto.

Brownridge to Make Canadian Pictures.

George Brownridge, formerly with Superfeatures, Limited, Toronto, has returned to his pet plan of producing moving pictures in Canada. He has formed a partnership with Charles Berman and has made a start at the studio in Trenton, Ontario. He insists that the production of dramatic releases in Canada can be made a successful undertaking.

Price Becomes Manager for Regal.

Harry Price left Toronto on August 15 to become the Winnipeg branch manager of Regal Films, Limited, Canadian distributors of World, Metro, Screen Classics, Triangle and other brands. Mr. Price is well known in the Canadian West.

Making Big Changes in the Empire.

Extensive changes are being made in the Empire Theatre, Saskatoon, Sask., the cost of which will mount to $25,000. A lot east of the present structure has been purchased and a special entrance is to be erected on this property. The addition will also accommodate the box office, cloak rooms and three new exits.

A new building is also being erected on the rear of the property for the housing of the heating plant, which will also be new. A new and covered exit for the top balcony is also being made. In addition to all this, the whole interior of the auditorium is being redecorated.

The Empire Theatre is owned by the Colonial Investment Company and the lessors are Sidney Johns, Barney Groves and J. M. Walker. James Cassidy, of Saskatoon, has charge of the alterations and additions. The theatre will not reopen until September 16.

Garner Leaves the Picture Business.

Charles A. Garner, former manager of the Mutual and Kleine branch offices in Toronto, has returned to Toronto after spending some months on his preserves near Cleveland. With the garnering of his Victory Crop, Garner returned to civilization but in another role. He is now representing the National Rubber Heel Company, of Canada, Limited, Toronto.

Miville Manages New Allen Theatre.

Ben Cronk, of Toronto, manager of the Allen Theatre and supervisor of the Allen theatres in other Canadian cities, has announced that Al. J. Miville, assistant manager of the Allen Theatre, Toronto, has been appointed manager of the new Allen Theatre at Westmount, Quebec, which opens in September with "Hearts of the World." Mr. Miville was formerly associated with various exchanges in Chicago and Milwaukee and is also a Canadian veteran of the Great War.

Has First Run of "Kaiser" Film.

The Lyceum Theatre, Winnipeg, Manitoba, has secured the first run of "To Hell with the Kaiser" for Western Canada. It will be shown for at least one week, starting about September 16. The first showing in Eastern Canada will be at the Regent Theatre, Toronto, during the Canadian National Exhibition in that city, starting August 26.

Allen Resumes Normal Prices.

After four big weeks with "Hearts of the World" at $1.50 prices, the Allen Theatre, Toronto, resumed its normal policy on Saturday, August 24, with the presentation of Douglas Fairbanks in "Bound in Morocco," a Judge Brown story, news weekly and a Burton Holmes Travelogue. Regular admission prices were resumed as follows: Matinees, general admission, 15c.; reserved boxes, 25c.; evenings, 25c. and 35c. with reserved boxes, 50c. Manager Cronk also returned to his old plan of making programme changes on Saturdays instead of Mondays, the general rule elsewhere. The attraction during the week of September 2 was "The Hun Within."

Rex Theatre Shows "Damaged Goods."

The Rex Theatre, Winnipeg, Manitoba, presented "Damaged Goods" during the three days of August 19, 20 and 21 under special conditions. The Manitoba Board of Censors passed the picture for presentation to segregated crowds only, and children under eighteen years of age were refused admission at all times. The theatre arranged a schedule of presentations for men and women only, men being admitted on Monday afternoon, Tuesday night and Wednesday afternoon. The feature was shown continuously from 10 a. m. to 11 p. m. on each of the three days. A general admission of fifteen cents was charged.

Grand Rebooks Gerard's Picture.

On account of the great success of "My Four Years in Germany" at the Grand Theatre, Calgary, Alberta, during the week of August 12, the theatre arranged a second run of the feature for the three days of August 22, 23 and 24 at special prices ranging up to 75c. Two performances were given daily and seats were reserved.

Gladish Becomes Photoplay Editor.

Announcement has been made by the Toronto Daily News of the appointment of W. M. Gladish as photoplay editor of the paper. This development is in line with the policy of the Daily News to devote considerable attention to the moving picture field and the newspaper has rapidly advanced to the position of being one of the leading publications of Canada in so far as its moving picture department is concerned. Some time ago the Daily News invented an advertising directory that now occupies almost a whole page of the Saturday dramatic section. This was followed up by the establishment of a daily directory under the caption of "Today at the Movies." This feature now occupies almost a column of the paper each day. Then, to make the paper still more solid with exhibitors, moving picture fans and others, the decision was reached to publish a distinct moving picture news section each day with a special spread on Saturday. Mr. Gladish, of Toronto, was the man chosen to handle this news feature.

Toronto's Coliseum Has Big Week.

Although it was midsummer the Coliseum Theatre, Queen street east and Leuty avenue, Toronto, enjoyed one of the greatest weeks in the history of the theatre from July 29 to August 3. This happened, too, in the face of a slight increase in admission prices. Shows were changed three times during the week.

Manager Stonge packed 'em in twice each evening during the week, and also on Saturday afternoon for a special matinee. The advance in admission price consisted of asking the patrons to pay their own war tax of one cent. Heretofore the war tax had been included in the fifteen-cent admission price, but now it is 15 cents and one cent extra for the tax.

The Coliseum is one of the oldest suburban houses in Toronto, and was recently taken over by Modern Theatres, Limited, when Fred Stonge was placed in charge. An unusual feature in connection with the record business which the house is now enjoying is that it is competing with a large summer amusement park only a few feet away, where outdoor moving pictures are presented without charge. A number of changes are to be made in the Coliseum before the start of the fall season.

Will Distribute Government Films.

The Canadian Government has arranged for the distribution of conservation propaganda pictures in Western Canada. Isadore Allen, of Calgary, Alberta, has been named as the official distributor of government films for Manitoba, Saskatchewan, Alberta, and British Columbia. Arrangements are being made for the release of a special 1,000-foot picture at least once every four weeks. Three prints of each picture will be placed in the hands of Mr. Allen, and with these copies it is expected that every theatre in the four provinces will secure a booking. The titles of the various films have not yet been announced.

Regal Gets More of First National.

Regal Films, Limited, the big Canadian film renting company, has arranged for the distribution in Eastern Canada only of twelve or more special productions of the First National Exhibitors' Circuit in connection with the release of many other pictures during the coming year.

Regal has also arranged for the Canadian booking rights during the coming year of the Screen Classics, one of which will be released every two weeks. These will be handled at all six offices of the company from St. John to Vancouver.

J. O'Donnell Managing Theatre.

Joseph O'Donnell, well known throughout Ontario as a field salesman for the former Kleine office in Toronto, is putting his theatre ideas into practice. He has taken over the management of the Temple Theatre, 1032 Queen street west, Toronto.

Keeps Tab on Condition of Film.

Manager Fred Pursel, of the Lyceum Theatre, Simcoe, Ontario, has a film report system which helps both himself and the exchanges from which he books his various pictures. This consists of a tabulated form on which all details regarding the physical condition of the reels can be quickly noted and read. He makes out this form in duplicate, retaining one copy and sending the duplicate to the exchange. In this way he protects himself and at the same time he lets the exchange know about the current defects in a film.

The tabulated headings refer to misframes, scratches, loose patches, breaks, torn sprocket holes, oil, dirt, and whether a film was wound ready for use or not when received.

Washington Trade Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Gold Stars in Grandall's Service Flag.

WHEN the Grandall Amusement Company raises its service flag two bright gold stars will stand out prominently in the center. In the recent casualty lists there appeared the name of Fred Fagan, who was employed by the company in the operating department of the Avenue Grand theatre. Mr. Fagan was a member of the District of Columbia militia organization that saw duty on the Mexican border and he went over to France with the Rainbow Division. The other boy was Carl Moyer, who lost his life while on duty at a munitions plant in Eastern Pennsylvania. He also had been employed in the booth of the Avenue Grand.

Triangle Corporation Notes.

The service flag of the Triangle Distributing Corporation here has two stars representing high flyers, for two of its former employes are in the air service. An outstanding feature is that succeeding cashiers have all found their way into the army. It started when E. G. West was commissioned a first lieutenant of Company A, of the 302d Stevedore Regiment. When he resigned his position with the film company, Lea Richmond was sent here from the New York office as his successor. Mr. Richmond is now at the air Service training school at Cornell University. The third cashier to go was Harry Lund, who was sent from the home office to suceeed Mr. Richmond. He has just returned to his home in Brooklyn, New York City, preparatory to joining the colors on August 26.

E. R. Carr, who for some time was with the Paramount Pictures Corporation, leaving to join Triangle and becoming manager of the St. Louis branch, is at Cambridge, Mass., undergoing instruction as a Marine Corps aviator. Upon his return to Washington when transferred from St. Louis, he became sales manager for this territory.

Richard W. Wallace, the exchange's shipping clerk, joined the infantry and was sent from Camp Oglethorpe to "Somewhere in France."

The girl in the list is Miss Bertha Carrico, who was one of the film inspectors. She is in the Navy, serving as yeowoman.

Camp Notes.

Emmett Jasper, who is well known to the film industry locally, having held employment at a number of the exchanges, including General, Vitagraph and Universal, is receiving the congratulations of his friends on having been sent to the Officers' Training Camp at Camp Lee, near Petersburg, Va. Mr. Jasper had the honor to be one of the four men selected from among nearly two hundred men who had been undergoing instruction at the Bliss Electrical School, in the classes for enlisted men of the Army. Mr. Jasper was at one time manager of the Welcome theatre, in Southwest Washington.

At Camp Lee is another friend of the film trade in the person of Rudolph Berger, former manager of the Philadelphia K-E-S-E exchange and prior to that time, of the Washington exchange. He was inducted into the service some few weeks ago and is now at the Virginia cantonment.

All Around the Town.

Arthur Robb, manager of the Knickerbocker theatre, has returned from his vacation, which included the usual "looking them over on Broadway." Accompanied by Mrs. Robb he visited many of the theatres in the Big Town gathering ideas to be put into effect at the Metropolitan when it is opened, of which he is to be manager.

"Doc" Herbst has just put the Circle theatre, on Pennsylvania Avenue, into good running form for the fall. The auditorium has been entirely reseated and paint and soap and water have been used to good advantage inside and out.

WEEK'S NEWS FROM THE BISON CITY

R. C. Fox Is Made Manager of Famous Players-Lasky Exchange in Buffalo—Labor Day Openings

By Joseph A. McGuire, 216 Carolina Street, Buffalo, N. Y.

Fox Manager of Famous Exchange.

R. C. FOX has been appointed manager of the Buffalo exchange of the Famous Players-Lasky Corporation. A picture of Mr. Fox appears herewith. He came from Minneapolis, where he was manager of the Artcraft Picture Corporation for one year. He also was sales manager of the Paramount Picture Corporation in that city for seven months.

"It is my sincere desire," said Mr. Fox to a representative of the Moving Picture World, "to give my fullest co-operation to the exhibitors of Paramount and Artcraft pictures and to attain their highest expectation through the box office. My policy is fairness to all, as along these lines only can I attain my highest ambitions.

"The first run of our 1918-19 contracts were successfully closed with Shea's Hippodrome and the Palace Theatre, Buffalo," continued Mr. Fox.

Mr. Fox has appointed three new representatives, each responsible for a given

R. C. Fox

zone. J. Thomas Ward has zone No. 3, and has his permanent headquarters in Utica. M. W. Kempner has zone No. 1, with headquarters in Buffalo. Nate Dolson is in charge of zone No. 2, with headquarters in Syracuse.

"We were successful," said Mr. Fox, "in making the week of September 1 national Paramount and Artcraft week in Buffalo, Rochester, Syracuse and Utica, with thirty exhibitors, running a full week of Paramount and Artcraft pictures. Full-page advertisements booming this campaign have been run in the leading newspapers of these cities."

Cobb Returns to New York.

C. Lang Cobb, special representative of the Famous Players-Lasky Corporation, who was in charge of the company's Buffalo exchange for fourteen weeks, has returned to New York City.

Carr and Becker Return from Trip.

Henry Carr, manager of Shea's Theatre, Buffalo, and Al Becker, of the Becker Film and Supply Company, of this city, have returned from a motor trip to New York. Their program included a delightful outing at Manhattan Beach, where they visited the summer home of Michael Shea, owner of Shea's vaudeville theatre and Shea's Hippodrome, Buffalo.

Books the Official Red Cross Film.

L. D. Wolfe, manager of the General, Buffalo, announces that Shea's Hippodrome, Buffalo, and the Temple Theatre, Syracuse, have booked the official Red Cross picture showing the Fourth of July parade in Paris. He says the reel has been contracted for by all the Keith houses throughout the country. The General, Buffalo, is also having a lively business, booking "Our Boys at Camp Dix." This is a five-reel series, showing a 1,000-foot episode a week.

Many Theatres to Open Labor Day.

Labor Day will be the date for the opening of several Buffalo moving picture theatres which were closed during the summer. The houses have been repainted, redecorated and recarpeted and otherwise put in a spic and span condition. A drop in temperature near the end of August helped business at the theatres that remained open all the time or part of each week during the summer.

Dayton News Letter

By Paul J. Gray, Dayton Theatre Building, Dayton, Ohio.

Uses Open Booking Policy with Success.

SINCE opening, the Dayton theatre, at Dayton, has booked films entirely on the open market, and to say that the policy was successful would be putting the fact lightly. Many big features have been played at the Dayton, and even bigger ones are promised for the future. So stated Mark Gates, managing director, who will use within the next two months such features as "Tarzan of the Apes," "Cleopatra," "Les Miserables," "Hearts of the World," and many other prominent pieces. The music at the Dayton has contributed largely to the success of the productions shown. Hewit H. Thomas, the musical director, was formerly assistant conductor at the Circle theatre, Indianapolis.

Chillicothe To Have Another Theatre.

Chillicothe, Ohio, has at last a theatre wherein her numerous visitors can be entertained with no chance of being forced to wait in line any length of time for a seat. The situation in Chillicothe was very acute at one time, and the writer remembers a visit paid to that city in April this year when the film houses (all three of them) could not begin to take care of the business that came their way. The Majestic and Royal theatres there are under the management of the Meyers Bros., who are at present remodeling the Majestic, presumably to fight the new Sherman theatre, which is being built there by mostly Dayton capital. The Majestic is a legitimate house and plays vaudeville, while the Royal is a film house.

The two other theatres are controlled by C. A. Smith. These are the Star and the Queen. With the coming of another house in Chillicothe things will be different, as this house is to also play two acts of vaudeville with the films. J. Elmer Redelle, who is to manage the Sherman, is a frequent visitor in Dayton, and when here last made the announcement of the vaudeville time secured. Mr. Redelle formerly managed the Dayton Baseball Club and, after leaving here, managed the Fairbanks theatre at Springfield, Ohio, for Gus Sun, while at that theatre he received the offer to manage the Chillicothe, Ohio.

ACTIVITIES OF PHILADELPHIA FILM MEN

Metro and Peerless Exchanges to Move—Son of Exhibitor Holtz Killed in Action

By F. V. Armato, 144 North Salford Stre et, Philadelphia, Pa.

Community Bureau Will Receive Prints.

THOMAS D. BURHANS, Philadelphia manager of the Community Motion Picture Bureau, announces that they will shortly secure their own prints to supply the increasing demand for bookings to military camps, naval bases, forts and shipbuilding centers. J. Byrnes, formerly of the Paramount & Artcraft Exchange, has recently joined this organization as the supervisor of films. A great part of their work has also been in behalf of the Y. M. C. A. and the National War Work Council.

Green & Altman's Houses Overhauled.

Messrs. Green and Altman, managing directors of the Park, Jefferson, Susquehanna, Norris, Aurera and Cambria theatres, announce that all of their houses have received a general overhauling during the past summer and the new season will be greeted with the reopening of their Park theatre on August 30 which has been closed for extensive alteration.

Federal Commission Starts Proceedings.

The Federal Trade Commission started proceedings Monday, August 19, against the Stanley Booking Corporation of Philadelphia for alleged unfair methods in competing against independent exhibitors and exchanges. The hearing was held before Special Examiner W. T. Roberts, George McCorkle and R. R. Kane, attorneys of Washington. The first witness called was Edward J. O'Keefe and Herbert J. Elliot of Atlantic City.

Sablosky and McGuirk Increase Activities.

Sablosky and McGuirk, prominent moving picture and vaudeville promoters of Philadelphia, have taken over the Orient theatre in this city, located at Sixty-third and Woodland Avenue, the Fifty-Eighth Street Theatre at Fifty-eighth and Woodland Avenue, and the Paschall at Seventy-first and Woodland Avenue.

Three Exchanges Under One Roof.

The Goldwyn, Metro and Peerless exchanges will all be housed under one roof, at Thirteenth and Vine streets, in order to facilitate the handling of so many popular features at a greater advantage. The removal of the Metro and the Peerless from their present quarters is expected to take place about September 1. Ben Schindler, formerly of the Ridge Avenue theatre, is now managing the Leader theatre at Forty-first and Lancaster avenue.

Holtz's Son Killed in Action.

Clifton Heights.—Robert Holtz, of the Palace theatre, here, received a telegram from the Over Seas force in France announcing that his son, Robert J., had been killed in action. The news was a sad blow to the father who has the great sympathy of all his fellow exhibitors at large. Robert Holtz, Jr., was a graduate of the Clifton Heights College and belonged to the Aviation Service in the United States Army.

Philadelphia Briefs.

Judge J. O'Donnell, president of the Exhibitors' League, has been spending the summer down in Atlantic City for the benefit of his health.

Robert Katz, of the Paramount and Artcraft, will shortly leave here to join Oscar Morgan at the Washington branch, where he will be in charge of the advertising department.

In a prize contest conducted by the Parex Film Corporation among its branch managers, the Philadelphia office under Mr. Wright's management, stands third among the contestants in amount of business done.

Employes of the shipping and inspection department of the various film exchanges journeyed to Spring Mount Sunday, August 10, and enjoyed the bathing boating and other pleasures for which this resort is known.

In the selection of the two Pennsylvania exhibitors, Judge J. O'Donnell and Charles H. Goodwin, to serve on the directorate of the National Association of the Motion Picture Industry, a signal honor has been conferred upon the Exhibitors' League of Pennsylvania.

The Stanley Company will hold an outing for its employes at Nashaminy Falls, on Sunday, August 25. The day will be given up to sports and outdoor games and a thoroughly enjoyable time is looked forward to.

Concerning Pennsylvania Exhibitors.

S. W. Yuengling, a promising exhibitor of Greencastle, Pa., has recently opened a theatre here, which he announces will be a top-notcher in this community.

Daily and Watson, of Waynesboro, have remodeled the "It" theatre and renamed it the Liberty.

Jacob Theis, of Wilkes-Barre, Pa., manager of the big Orpheum theatre, recently recovered from an attack of the grip.

J. F. Higgins, of Shamokin, Pa., has been compelled to close his older house which recently survived a fire with excessive damaging effects, and is now operating the New Majestic, his only remaining house.

News from Rochester

By L. B. Skeffington, 61 Main Street East, Rochester, N, Y.

Soldiers Thank Farren for Smokes.

Jack Farren, of the Victoria, has just received another batch of postal cards from men overseas, acknowledging receipt of smokes furnished through Jack's pet fund.

Family to Resume Showing Pictures.

After the conclusion of the summer season of musical comedyettes at the Family this week, that house will return to its regular policy of presenting photoplay features with vaudeville acts to round out the program. The house will be operated in conjunction with the Strand and the Rialto, both picture houses, and all under the general management of Albert A. Fennyvessey.

Huber May Enter Exhibiting End.

Erwin J. W. Huber, managing editor and treasurer of the Rochester Photoplay Publishing Company, publishers of The Pictureplay News, may become the operator of a string of theatres. Mr. Huber has secured options on several local houses situated in neighborhood sections and has been looking over some more. It is understood Mr. Huber represents a syndicate, of which he is the active member, and which plans to operate several picture theatres in this section of the state.

Stoffel to Enlarge the Grand.

Joe Stoffel, of the Grand Theatre, has announced that he is planning to make changes in that theatre which will permit of the seating of several hundred additional people. It is understood that another story will be added to the building, which will permit of the building of a spacious balcony.

Corinthian Will Not Show Pictures.

It has been definitely ascertained that the Corinthian Theatre will not go in for pictures this season. The Corinthian is a handsome, large theatre, erected about ten years ago, and up to the close of last season was the local home of Columbia burlesque. This season the burlesque attractions have been transferred to the Baker, which has been dark for several years. The latter has been remodeled and named the Gayety. It was understood that with the opening of the Gayety the Corinthian would go in for film specials, but it is now said that there are no plans whatever for the house and that the only present prospect is that the house will remain dark for at least a season.

Pathe to Release Two-Reel Drama.

In response to a demand, expressed at several of the Pathe offices by requests from exhibitors, Pathe will release the week of September 15 a two-reel drama with Helene Chadwick in the title role, under the name of "The Honest Thief."

"The Honest Thief" was produced by Astra under the direction of George B. Seitz, famous as Pearl White's serial director. That in itself insures that the picture has plenty of action, especially as Mr. Seitz is credited with the authorship of the story. Ed. Stanley plays the male lead.

The story is that of a girl, the cashier in a country bank, who disappears the night the bank is robbed. Naturally she is accused of the crime. The way in which her innocence is proved is by a chain of dramatic events.

"A Stitch in Time" (Fox).

The next picture which Peggy Hyland will make for the Fox Film Corporation will be "A Stitch in Time," taken from a magazine serial story written by Fred Jackson, the well known author and playwright. Miss Hyland is now at work under the direction of Carl Harbaugh on "Marriages Are Made," a romance with a patriotic flavor.

"A Stitch in Time" will be done by Miss Hyland under the direction of Harry Millarde. When it appeared in one of the recent numbers of a popular magazine, the story made a hit. An unusually large cast will support Miss Hyland and also will introduce several situations which have not yet been exploited in films.

Gloria Joy Hits High Mark.

General Film Company claims a new excellence mark for pictures featuring a child star in "Miss Mischief Maker," the third of the Oakdale productions just released. The work of Gloria Joy, the seven-year-old player, is considered especially appealing, while the story presents strength and attention value.

The lighter domestic touch has been cleverly brought out, the child and her support working at high speed. Supporting the little leading woman are Nell Saalman, Ruth Lackaye, Ethel Pepprell, Edward Jobson, Albert Rockett and Charles Dudley. The production was directed by Sherwood McDonald.

Fox Issues Herald on "Prussian Cur."

A powerful drawing of the Kaiser in one of his most sinister aspects, illustrates a herald which the Fox Film Corporation is issuing as an aid to exhibitors in advertising "The Prussian Cur."

The picture shows the Kaiser, chin in hand, his hob-nailed boots outstretched and a sword across his lap, sitting on a ruined cathedral, contemplating the waste which his armies have wrought. Behind the Kaiser is a giant American cannon cracker, painted in red and labelled "A. E. F.," for the American Expeditionary Force. The fuse of the cracker is burning, and it shows that within a very short time the Kaiser is going to be jolted out of his reverie.

Besides the billing, "The Prussian Cur," the herald contains space for the name of the theatre exhibiting the picture.

Critical Reviews and Comments

Concerning Current Productions

"THE PRUSSIAN CUR."

William Fox Creates an Effective Propaganda Melodrama Featuring a Confessed German Spy.

Reviewed by Walter K. Hill.

ANOTHER picture created to foment the proper determination in the hearts of the Allies to "Treat 'Em Rough" in the crucial test between democracy and military autocracy has come into the market. The projection-room showing in William Fox's headquarters disclosed a cleverly devised combination of melodrama, fiction and "shots" from news weeklies. The public, in its increasingly awakened frame of mind, is sure to receive this new work with enthusiastic acclaim, and the will to win the war will be fostered and strengthened in the heart of every lover of humanity who shall gaze upon the unfolding fiction.

R. A. Walsh created "The Prussian Cur" with two commendable results likely to attend—exhibitors who play it will be measurably enriched and the spirit of patriotism will be vastly enhanced. The early scenes are visioned with a mind to impress the purpose of "kultur" upon the multitude. The most unthinking person will sense with clearness and conviction the evil purposes of world dominion that has swayed the German militarist and the Kaiser in all the years of preparation for current events. As the picture gets under way the essential symptoms and results of kultur's outbreak are clearly defined. In swift moving and well connected episodes the spectator is carried along through an illuminating digest of the world-war to date.

That the picture may hold appeal to the public demand for a plot to weld the news weekly flashes and episodes of the director's fancy into a connected whole there is an inner story of "heart interest" to grant the appeal that "movie fans" exact from pictures. In this little story, within the main narrative, two New York boys serve the heroic purpose of frustrating Captain Horst von der Goltz, the confessed and proved German spy who is featured in the presentation. There is enough of this drama to provide suspense, while the other main features of the picture unfold in progress to an inspiring conclusion.

Exception will be taken by many citizens who would respect President Wilson's recently expressed desire that mob rule shall be squelched throughout the country, as one incident is vividly reflected on the screen. One of the Kaiser's agents has stopped in a western town to call upon a German-born American and enlist his aid in aeroplane sabotage. The American-German kicks the spy out-of-doors and has him arrested. While the spy languishes in the local jail pro-Germans in the town organize a rescue party, storm the bastile and batter down the iron doors.

Just here a band of horsemen, following a caption that refers to "loyal Americans," appears in cloaks and cowls—a regalia recalling the Ku-Klux Klan—and frustrate the "pro-Germans" in their attempt to liberate the spy. Surrounding the original mob the "loyal American" mob compels the pro-Germans to kiss the flag and we are left to believe that they are marched off to the same jail they had lately assaulted. Thus in an American city "loyal Americans" are pictured in disguise while pro-Germans work in the open, the exploiting of mob for mob being a direct incentive to flaunting President Wilson's expressed wishes.

This may not be generally accepted as a fault either by the producer, the exhibitor or the general public—an individual may not assume to express more than his own opinion. But it is certain that wrong impressions may be conveyed by these scenes, when mob rule is so easily substituted, in rare instances, for the will of the courts. In all of the other scenes the psychology of the picture more properly directs the will to win than in these scenes of rowdyism.

There are plenty of thrills to quicken the pulse of the sensationally inclined; the matter of writing the titles has passed through efficient hands; the purposes of the Allies in establishing the rule of democracy in defiance of the unspeakable Hun is clearly and logically expressed. "The Prussian Cur" should make a lot of money for all concerned, while it will surely give to those who see it a stronger grip on their individual determination to "Kan the Kaiser."

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Ford Weekly (Grevier).
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Come Watch With Me the Passing Night (Pathe).

"IN PURSUIT OF POLLY."

Paramount Presents Billie Burke in an Entertaining, Rapid Moving Comedy.

Reviewed by C. S. Sewell.

BILLIE BURKE'S latest Paramount production, "In Pursuit of Polly," is a thoroughly entertaining picture with an abundance of action and good clean comedy, and the suspense is well maintained. Miss Burke is admirably cast as Polly Marsden, a role well suited to her personality.

Polly injudiciously allows herself to become engaged to three suitors, and when they all appear together to claim her hand she is in a quandary. Chancing to see a sculpture of "The Race of Atalanta" she is inspired to decide her fate in the same manner, only making the race thoroughly up-to-date by using automobiles and motorboats.

With a fifteen minute handicap, she uses her wits to elude her pursuers. One employs strategy and has a detective agency to trail her; another is thrown off the track when Polly changes her wraps with her maid, the third has trouble with his racing car, exchanges it for a "flivver" which finally runs down hill and is lost in a lake. Nevertheless all three finally reach the inn in the hills where Polly has taken refuge; but in the meantime she has been assisted by a patriotic millionaire who is doing secret service work and is on the trail of a German spy who is expected to receive papers from a mysterious woman. Of course circumstantial evidence points to the fact that Polly is the mysterious woman. The spies are captured and she is arrested as an accomplice. Just then her father and the three suitors appear. Polly reminds them of her promise to marry the first man who captures her, and says that the secret service millionaire has fulfilled the requirements, and naturally, he is perfectly willing.

There are several clever twists, and good farce comedy scenes which hold the interest and add to the entertainment value furnished by a capable supporting cast consisting of Thomas Meighan as the secret service man. A. J. Herbert, William Davidson and Alfred Hickman as the disappointed suitors, Ben Deeley as the spy, and Frank Losee as Polly's father.

The production has been cleverly directed by Chester Withey. The photography is excellent, and both the interior and exterior views are fine. The picture should prove pleasing to almost any audience.

"DAUGHTER ANGELE"

Five-Reel Triangle-Kaybee Production Features Pauline Starke in Spy Story.

Reviewed by Robert C. McElravy.

THERE is something particularly timely about this number, since it concerns the capture and exposure of a spy on American shores who was caught signaling information to lurking U-boats. With the actual hostile submarines plying their nefarious business off our coasts this subject comes in for considerable realism. It gets something more than its due in fact, for the presentation breaks over into unconvincing melodrama at times. But it is all very entertaining, and holds the attention well.

The story was written by W. H. Stearns and directed by William Dowlan. Pauline Starke plays the girl heroine, Angele, her part being a quiet one until the final scenes, when she comes into more prominence. Walt Whitman has the role of Anthony Brenton, the girl's grandfather, Gene Burr appears as the traitor, Philo McCullough as the hero, and Lulu Warrenton as the scheming housekeeper. Minor roles are assumed by Myrtle Richell, Miles McCarthy, Mrs. Mackley and Harold Holland.

The story begins with an estrangement between Anthony Brenton and his daughter, Mary, the latter having married against his wishes. Mary's daughter, Angele, is smuggled into the house as a French orphan with the idea that her grandfather may some time acknowledge the relationship. The housekeeper, Mrs. Chumnige, knows the facts concerning Angele, and schemes to have her son, Frank, marry the girl. Frank is a traitor to his country, making it a practice to signal U-boats off shore. The hero appears, and Frank leads a band of night riders to capture and hang the hero and Anthony Brenton under pretense that they are the real spies. But this effort is outwitted by the girl.

The story is unnecessarily theatrical at times, but grips the attention through its up-to-the-minute subject matter.

"THE CLUTCH OF CIRCUMSTANCE"

Vitagraph Picture Featuring Corrine Griffith Is Carefully Produced.

Reviewed by Edward Weitzel.

HENRY HOURY, the director of the Vitagraph picture, "The Clutch of Circumstance," has supplemented the work of the author, Leighton Graves Osmun, by a careful and effective production. Very little of the material used in the story is even comparatively new and several of the situations are not at all convincing; but the plot gets an excellent start and the trials of the heroine are plentiful as to number and burdened with real sorrow.

Çorinne Griffith, as Ruth Lawson, a young wife who is forced by her husband's illness to leave a quiet New England village and earn a living for them both in New York, brings a variety of good gifts to her task. She has youth, zeal, good looks and acting ability of pleasing quality. The scenes in the early part of the picture while not reflecting the exact New England atmosphere are often full of charm.

John Lawson, Ruth's husband, is an upright man, but narrow-minded, and the condition of his business compels him to devote the most of his time to it. The wife feels neglected but does not complain. When Lawson is badly injured in a runaway accident and becomes an invalid, Ruth starts for New York in search of work. She has the usual heartbreaking experience until she is brought to the notice of the leading producer of musical comedy on Broadway. Her natural talent for the stage so impresses him that he gives Ruth the star part in his new show.

Tho little country girl is a positive sensation, and the manager falls in love with her. He is inclined, at first, to take advantage of the position, and Ruth is willing to pay the price in order to raise money enough for an operation on her husband. The manager turns out to be a decent fellow, after all. Ruth gets the money honorably, discovers that her husband, after his recovery, believes the worst of her and intends to apply for a divorce. She goes back to her stage work with every prospect of becoming the wife of her manager in due course of time.

Robert Gaillard, David Herblin, Florence Deshon, Denton Vane and Esta Banks complete the cast.

"WILD LIFE"

Triangle Subject in Five Reels Presents Story of Stage Coach Days.

Reviewed by Robert C. McElravy.

WESTERN melodramas such as this dealing with familiar subject matter need the inspiration of a new idea or a great deal of action and suspense to lift them into prominence. This number, while entertaining in its way, strikes only an average gait, since it is not in any way particularly new and has no special excellence of presentation. Some of the incidents in themselves are good, such as the fall of the stage coach off the cliff, but most of them have been done many times before and with even more telling effect.

William Desmond is pleasing, as usual, in the role of the hero, Chick Ward, and Josie Sedgwick plays the girl, Helen Martin. Ed. Brady appears as the villain, and other parts are played by Dot Hagar, Orral Humphries, Graham Pettie, Eddie Peters, and Bill Patton. The story was written by M. V. Dearing, and directed by Henry Otto.

The heroine, Helen Martin, appears at a dance hall in Salinas, where she applies for work at the Blue Bell dance hall. She has been tricked by an employment agent into thinking that she can get a job as musician there. But the other girls laugh at her, with one exception, and tell her she is expected to entertain the rough men of the place. One girl befriends her, Mae Garcon. A great deal more might have been made out of this situation, it would seem.

Chick Ward, the hero, is a bad man under proper provocation, but well-meaning in his actions. The story brings out the manner in which he offends the girl and later wins her love. In the course of the story he is victimized by the villain, but gets retaliation in the end.

"HIS WIFE'S FRIEND"

A Whizzing Mack Sennett Farce Released by Paramount.

Reviewed by Louis Reeves Harrison.

THERE is only one word to fully describe this rapidly moving farce. It seems to fly through space like an airplane, rushing from one scene of acrobatic nonsense to another so fast that the eyes can scarcely follow it. Charles Murray is in the action most of the time, and the sparring exhibition he gives with big Wayland Trask is a revelation. There are whizzing manicurists, whizzing pretty girls, whizzing acrobats and whizzing automobiles in the chase. It is almost too fast for a spectator to laugh at one scene before he is whizzed into another. It is all performance and no play to speak of, merely a vehicle on which to hang comedy situations of the accented kind. It will get plenty of laughs, and that is all it is probably intended for.

"FAME AND FORTUNE"

Lynn Reynolds, Director, and Tom Mix, Star, Produce Corking Feature for William Fox.

Reviewed by Walter K. Hill.

EVERYBODY who attended the trade press showing at Fox's projection room seemed to be convinced that they had been viewing a real picture when Tom Mix and Kathleen Connors, his leading woman, had faded out in fond embrace at the conclusion of "Fame and Fortune." There should be a lot of nice notices for the Fox scrapbook as a result, and exhibitors may well be thereby influenced in any decision that may be pending.

In the opinion of the present typist, Lynn Reynolds, who directed "Fame and Fortune," is entitled to fully share with Tom Mix the honors that accrue from an excellent service to the picture business so well performed. It was Mr. Reynolds who directed so many of the most effective and thoroughly delightful productions that were shown when he produced under the Bluebird brand. In "Fame and Fortune" he has excelled himself in a different line of construction than the bent he followed with Bluebird.

Starting the action slowly to thoroughly "place" the characters, Mr. Reynolds has moved into increased speed in good time, ending the feature in a perfect whirl of action and excitement. The "fan" who likes thrills will find them here in plenty, and the "fan" who likes excellent dramatic construction with human beings performing sane actions will be delighted with this new Tom Mix production. Especially to the credit of Mr. Reynolds is the fact that he has taken the slightest sort of story-thread and woven it into an entertainment that is refreshing in its presentation, interesting in every scene, and wholesome and satisfying in its atmosphere.

There's real red blood in the veins of Tom Mix and his companions. Even the burly brute who "owns the town" is a double-fisted fighter who goes as hard as he can after what he wants in the way of power and pelf. Mix performs some daring "stunts" with amazing skill and lightning speed. His dive through a glass window followed by a vault over the veranda rail on to the back of his waiting horse is a staggering surprise. His fight with the bully is a wonder in the line of fistic combat—and his riding is a treat to the eye, as well as an inspiration to the imagination.

There's something the matter with the man, woman or child who will not be delighted with "Fame and Fortune," with Tom Mix, his pretty leading woman, and Lynn Reynolds' direction. Surely there's nothing the matter with the picture. It's a dandy.

"SAUCE FOR THE GOOSE"

Constance Talmadge Brightens Slow-Moving Select Comedy by Her Very Clever Acting.

Reviewed by Edward Weitzel.

DOMESTIC unhappiness is the theme of "Sauce for the Goose," a five-part Select picture featuring Constance Talmadge, and taken from a stage play by Geraldine Bonner and Hutcheson Boyd. Julia Crawford Ivers furnished the scenario and Walter Edwards directed the performance. The story is treated in the gayest of comedy spirit, but the complications are developed too slowly to give the picture a sufficient amount of laughs.

The general effect of "Sauce for the Goose" is that of a mildly amusing comedy that owes most of its brightness to the personality and acting of Constance Talmadge. She is the exact embodiment of gracious and engaging girlhood, with an elfish innocence all her own. As Kitty Constable, the neglected little wife of a foolish young gentleman who is fond of being flattered by other women, the star of the picture makes the character so attractive that the spectator is at a loss to understand why the husband makes such a goose of himself.

Perhaps the explanation that he is an author makes everything clear! At any rate, while he is busily and pleasantly engaged talking over his latest and greatest novel with a vampiring widow, named Mrs. Margaret Alloway, his lawful wedded wife cooks up a sauce for herself that is flavored with an innocent but apparently risque affair involving young Harry Travers, a handsome and accomplished breaker of female hearts.

Teddy Sylvester, the ardent but empty-headed admirer of the widow Alloway, is also used to pay back the naughty husband in his own coin, and is an unwitting tool in helping to place his charmer in a compromising position, a state of affairs from which Kitty herself escapes, after accepting an invitation to sup in the apartment of Travers. Kitty's scheme effects a cure.

Excepting Lewis Willoughby's performance of Teddy Sylvester, the work of Harrison Ford as John Constable, Herland Tucker as Harry Travers, Vera Doria as Mrs. Alloway and Edna Mae Cooper as Mrs. Darch is a credit to the supporting cast. James C. Van Trees is responsible for the excellent photography throughout the picture.

"THE GIRL WHO CAME BACK."

Paramount Presents Ethel Clayton in Melodrama—Her Performance a Decided Success.

Reviewed by Louis Reeves Harrison.

WITH an admirable supporting cast and high artistry shown in enforcing her environment, Ethel Clayton makes her Paramount debut under, at least, some favorable circumstances, but her opportunity is comparatively limited—she creates a large part of it—and she is not helped by the fact that the conclusion of the story is announced in the beginning, in the title itself, another case of "placarding the plot." She interprets the role of a burglar's daughter, her father a "villain of the deepest dye," without a humanly-redeeming trait. She is sent by her degenerate parent to steal the "pearls." She opens a safe and gets the jewels, but she is caught by Bayard, a young man who saved her from drowning. She is remorseful for the first time in her life. The identity of Bayard is for the first time made known to her under such shameful circumstances, and she has conceived such a romantic attachment to him that her conversion immediately ensues.

A dissolute acquaintance of Bayard's calls at this moment to borrow money and discovers that the young burglar is his "girl." He gets away with the pearls and the girl is falsely accused, only to be subsequently extricated by Bayard and reformed by life on a farm. The girl's reformation, the most important part of the drama, offering large possibilities, is rather scantily treated, but out of such story material Miss Clayton evolves a fascinating characterization through sheer force of intelligent personality. Her revelations of thought and feeling are so remarkable that she will carry the play over to almost any audience. Theodore Roberts and Elliott Dexter are large contributors to success, but Miss Clayton is so unusually gifted that she is bound to be a leading screen attraction, one of the best, if she holds to her sincerity and keeps both of her pretty feet solidly on terra firma.

"A LONG CHANCE"

Five-Reel Bluebird Reissue Features Frank Keenan as Western Gambler.

Reviewed by Robert C. McElravy.

THIS five-reel reissue adapted by Harvey Gates from a story by Peter B. Kayne, presents Frank Keenan in the role of Harley Hennage. This character is that of the old-time gentleman gambler, a man who reveres womenkind, but is ruthless in his dealings with men, particularly bad men.

Mr. Keenan is, as always, an interesting central figure in the story. The plot itself has plenty of strong material in it, but the lapse of even a few years shows the strides that have been made in film presentation. There are strange lapses in the continuity, and the photography does not match up with present releases. Yet there is a good grip to the film and some splendid dramatic moments despite a general laxity in construction.

The plot covers two generations, Beryle Broughton appearing first as Marie, the girl whom the gambler loves, but sacrifices to another. Her husband is lost in a desert sandstorm, but their child, a girl, survives. Miss Broughton then plays the role of the girl, Donna, in her nineteenth year. A new hero appears, named Bob McGraw, who falls in love with Donna and wins her promise of marriage.

The gambler, Hennage, has meanwhile befriended both mother and daughter, and he takes an interest in clearing their title to the claim owned by Marie's father. This is accomplished only after unmasking a rascally promoter who was with the father in the desert storm and in reality murdered him. Hennage also has a dramatic shooting affair at the close with a stage robber in which both men lose their lives.

The stirring scenes at the close do much to make the observer forget some of the weak construction at the beginning.

"HICK MANHATTAN."

A Clever Satirical Comedy by James Montgomery Flagg, Released by Famous Players-Lasky.

Reviewed by C. S. Sewell.

THE theme of James Montgomery Flagg's two reel satirical comedy, "Hick Manhattan," is well illustrated in the closing subtitle, "You can get away with anything in Manhattan if you keep a straight face and charge enough." It is a clever offering, with good-natured slaps at the gullibility of the New Yorkers. The story revolves around a young girl who loses her job and a young man who has been unable to make a success as an art photographer. A fire breaks out in the house where the girl is rooming, and she rushes to the street en deshabille, just as the man appears. Immediately he has visions of a fortune, and persuades her to pose as a wild Greek girl. He has her arrested for performing Grecian dances in the street in her scanty attire. After she is freed, she causes a sensation in a restaurant, and by the next day is headlined in all the newspapers, with the result that the bright young man succeeds in securing a contract for his "star" at a big salary. Peggy Hopkins and Olin Howland do effective work in the principal roles.

"FLOWER OF THE DUSK."

Viola Dana Appears in Pathetic and Artistic Story of a Little Lame Girl.

Reviewed by C. S. Sewell.

IN marked contrast to the broad comedy role which she portrayed in "Opportunity," Viola Dana in her latest production, "Flower of the Dusk," released by Metro August 12, is cast in the pathetic role of a little lame girl whose troubles are added to by the fact that her father is blind and poor, although still believing himself wealthy. These two roles strikingly show the versatility of this charming little star.

Ambrose North, blind, is haunted by doubts as to whether his wife, Constance, who committed suicide twenty years before the story opens, really loved him. The bright spot in his life is his lame daughter, Barbara, whose beautiful embroidery furnishes the means of support for the family. Barbara's Aunt Miriam knows that Ambrose's wife died loving Lawrence Austin, as she left a letter to him which was never delivered. There is also another letter addressed to Barbara to be opened on her twenty-first birthday in which she confesses the secret. Miriam, jealous of Constance, as they both loved Ambrose, and Constance won him, awaits the time for her revenge. A celebrated surgeon succeeds in curing Barbara of her lameness, and also cures Ambrose of his blindness. Barbara, in reading the letter to her father, changed the wording so as to make it appear that Constance still loved him. Impatient to read the words himself he removed the bandages too soon, and the result of the shock to his nerves proved fatal. Miriam is ashamed of the havoc she has wrought, while Barbara finds happiness in the love of Roger, the son of Lawrence Austin.

The cast is excellent throughout. Howard Hall gives a fine interpretation of Ambrose North, while Margaret McWade appears as Miriam. Jack McGowan makes a fine boyish lover. Much credit is due to Director John H. Collins for the fine manner in which the production is directed. The story is consistent and with its deep note of pathos holds the interest throughout. The production is very artistic, and the photography is excellent, the scenes printed in sepia being very effective. There are a number of scenes which tug at the heartstrings, such as when Ambrose

seeing Barbara in her mother's wedding finery mistakes her for his dead wife; also the scene where Barbara reads the letter to her father.

"BOSTON BLACKIE'S LITTLE PAL."

Metro Presents Bert Lytell as a Gentleman Burglar Who Finds a Little Pal.

Reviewed by C. S. Sewell.

IN "Boston Blackie's Little Pal," released by Metro August 26, Bert Lytell is cast in the ever fascinating role of a gentleman burglar. The plot is slight and is mildly interesting aside from the fact that the star has a sympathetic role which will prove pleasing to his admirers.

Deciding to rob a wealthy home, Boston Blackie arranges to have his accomplice hired as a nurse, and one night when the master of the house, Martin Wilmerding, has gone away while his wife is attending a ball he prepares to secure the jewels. In this he is interrupted by Wilmerding's little son, who is lonely and who makes Blackie play with him. He takes a great fancy to the child and stays with him until Mrs. Wilmerding returns with Donald Lavalle, and overhears the conversation indicating that the pair are going to South America. Mrs. Wilmerding gives Lavelle her jewels, saying she will meet him later. Blackie meeting Lavelle outside represents himself as Wilmerding, thrashes Lavelle and secures the jewels. Finally by means of judiciously worded telegrams he succeeds in reuniting husband and wife, and restoring his little pal's mother to him. There is a novel ending as the final disposition of the jewels is left undecided, and a subtitle asks the audience whether after all Blackie has done for the Wilmerdings she should keep the jewels or return them.

Bert Lytell is excellently cast as the gentleman burglar, and is ably assisted by Rhea Mitchell as his accomplice, who gives a fine performance, while Rosemary Theby is satisfactory as Mrs. Wilmerding. The remainder of the cast includes Howard Davies as Donald Lavelle, Little Joel Jacobs as "the little pal," and John Burton as the butler. E. Mason Hopper creditably directed the production.

"TILL I COME BACK TO YOU"

Artcraft Releases a Vital and Effective Story by Jeannie MacPherson.

Reviewed by Louis Reeves Harrison.

HERE is a genuine moving picture of subject matter so vital that the story absorbs audience attention, and it has diversity of incident and charm of treatment as well. The story is so well constructed that it bears evidence of scrupulous forethings—it is not one of those wretched makeshifts employed to fool the public by leading people to think that a great actor's name means a great story, and it is well worked out in advance like any fine structure must be. Of all its values, however, the highest is a powerful impression made by contrast. Very naturally—and that means skillfully—one is led to feel that race characteristics make it impossible to end the European war except by reaching a decision in favor of a higher civilization than the Hun has ever known. It is not civilization from his viewpoint to be tender and considerate in dealing with women and children. Their soul enslavement is openly part of his creed. He cannot be taught different by precept and example—it must be licked into him good and plenty if the world is to go forward instead of backward.

There is a pretty and an unusual love story told in "Till I Come Back to You," between a young American engineer, impersonated by Bryant Washburn, and the Belgian wife of a German officer, impersonated by Florence Vidor. These two and the mature support afford an interpretation without blemish, but a daring thing has been done in leaving the main line of interest, the highly sensational story of exciting work done by American engineers, to record the experiences of a little Belgian boy, son of a Belgian mother and German father, and taken by the latter to a German reformatory for Belgian children, where they are really prepared for slavery in munition factories. In the story of this spirited little boy, which leads up to the main line toward the exciting end, tremendous force is gathered for the vital impression made, but it is nullified somewhat by the popular demand for a happy ending. The little boy miraculously saves himself and the other unhappy children, probably to the satisfaction of gentle hearts in an audience—such as that of the Rivoli, which received it with enthusiasm—whereas a tragic ending for these little ones would have more deeply impressed the story's general purpose.

Mr. De Mille's handling of this production is thorough in detail and beautiful in its broad effects. He has also exercised rare judgment in eliminating the useless, preserving only what augments interest from start to finish. Even exaggerations become plausible under such artistic handling, and he deserves high praise for sticking to his progressive principles, not trying to empty our moving picture theatres with outworn imitations and repeats that are without reason for thoroughly modern presentation. He may be only trying out a policy of giving the audience fresh fruit instead of the decayed kind, but he is on the right track. More such honest productions will fill to overflowing those theatres now suffering a loss of business laid to "war times." Congratulations, Mr. De Mille.

"WIVES OF MEN"

Florence Reed Does Brilliant Work as Star of Pioneer Feature.

Reviewed by Walter K. Hill.

THAT Florence Reed is starred in "Wives of Men" should be assurance of superlative dramatic entertainment for those who find all too little really good acting in the average run of motion pictures. But it will not serve to leave the subject thus; more detail is required in reporting the opening of this attraction at the Casino, New York, Sunday evening, August 25. The Pioneer Film Corporation made the production, written and directed by John M. Stahl, and deserves unstinted praise for the excellence in detail and furnishing that have served as "atmosphere" for the intensely dramatic offering.

Massive settings in scenes of splendor largely confine the action to interiors, and for contrast to the sumptuous furnishings of the mansion where much of the plot develops there are vistas that show a modest flat and an east side tenement. One gets a rather complete idea of how both extremes in New York's population move and habitate through the benefit of these carefully arranged framings for the plot. Director Stahl deserves commendation for skillful work, and his tendency to "long shots" with just enough "close-ups" to send home the points in the play serves to develop suspense and tenseness in the dramatic progress of the story.

Florence Reed, mistress of the art of make-up, fashion plate and gown model supreme in her class, cannot be too highly praised for her interpretation of an exceedingly difficult role. Her character is one that barely has opportunity to "flash" Miss Reed in her loviest moods; throughout practically the entire presentation she must carry on emotionally with the demands of art disguising her prettiest charms. Forceful and eloquent is the appeal of her portrayal, a result of inherent artistry and native gifts of histrionic expression.

Frank Mills is deserving of special praise for his acting, and there will always be sympathy at every showing of "Wives of Men" for the character so artistically portrayed by Grace Davison. To particularize further in praise of the acting would introduce a paragraph for every member of the cast, for it is the spendid acting by every individual that makes appealing entertainment so vital that the inconsistencies in construction and plot-development are overlooked in the spell of splendid dramatic illusions.

"T'OTHER DEAR CHARMER"

Five-Reel World Picture a Splendid Example of Entertaining Society Comedy.

Reviewed by Robert C. McElravy.

THIS five-reel World picture entitled "T'Other Dear Charmer" is one of the brightest and best of recent comedy releases. It is that very desirable type of film story which pleases everybody and displeases no one. Such pictures, while making no claim to any great importance, are undoubtedly the backbone of the film industry, as they create an unconscious desire on the part of the observer to see more moving pictures.

The first triumph of this enjoyable subject is the happy way in which it introduces a large and agreeable cast of characters headed by Louise Huff and John Bowers. The former plays the dual role of heroine and maid, and the latter the part of a handsome but bewildered hero who falls violently in love with both girls.

This number undertakes to portray society situations and types, and does it very agreeably. The characters all look the parts, and some fine houses and gardens were requisitioned for settings. It shows every evidence of good taste in the development of the story.

The plot concerns a young girl, Betty Hallowell, who desires to get some money for the Red Cross. She thinks things over, and decides to lease her magnificent home for the summer season to a Mrs. Wentworth, widow of a Western millionaire. Mrs. Wentworth insists upon having a French maid, and, as none can be obtained in time to fulfill the contract, Betty plays the maid herself. Tom Wentworth, the hero, proceeds to fall in love with maid and mistress in the course of the story in a most amusing manner.

The production was adapted to screen form by Wallace C. Clifton from a story by Charles Sarver, and directed by William P. S. Earle. Others in the cast are Ida Darling, Florence Billings, Ezra Walck, Valda Valkyrien, Eugenie Woodward, Charles Dungan, Hurbert Barrington, and Patrick Foy.

"FORD WEEKLY"

Grevier Distributing Corporation Now Handling Releases of Automobile Manufacturer.

THE series of educational subjects made by Henry Ford, which will be furnished to the manager of any moving picture theatre free of charge, is now being handled by the Greiver Distributing Corporation, 51 East Forty-second street, New York. These pictures are entirely educational, one branch of the work being the "Winning the War" series. Ford Weekly No. 113 shows the famous Kilauea Volcano on one of the Sandwich Islands. The cameraman has spared no effort to secure a correct and extremely imposing set of views of this celebrated burning mountain and its always active crater, where a lake of molten lava is ceaselessly boiling and twisting itself into fantastic shapes.

No. 114 is called "Training Mechanics for Our National Army," and shows one of the large schools devoted to that purpose and the methods by which its members are taught to become skilled workers in the many branches of industry necessary to defeat the Kaiser. It also gives interesting pictures of the men at work in the different factories, after completing the course of instruction at the school.

The photography and titling are both excellent.

"THE HUN WITHIN"

Dorothy Gish and George Fawcett Featured in Meritorious Artcraft.

Reviewed by Edward Weitzel.

THERE is one brief but vigorous touch in "The Hun Within" that will fill the soul of the spectator with righteous joy. It occurs when a loyal German-American father comes behind his pro-German son while that wry-minded youth is drinking to the portrait of the Kaiser, and the indignant old gentleman plants the toe of his boot where it will best express the state of his feelings. Henry Wagner, the father, can hardly justify his own act in permitting the portrait to hang in his library after this country has declared war with Germany, but the kick he administers to his son, Karl, also wakes up the elder Wagner, and he orders the painting of William, the Hun, destroyed.

"The Hun Within" is a Paramount-Artcraft special production written by Granville Warwick and directed by Chester Withey, Dorothy Gish and George Fawcett being the featured players. It is a war story, with practically all the scenes laid in this country.

Beth, Henry Wagner's ward, is engaged to his son, Karl. Beth has another admirer, a one-hundred per cent. American boy, by name, Frank Douglas. An aspiring mustache worn by Karl tips the beam in his favor, and Frank enters the United States Secret Service and tries to forget his heartache. He is rewarded by discovering that Karl is working for the German cause and assisting in a scheme to blow up a transport after she is at sea. Both Frank and Beth risk their lives in trying to save the ship. They are successful, and Beth does the only thing possible for a true daughter of Uncle Sam—discards the traitor and marries Frank.

The action after Frank starts to hunt the Huns moves at a rapid rate. Some of the dramatic incidents will not bear very serious consideration, but the theme makes for sound American principles, and many of the thrusts at Hun treachery are sent home with a force that is fine to behold. Chester Withy shows himself a capable director, and David Abel's camera work is of excellent quality.

Dorothy Gish as Beth appears in her first part under her Paramount contract. The character she plays is that of a sweet and lovable little American girl of the best type. The arch spirit of fun that is so closely identified with many of her screen portraits helps to make Beth's conquest of the spectator an easy task. Some of the mannerisms of the actress are a little too pronounced, and recall the volatile temperament of the jaunty young street singer in "Hearts of the World." It is in the serious phases of the character of Beth that Dorothy Gish registers much of her best work. The close-ups of her are beautifully done, and arrest the attention by their revelation of true feeling and beauty of expression.

George Fawcett handles the part of Henry Wagner with the ease and authority to be expected of an actor of his attainments. Douglas MacLean as Frank and Charles Gerard as Karl contrast their characters skillfully. Able impersonations are contributed by Bert Sutch, Max Davidson, Lillian Clarke, Robert Anderson, Fric von Stroheim, Adolph Lestina and Kate Bruce. One noticeable slip in the direction is an exterior scene showing a transport lying motionless at her dock followed by an interior view of the same transport, with the good ship rolling under the influence of quite a heavy sea.

"A JAPANESE NIGHTINGALE"

Five-Reel Pathe Play Presents Fannie Ward in Role of Little Jap Girl.

Reviewed by Robert C. McElravy.

THIS five-reel Pathe play produced by Astra from a story by William Young under direction of George Fitzmaurice is a strikingly pretty number. It gives opportunity to Fannie Ward to essay the role of a bewitching Japanese girl, which she does very effectively. She is not almond-eyed, it is true, but her make-up is such that she looks the part without this qualification, and she even cries real tears in one of the close-ups. W. E. Lawrence is also attractive as the American hero, and does some good acting.

The settings are dainty and thoroughly Japanese throughout. The blossoming cherry trees and garden effects are used to the best advantage.

There is a certain conventionality about all Japanese-American love stories, and this subject is true to type in that respect. But there is no undue sense of familiarity, for the events are not only very interesting, but enacted with a degree of suspense that makes one forget at times that it is all a picture.

Yuki, the nightingale, steals away from the temple of Shiba in order to escape a forced marriage with Baron Nekko, who has secretly watched her dancing and greatly desires her. She becomes a Geisha girl, and the American hero saves her from insult. They fall in love, but the rascally machinations of a matrimonial agent named Ido brings on events of a near-tragic sort. The plot is one of delicate strength, and works up to a strong climax.

"COME WATCH WITH ME THE PASSING NIGHT"

A Post Pathe Scenic of Great Beauty, Photographed by Van Scoy.

Reviewed by Louis Reeves Harrison.

A REMARKABLE series of moonlight views, like some gallery of exquisite landscapes, given entirely new meaning by movement, not only of the Orb of Night, but of clouds flying across its face, a series of those beauties associated with romantic nights which arouse emotion aside from association by their artistic charm. While we are picturing thought and feeling on the screen, these transitory glimpses of Nature's loveliness, interspersed with admirably selected poetic gems, constitute a distinct contribution to the advancement of moving pictures to the greater things yet to come. They stimulate the imagination, when the clouds in mysterious forms resemble souls in a flight to the unknown, and they afford a relief to those who enjoy Nature in her sweetest moods. The Rivoli audience give them warm approval.

COMMENTS

Bluebird Photoplays, Inc.

A LONG CHANCE (Bluebird).—A five-reel reissue, in which Frank Keenan plays the role of a gentleman gambler. The story, which was adapted by Harvey Gates from the original by Peter B. Kyne, has on the whole rather weak construction, but certain dramatic events, coupled with the good acting of Mr. Keenan, make it quite a strong offering. Reviewed at length elsewhere.

FIRES OF YOUTH (Bluebird), Aug. 26.—A five-part production featuring Ruth Clifford with Ralph Lewis and George Fisher. The story is not all that might be desired, and is somewhat inconsistent in spots. A full review was published in last week's issue.

Famous Players-Lasky Corporation

IN PURSUIT OF POLLY (Aug. 19).—This is a bright, clever, five-reel comedy, in which Billie Burke is congenially cast. It is a modern race of Atalanta, wherein the star is chased by three suitors in automobiles, and finally won by an outsider. There is plenty of action and suspense, and it should provide good entertainment for almost any audience. Reviewed at length in this issue.

HICK MANHATTAN (Sept. 1).—A two-reel satirical comedy by James Montgomery Flagg cleverly portraying the gullibility of New Yorkers. A girl out of a job poses as a wild Greek and after creating a sensation on the street because of her scanty attire, finally lands a vaudeville contract at a large salary. Reviewed elsewhere in this issue.

Fox Film Corporation.

NAME AND FORTUNE (Fox).—Tom Mix, directed by Lynn Reynolds, will add vastly to his reputation in presentations of this feature. Here is a corking "Western," full of life and action and featuring some amazing "stunts" in horsemanship and athletics. Five reels of spirit and dash will awaken the enthusiasm of the most phlegmatic movie fan

to the realization that Mix and Reynolds have collaborated in a real moving picture.

THE PRUSSIAN CUR (Fox).—Here is the latest addition to the routine of propaganda features that are finding their belated way to the screen. While distributors and producers should have begun six months before they did to make pictures for the purpose of awakening the American individual to the beastliness of Hun "kultur" they are going on now to a good start, and "The Prussian Cur" is one of the very best of the lot. The theme is well developed, in sane and convincing scquence, carrying a spy plot developed by one of the Kaiser's own tools in this country. "The Prussian Cur" will awaken "the will to win" by arousing Uncle Sam's nephews to full realization of what militarism would do, if it could, in dominating the lives of world peoples. Producer and every exhibitor who plays this worthwhile propaganda subject will profit not alone in coin but in strengthening and inspiring the citizen in every community where it is screened.

Greater Vitagraph, Inc.

THE CLUTCH OF CIRCUMSTANCE (Vitagraph), Aug. 26.—Corinne Griffith is the leading player in this five-part picture, written by Leighton Graves Osmun and directed by Henry Houry. It is a story of the stage and will prove entertaining. A longer review is printed on another page of this issue.

Metro Pictures Corporation.

FLOWER OF THE DUSK (Aug. 12.).—Viola Dana is the star in this five-reel Metro picture, which tells a pathetic and tragic story of a lame girl and her blind father. The story revolves around the suicide of the girl's mother many years before, and it develops that she was actuated by the love of a man other than her husband. The production is artistic, well directed and well acted. Reviewed elsewhere in this issue.

BOSTON BLACKIE'S LITTLE PAL (Aug. 26).—This five-reel Metro featuring Bert Lytell is slight in plot, and mildly interesting. It presents Lytell in a sympathetic role which will be pleasing to his admirers. He is cast as a gentleman crook, who actuated by a little boy, does a good deed and prevents the child's mother from running away with another man. Reviewed elsewhere in this issue.

Pathe Exchange, Inc.

CARACAS, VENEZUELA (Post-Pathe), Aug. 18.—A one-reel travel subject, which takes the observer on an interesting railroad journey through the mountains of Venezuela. The journey starts at the coast and runs back into the interior, across high mountain ranges. A very pleasing number of the kind.

OFFICIAL WAR REVIEW, No. 9 (Pathe), Aug. 25.—This diversified number includes many pictures of the fighting men on the Western front, including views of Essex men and Italian troops. Another feature is that of transporting troops across the Atlantic, a remarkably interesting one. The living flag at the close will bring cheers from any audience.

THE PHANTOM AND THE GIRL (Astra-Pathe), Sept. 1.—Episode No. 3 of "Hands Up." This instalment, in two reels, proves without doubt that there is to be no let up in the thrilling events following the capture of Echo Strange by the Phantom Rider. He takes her to a cave in the mountains, which cave is invaded by one of the pursuing Incas. The girl escapes and returns to the ranch. Further exciting events transpire, having to do with the treasure of the Incas. Fighting and riding scenes figure prominently in this number.

TWO SCRAMBLED (Rolin-Pathe), Sept. 1.—A comic number, featuring Harold Lloyd and Harry Pollard as two hall room boys in "Queenie McNab's" bording house. They defy the rules against cooking in the rooms and have a run-in with the landlady as a result. Further incidents occur in a park. The number is typical and will bring numerous laughs.

HER MAN (Pathe), Sept. 8.—A splendid six-part number, based on a story of the Kentucky mountains by Charles Neville Buck, with Elaine Hammerstein and W. Lawson Butt in the leading roles. This differs from the ordinary feud story in that it penetrates deeper into the psychology of the mountaineers, and the dramatic thrill in the final reel is one of the best accomplished in pictures for a long time. Reviewed at length elsewhere.

THE HONEST THIEF (Astra-Pathe), Sept. 15.—A bright little crook-detective story, in two reels, written by Frank Leon Smith and directed by George Seitz. Helene Chadwick and Ed Stanley play the girl and her lover, both of whom become involved with a gang of crooks. The hero is really a detective, but the girl beats him to it and brings back the bank's stolen funds. This number is well-constructed and has a pleasing element of surprise in it.

Select Pictures Corporation.

SAUCE FOR THE GOOSE (Select).—Constance Talmadge helps this five-part comedy to a very great degree by her clever acting. The story is only fair. Walter Edwards was the director. The picture is reviewed at length on another page of this issue.

HER ONLY WAY (August).—George Scarborough is the author of this five-part picture, which has a dream plot and is well played by Norma Talmadge and her support. Sidney Franklin directed. A longer review was published in last week's issue.

Triangle Film Corporation.

WILD LIFE (Triangle), Aug. 25.—A five-reel Western melodrama, written by M. V. Dearing and directed by Henry Otto. William Desmond and Josie Sedgwick play the leading roles. The story is a conventional product, with some good situations in it, but not very strong in continuity or suspense. Reviewed at length elsewhere.

DAUGHTER ANGELE (Triangle-Kay-Bee), Aug. 25.—A five-reel number, written by W. H. Stearns and directed by William Dowlan. It features Pauline Starke, Philo McCullough, Gene Burr and others. The story contains many melodramatic thrills, since it concerns the capture of a U-Boat spy, and is realistic in subject matter, though not always entirely convincing. Reviewed at length elsewhere.

Universal Film Company.

ANIMATED WEEKLY, No. 36 (Universal), Aug. 7.—Shows naval rookies leaving for Newport training station, Alexander Kerensky in London, President Wilson attending a ship launching, Spain training a large neutral army, a train wreck in Indiana and many other features. Cartoons by Hy Mayer are shown at the close.

CURRENT EVENTS, No. 66 (Universal), Aug. 17.—A strong war interest predominates this number, which shows women's work in new lines, London entertaining American officers, liberty loving Poles preparing to fight, air mail service, a Boston launching, swimming sports of the Marines and other features.

ROPED AND TIED (Western), Aug. 17.—A two-reel offering of the melodramatic type, featuring Neal Hart and Eileen Sedgwick. The hero, a stranger in a Western town, falls in love with an innocent girl he discovers in a wine room. He wins her after several clashes with the villain, who also loves her. The plot is conventional, but the cast agreeable and the action entertaining.

THE MOCK BRIDE (Universal Special), Sept. 7.—Episode No. 5 of "The Brass Bullet" is the name of this episode and takes the central figures of the story through a series of unhappy events, including the forced marriage of Rosalind to another while her lover wallows in a quagmire. The marriage ceremony completed, the lover is rescued. The suitcase containing Rosalind's fortune and which was placed in her bed by the mysterious aviator, is accidentally left on the beach when Rosalind's husband forces her to accompay him on his yacht.

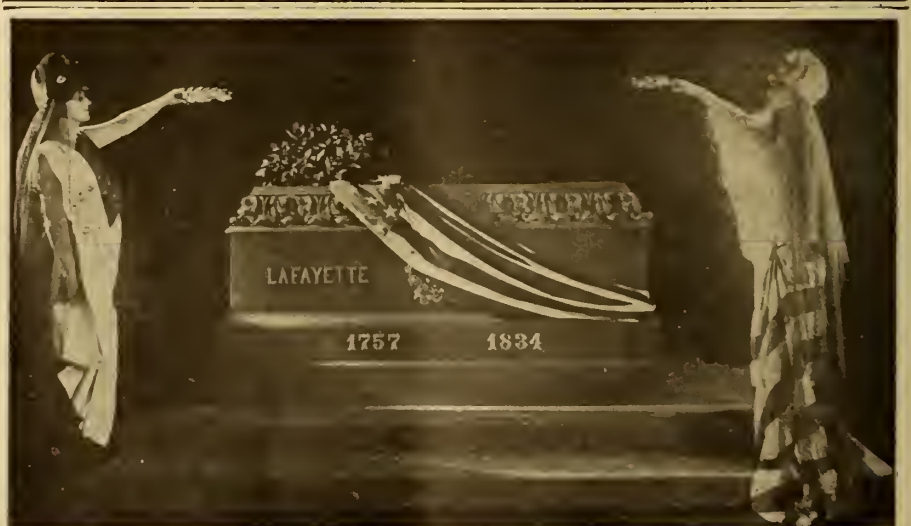
A BUM BOMB (Nestor), Sept. 9.—An amusing comedy, by John McDermott, featuring George Berranger as an old professor, who loves cats and children, but whose hobby is making bombs. He has a secret room, in which he constructs infernal machines. He places one inside a water melon and this leads to some very funny action. There are a number of laughs in this.

World Pictures Corporation.

THE POWER AND THE GLORY (World-Picture), Sept. 2.—A five-reel subject, featuring June Elvidge, Ned Burton and others. This is the tale of a mountain girl who goes to a mill town to work. It has some weakness in construction, but the character work is strong and the story itself very interesting. It was adapted from a novel by Grace MacGowan Cooke. Reviewed at length elsewhere.

"The Dippy Daughter" Is a Toto.

Pathe will release shortly another of the popular two-reel Toto comedies, "The Dippy Daughter." Toto is the faithful family servant who always perform his duties in the wrong way and finds himself much abused because of his stupidity. The comedy is described as being one of the best of the Totos.



Scene from "Lafayette, We Come"(Pershing '17)—Leonce Perret.

Advertising Aids for Busy Managers

"THE SILENT WOMAN"

Metro Presents Edith Storey in the Story of a Woman Who Gave Up Love for Her Husband's Sake, Only to Find It Again.

Cast.

Nan McDonald.....Edith Storey
John Lowery.....Frank Mills
Clifford Beresford.....Joseph Kilgour
Mary Lowery.....Lillie Leslie
Mrs. Elton.....Mrs. Mathilde Brundage
Little Billy.....Baby Ivy Ward
Doctor .....George Stevens
Servant .....T. Tamamoto
Maid .....Augusta Perry

Directed by Herbert Blache.

The Story: John Lowery, his wife and little son, Billy, come to visit Clifford Beresford, owner of a lumber tract at a Hudson Bay post. Nan McDonald, clerk at the post, is known as the Angel of the Lumberjacks. She and Billy get to be great friends, and when he is taken ill his calls for her result in her staying at Beresford's overnight. She discovers that Beresford and Mrs. Lowery are having an affair, and in the course of one of the clandestine meetings the woman slips and is killed by a fall from a window. Heartbroken, Lowery returns East and Nan is persuaded to accompany him. To shield her from scandal Lowery marries Nan, who thinks he has come to love her, but his heart is still his dead wife's. Beresford comes East and tries to win Nan, but succeeds in precipitating a climax and Nan comes into the love that is rightfully hers.

Feature Edith Storey as Nan McDonald and Frank Mills as John Lowery.

Program and Advertising Phrases: How a Man, Twice Married, Heaped Abuse Upon an Innocent Bride in His Blind Selfisness.

Worship of Love in Its Shadow But Not Its Substance Wrecks Lives.

Frail Woman Meets Death in the Pitiless Meshes of a Villain's Selfishness.

Womanhood Ennobled Through the Stanch Loyalty of Neglected Wife.

Metro Contributes to the Screen Another Fine Example of Photoplaying.

Problem Drama of Intense Interest Enacted by Skillful Players.

Advertising Angles: Make a generous use of the name and portraits of the star. Sketch the story and tell that it shows her both as a girl of the woods and a woman of society. Make most of your appeal with the star.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released September 2.

"FIRES OF YOUTH"

Bluebird Presents Ralph Lewis and Ruth Clifford in a Strikingly Powerful Story of May and December.

Cast.

John Linforth.....Ralph Lewis
Lucille Linforth.....Ruth Clifford
Ronald Standish.....George Fisher

Directed by Rupert Julian.

The Story: Lucille Linforth, married to a man twice her age, finds that he regards here merely as a pretty plaything with which to decorate her home. She longs for a true home and the joys of motherhood. Ronald Standish, son of Linforth's old friend, comes to them to become established in town. A love springs up between them which neither fully realizes until Linforth, realizing the situation, persuades Lucille to go away. The sense of impending separation makes them realize and for the first time Ronald speaks of his love. He and Linforth leave the house, but later Ronald returns and persuades Lucille to elope with him, but they seek shelter from the storm in a Catholic sanctuary and they come to a realization of what they are about to do. Ronald takes Lucille home. In the morning Linforth misses some securities and finds on the floor of the study a pair of glasses he knows belongs to Ronald. There can be but two reasons for Ronald's presence, and presented with the alternative Ronald confesses to the theft of the bonds, but is saved by Lucille.

Feature Ruth Clifford as Lucille and George Fisher as Ronald Standish.

Program and Advertising Phrases: When December Marries May the Season of Love Becomes Backward and Fruitless.

Fires of Youth Are Banked by Nature in Mismated Union of Lives.

Dainty Ruth Clifford Revealed as Skillful Actress in Gripping Photoplay.

Love Awakened Demands Its Full Toll in Spite of Social Ethics.

Problem Play of Gripping Interest Points to Useful Moral.

Interesting Photoplay Demonstrates Best Uses of the Screen.

Advertising Aids: This story offers only the sensational angle, which is not a good one to follow. The best you can do if you play this is to present it as a preachment against ill-assorted marriages and to keep down the suggestion of sensation as much as possible.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released August 26.

IN THIS ISSUE.

Bonnie Annie Laurie (Fox).
The Clutch of Circumstance (Vitagraph).
Fires of Youth (Bluebird).
Her Man (Advanced).
Inside the Line (Inter Ocean).
Love's Law (Mutual).
The Marriage Ring (Paramount).
The Mask (Triangle).
Me und Gott (Romayne).
On the Quiet (Paramount).
Peck's Bad Girl (Goldwyn).
Petticoats and Politics (Plaza).
The Power and the Glory (World).
The Silent Woman (Metro).
The Straight Road (W. H. Production).
Untamed (Triangle).

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

"THE POWER AND THE GLORY"

World-Pictures Presents June Elvidge in a Striking Story of Life Among the Mountaineers from the Novel of Grace McGowan Cook.

Cast.

Jonnie Consadine.....June Elvidge
Laurella Consadine.....Ricca Allen
Deanie .....Madge Evans
Milo .....Sheridan Tansey
Pony .....Charley Jackson
Pros Passmore.....Albert Hart
Mavity Bence.....Inez Marcel
Shade Buckheath.....Clay Clement
Pap Himes.....Ned Burton
Lydia Sessions.....Violet Reed
Gray Stoddard.....Frank Mayo
Mandy Meacham.....Nora Cecil
Hardwick .....Jack Drummier

Directed by Lawrence C. Windom.

The Story: "Jonnie" Consadine, a daughter of a shiftless mountaineer stock, becomes tired of being known as one of the "borrying Passamores" and goes to the mill town to work. Her uncle, Pros Passamore, who spends all his time prospecting for a silver mine, asks Shade Buckheath to look after her. Jonnie in time becomes forewoman and attracts the attention of Gray Stoddard, part owner of the mill. Passamore comes to town with specimens of the silver he has discovered, and Shade and "Pap" Himes seek to get it away from him. He is injured in the struggle and his mind becomes a blank, but he lives to defeat the plotters and happiness is in store for Jonnie and Stoddard as the story ends.

Feature June Elvidge as Jonnie Consadine and Frank Mayo as Gray Stoddard.

Program and Advertising Phrases: Going Into the World to Find Work Brave Girl Meets Inspiring Romance.

Best Selling Novel by Famous Author Comes to the Screen.

June Elvidge, Beautiful Screen Star, in Story of Gripping Appeal.

Beautiful Girl's Quick Wit Foils Designing Villainy and Intrigue.

How May Step-Parents Control Their Grownup Children?

Advertising Angles: The best-paying angle should be the cast, which includes Frank Mayo, Madge Evans and Johnny Hines, in addition to Miss Elvidge. Work also on the popularity of the book. Appeal to those who have not read the novel with the statement that it is a strongly human story of a girl who won her way to happiness from squalid surroundings.

Advertising Aids: Two styles each one, three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

Released September 2.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.
Specimen on Application

"PECK'S BAD GIRL"

Goldwyn Presents Mabel Normand, "The Little Girl You Don't Want to Forget," in a Regular Mabel Normand Story.

Cast.

Mabel Penelope Peck.....Mabel Normand
Dick .....Earle Foxe
Hortense Martinot.....Corinne Barker
Miss Olivia.....Blanche Davenport
Adam Raskell.....Ryley Hatch
Willie Raskell.....Leslie Hunt
Peck .....E. M. Favor
Pearson .....Edwin Sturgis
Walker .....Joseph Granby

Directed by Charles Giblyn.

The Story: Mabel Penelope Peck is the village cut-up of Yaptank and is named after the stories famous thirty years ago. But there is innate sense as well as unrestrained devilment in Mabel Penelope's shapely little head, and when she has her suspicions aroused she beats the city detective and rounds up a gang of expert safe-blowers—gets the whole kit and caboodle of 'em and the city detective, too.

Feature Mabel Normand as "Peck's Bad Girl" and Earle Foxe as Dick, the city deteetive.

Program and Advertising Phrases: Mabel Normand as the Girl Who Set a Quiet Village by the Ears.
Irrepressible Youth Awakens the Old Town to Sense Its Shortcomings.
How the Village Scamp Foiled the City Vamp and Won the Man She Loved.
Sprightly Girl Who Was "a Devil in Her Own Home Town."
Exciting and Sensational Career of a Country Wild Flower.
When the Village Cut-Ups Foiled the City Hold-Ups.

Advertising Angles: About all you need to do for this is to tell your patrons that Mabel Normand has dropped those Joan things and has come back to the Normand type of plays, but tell this so fully that everyone will know. The parade suggestion in the press sheet is a good idea, but you can better this by displaying a picture of Miss Normand in the part well in advance and offering prizes to the children who most faithfully copy her. Have the judging done in front of the theatre and make the prizes worth while, but have as many prizes as possible rather than one costly one. Make it plain that this is not a rehash of the old Peek's Bad Boy stories, but a real plot of a real comedy played in broad comedy style with melodramatic touches. You should work this for a cleanup.

Advertising Aids: One one-sheet, two three sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Released September 2.

"THE CLUTCH OF CIRCUMSTANCE"

Greater Vitagraph Presents Corinne Griffith and Robert Gaillard in a Blue Ribbon Feature of a Girl Worth While and a Husband Who Wasn't.

Cast.

Ruth Lawson .....Corinne Griffith
John Lawson.....Robert Gaillard
Rudolph Rayburn.....David Herblin
Lory Williams.....Florence Deshon
Jack.....Denton Vaue
Mrs. Lawson.....Esta Banks

Directed by Henri Houry.

The Story: John Lawson, a stern New England business man, is made an imbecile through an accident, and his pretty girl wife, Ruth, goes to the city to make money for their support. She meets Lory, a show girl, and finally through the aid of Rudy Rayburn becomes a great star. Learning the price she is expected to pay for success she prepared to leave the city when she receives a telegram that only a large sum of money can save her husband's life. She phones to Rudy, agreeing to his proposition, but Rudy, realizing that his is a pure love, sends her the money and leaves town. Ruth confesses all to her husband, who refuses to hold her guiltless, and she returns to the city with her love dead for the man she was willing to sacrifice herself to save. Again, Rudy leaves, content in the knowledge that Ruth loves him, to wait until she shall be free to send for him.

Feature Corinne Griffith as Ruth Lawson, and David Herblin as Rudolph Rayburn.

Program and Advertising Phrases: Picturing a Puritan Girl's Fight Against Temptations of a Great City.
Scorned by the Husband for Whom She Slaved Because He Would Not Believe Her True.
Happiness Comes to Unjustly Accused Wife Through Trick of Fate.
Intensely Gripping Story of Domestic Problems and Solutions.
Vitagraph Blue Ribbon Feature Presents Strong Dramatic Theme.
Surprising Outcome of a Woman's Brave Struggle for Honor.

Advertising Angles: Remind your patrons of the scores of stories they have seen in which a theatrical "angel" was a monster and tell them that on a certain date you'll show the man angel who has some decency. Play it up as a novelty. For a novelty copy the "How we lost a patron" by putting on the cover "The price she paid" and inside in large type "Nothing," adding at the bottom, "for the facts see The Clutch of Circumstance" (house and date). You can get these out on cheap stock at small cost, but be sure to give them out folded.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released August 26.

"THE MASK"

Triangle Presents a Smashing Little Story of the Man Who Lost a Million Dollars and the Girl Who Got It—and They Didn't Marry Each Other.

Cast.

Sally Taylor.....Claire Anderson
Babe .....Rae Godfrey
Marybelle Judson.....Grace Marvin
Mrs. Massington.....Bliss Chevalier
Miss Beech.....Lillian West
Billy Taylor.....John Guilbert
Sam Joplin.....Ed Hearne
Herbert Wellesly De Lacy.Juan Dela Cruz
Silas Taylor.....Henry Holden
Miss Prim.....Marie Van Tassel

Directed by Thomas N. Heffron.

The Story: Billy Taylor gives a million-dollar party. It wasn't worth the million, for it wasn't much of a party, but the merrymakers mistook Billy's rich uncle for someone else and he cut Billy off with $50 and left the rest to Sally Taylor. Sally promptly throws over her carpenter-sweetheart and goes into society. Billy falls in love with Babe, Sally's pretty young sister, and takes a job under Sam, Sally's ex-sweetheart. Then things happen that cause Sally to go out of society and a fortune hunter to go to the hospital, and two pairs of sweethearts go to the minister.

Feature Claire Anderson as Sally Taylor and John Guilbert as Billy Taylor.

Program and Advertising Phrases: How Wild Youth Nearly Defeated Its Own Purpose in Forwarding Reckless Adventure.
Sprightly Comedy Mixed with Dash and Vigor of Youthful Adventure.
How Youth Managed to Defeat the Purpose of Designing Old Age.
Triangle Brings to the Screen Another Entertaining Photoplay.
Mistaken Identity and Misdirected Purpose Trifles with Fame and Fortune.
Surprising Outcome of an Innocent Adventure by Reckless Youth.

Advertising Angles: Make the million-dollar party one of the newspaper advertising angles. It will also work into catchlines for throwaways and window cards. Ask such questions as to how it is possible to give a party that costs a million. And somewhere remind your hearers of the many stories they have seen in which the disearded marries the newly made heiress and ask them if they wouldn't like to see a story in which it didn't happen. You'll probably find that the novelty will appeal to them.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released September 1.

"UNTAMED"

Triangle Presents Roy Stewart in the Unique Story of a Montana-Mexican Partnership That Was an Incentive to Murder.

Cast.

Jim Jason.....Roy Stewart
Don Felipe.....H. N. Dudgeon
Carmelita .....May Giraci
Pancho .....Graham Pettie
Professor Allen.....H. C. Simmons
Ruth Allen.....Ethel Flemming
Mike .....John Lynce
Dolores .....Jimmy Weil
Pedro .....Eagle Eye

Directed by Cliff Smith.

The Story: Jim Jason enters into a partnership with Don Felipe Arrello to run a ranch. An odd feature of the partnership agreement is a clause that gives to the survivor the full ownership of the ranch in event of the death of the other partner. Jim puts the ranch on a paying basis and Arrello starts in to get the ranch for his own. He not only seeks Jim's life, but he poisons the mind of the woman Jim loves, but in the end one of Arrello's past love affairs brings justice to the reereant Don and the clause by which he planned to profit now works in Jim's favor.

Feature Roy Stewart as Jim Jason, Ethel Flemming as Ruth Allen and May Giraci as little Carmelita.

Program and Advertising Phrases: Intensely Interesting Story of Western Ranch Life Enacted by Skillful Players.
Breezy Freedom of the Great West Represented in Gripping Drama.
Love and Intrigue in Battle Grips Under Western Skies.
Rough with the Men, Smooth with the Women, Villainy Makes Headway.
Thrilling Encounters and Wild Adventures in Western Love Story.
How True Love and Abiding Devotion Gained Victory Over Opposition.

Advertising Angles: Play this up as a good western story with many novel angles. Get a lawyer to draw you up a clause covering the death arrangement, reproduce it on a large sheet and mount for a lobby display asking "With such a clause as that what could come of a partnership between a Mexican and a white man? See Untamed (date) for the answer. It's a vivid reply." You can also use the clause in the newspaper work or for a reader.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released September 1.

"THE STRAIGHT ROAD"

W. H. Productions Company Presents Bessie Barriscale in an Ince Production Originally Known as "The Painted Soul," Supported by Charles Ray.

Cast.

Irene Brock.....Bessie Barriscale
Edward Barnard.....Charles Ray

Produced by Thomas H. Ince.

The Story: Edward Barnard, an artist, looking for a model for his "A Fallen Woman," a companion picture to "The Redemption," haunts the night court. In Irene Brock he finds the model he seeks

"Eggs Is Eggs"

but you don't buy bad eggs just because they are cheaper.

It is the same with any other commodity, be it a suit of clothes, a projecting machine or a screen.

Don't make a mistake and pay out your good money for an inferior screen when you can get the BEST SCREEN for the same price.

MINUSA SCREENS have proven to be the BEST. They are the result of ten years' successful screen building.

We are Distributors for the Minusa Screen.

Write us today for prices and sample book.

Amusement Supply Co.

Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Bldg.
5 S. Wabash Avenue
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME. .....

ADDRESS.....

and persuades her to pose. In his studio she sees "The Redemption" and is strangely moved by the wonderful face. The artist falls in love with his model, but his mother appeals to the girl not to spoil his career, and Irene, with a bravery newly found in the eyes of her painted ideal, deliberately returns to her old life that she may again be arrested and show Barnard the woman whom he would marry. The cure is effective. He turns away and, buoyed by the thought of that wonderful face, Irene turns down the straight road—alone.

Feature Bessie Barriscale as Irene Brock and Charles Ray as Edward Barnard.

Program and Advertising Phrases: Shedding Tears of Shame at the Moment of Her First Great Happiness.
Bessie Barriscale, Idol of the Screen, in Gripping Love Drama.
How Life for a Brave Girl Was Played with by Ironic Fate.
Great Sociological Drama Pictures the Upward Climb of Brave Girl.
Struggling Girl Dragged from the Depths by Kindly Hand of Fate.
Clean, Wholesome and Inspiring Photoplay of Fine Purpose.

Advertising Angles: Do not offer this as a new picture, but as an old picture worthy of again being brought forward. Play up the fact that Charles Ray is in support of Miss Barriscale and dwell on the opportunities to compare the earlier work of these two stars with their present plays. Work hard on the story itself, for it can be played up to make business of itself.

Advertising Aids: One design each one, three and six-sheets. Ten 8x10 photos and six 11x14 sepia photos for lobby displays. One and two-column cuts.

"ME UND GOTT"

Romayne Superfilm Company Presents a Six-Part Presentation of a Certain Much-Worried Potentate and His Personal and Self-Created Deity.

Cast.

The Kaiser.....Paul Wigel
The Father.....Robt. N. Dunbar
The Daughter.....Gertrude DeVere
The Butler.....Frank Brownlee
Von Hollweg.....James T. Welch
Irish .....Jack McCready
Hilda .....Betty Burbank
August Weber.....Frank Brownlee
Herman .....Fred Boulk
The Pacifist.....Nigel de Bruillier
Nanette .....Josephine Crowell
The Mother.....Adeline M. Alvord
Fifine .....Ray Eberlee

The Story: August Weber, a former Prussian officer, keeps a delicatessen store in Hoboken. His son Herman is an electrician, and when America declares war upon Germany August plans to use Herman to help the Prussian cause by destroying munitions plants. But Herman has herded with the pacifists and is not ready to take strong measures. But he sees his chums going to war and he seeks to enlist in the United States Army, but is rejected because of a weak heart. His father announces a change of heart and so plans that Herman nearly blows up a plant in the belief that he is helping the cause of America, but he discovers the old man's perfidy and proves himself to the country which has given him his chance.

Feature Fred Boulk as Herman Weber.

Program and Advertising Phrases: Showing the Lust of the Beastly Hun in Seeking World Dominion.
War Waged by Beastly and Brutal Enemy Brought to Our Own Doors.
Time to Awake! The Beastly Hun Is Knocking at the Gate!
Picture Version of a Possible Hun Invasion of United States.
Inspiring the Will to Win Against the Rampant Beastliness of the Hun.
Crushing the Viper Who Has Warmed Himself on the American Hearthstone.

Advertising Angles: The title is the best angle, so play this up all over your section. Offer it as a true picture of a problem many families face. Play it up as a melodrama rather than as a propaganda play and the propaganda will better care for itself.

Advertising Aids: Two one-sheets, one three-sheet, one 24-sheet. Heralds, and twenty-four 11x14 photos for lobby display.

"THE MARRIAGE RING"

Thomas H. Ince Presents Enid Bennett in the Story of a Girl Who Made an Unfortunate Choice.

Cast.

Anne Mertons.....Enid Bennett
Rodney Heathe.....Jack Holt
Hugo Mertons.....Robert McKim
Aho .....Maude George
Koske.....Charles K. French
Mrs. Heathe.....Lydia Knott

Directed by Fred Niblo.

The Story: Annie Mertons, a woman of refinement, has married Hugo Mertons, who proves to be a card-sharper. Unable to escape the bond, she is forced to aid him in his nefarious schemes, but plans to escape. Mertons, seeing this, arranges to go to Honolulu, where she will be given less liberty. She has a quarrel just before their departure, and in the struggle that follows the revolver he has drawn is discharged. Mertons falls, and Annie, believing that she has killed him, flees to Honolulu. On the steamer she attracts the attention of a young sugar planter, who takes her to his mother. Mertons, who was not killed, follows with Koske, a German spy, who plots to burn the sugar plantation. He locates Annie and imprisons her in a hut, where she overhears their plans to burn the plantation of the man she loves. She saves the property and Mertons is killed, leaving her free, at last, from The Marriage Ring.

Feature Enid Bennett as Anne Mertons, Jack Holt as the wealthy sugar planter and Robert McKim as Hugo Mertons.

Program and Advertising Phrases: Paramount Pictures Living Up to Brand Name Presents Enid Bennet in Gripping Photoplay.
Fred Niblo and Enid Bennett, Bride and Groom, as Director and Star.
John Lynch's Specially Written Scenario Best Suits Pretty Star.
Tense and Inspiring Screen Drama of Real Life with Love Requited.
Typical Hawaiian Scenes Give Photoplay Ideal Settings.
May the Marriage Ring Be Limited in the Confines of Its Significance?

Advertising Angles: Draw upon the increasing popularity of Miss Bennett and tell that this picture is the first production work of Fred Niblo who was the original "Hit the Trail Holliday," the play having been written for him by his brother-in-law, George M. Cohan. He is a well known actor, vaudeville player and lecturer and has a good following here and in Australia who can be interested in his new work.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released August 26.

PHOTO-GRAVURE PROGRAM

4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens. $3.00 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HAND-COLORED PICTURES

Size, 22x28 inches. Every prominent player.....75c. each

FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35.00 framed.

THE SEMI-PHOTO POST CARDS, $3.50 per thousand, of over 600 players.

PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

SMALL PHOTOGRAPHIC CARDS of all players, $4.00 per thousand.

SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.

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NEWS AND PROPERTY GAZETTE

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Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"ON THE QUIET"

Adolph Zukor Presents John Barrymore, the Star of Stage and Screen, in One of Augustus Thomas' Huge Stage Successes.

Cast.

Robert Ridgway.....John Barrymore
Judge Ridgway.....Frank Losee
Horace Colt.....J. W. Johnston
Hix.....Al Hickman
Ethel Colt.....Helen Greene
Agnes Colt.....Lois Meredith
Duke of Carbondale.....Cyril Chadwick
McGeachy.....Frank H. Belcher

Directed by Chester Withey.

The Story: Robert Ridgway, the rather wild son of Judge Ridgway, loves Agnes Colt, who, under the terms of her father's will is to receive $20,000,000 if she marries a man approved by her brother, who is executor. The brother does not approve of young Ridgway's wild oats, and Bob returns to college with a promise to behave better. But before he goes he persuades Agnes to marry him "on the quiet." He finds college a bit slow. He starts something more than he anticipated, and to save a scandal is forced to take Agnes and her maid on his yacht. The brother learns of this and indignantly demands that Robert right the "wrong" he has done with an immediate marriage, and only too gladly Bob marries his wife a second time.

Feature John Barrymore as Robert Ridgway and Lois Meredith as Agnes Colt.

Program and Advertising Phrases: Augustus Thomas and Willie Collier's Great Stage Success Translated to the Screen.
Greatly Successful Stage Comedy Exploited in Motion Pictures.
Jack Barrymore Returns to the Screen in Ideal Photo-Comedy.
How a Harem-Scarem Chap Got Into Hot Water and Safely Out Again.
Acid Test Applied to Reckless Youth Proves True Metal.

Advertising Angles: Do not confuse Jack Barrymore with Lionel, who has been in pictures for some time. Identify him as the star of "The Man from Mexico" and "Are You a Mason," also screened by Paramount. Tell your patrons that he is a Barrymore and a Drew, the very bluest blood in the aristocracy of the stage. The past two seasons he has played Peter Ibbetson on the speaking stage. If he has played your town make use of this, but in any event take extra space to hammer home the fact that here is one of the best light comedians now on the stage in a ripping comedy by a leading dramatic author.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 1.

"INSIDE THE LINES"

The Inter-Ocean Film Corporation Presents Lewis S. Stone in Earl Derr Biggers' Great Stage Success of the Same Title.

The cast includes Louis Stone and Marquerite Clayton.

The Story: A German spy is detailed to follow Captain Woodhouse from Egypt to Gibraltar. A second spy follows him to come to his aid if need be or to dispose of him should he show signs of treachery. This latter is disposed of by a former Berlin detective, but Woodhouse is taken, drugged, to the home of a German secret agent, and the spy, who closely resembles him, assumes his papers and personality and gains entrec to the fortress in "The Rock." He is supplied by the hotel keeper—also in the German service—with the plans of the mine firing room. The detective warns the Governor General, who sends an aide to report. The latter also proves to be a spy and works with the man from Berlin to destroy the British grand fleet when it visits Gibraltar. Then comes a surprise denouement that works to a whirlwind finish.

Feature Louis Stone and Marguerite Clayton.

Program and Advertising Phrases: Greatest of Stage Melodramas Revived in Vivid Picture-plot Portrayals.
Outwitting the German Spies Hero Falls Victim to Dan Cupid.
Tense Drama of Patriotic Inspiration Sweetened by True Love.
Greatest of Spy-Dramas Translated from Stage to Screen.
Inspiring Patriotic Enthusiasm While Thrilling the Emotions.
Spies—Love—Intrigue—Adventure: All Blended in Gripping Episodes.

Advertising Angles: This play was one of the first of the stage war plays and was a notable success in New York and elsewhere. It has a sound and well-constructed story with a strong surprise finish. Play it up strong in the newspapers, emphasizing the stage success but telling that it makes a capital film story as well—which is not always true of stage plays. Work such captions as "Get inside the lines with Lewis Stone," "Go to—Gibraltar," and similar catch phrases. For window work the magazines and papers will give you illustrative material for cards telling your patrons to see why the big battleships were not destroyed.

Advertising Aids: Two styles each one, three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.

Released August 26.

"BONNIE ANNIE LAURIE"

William Fox Presents Peggy Hyland in the Story of Another Girl Who "Gave Her Promise True" and Kept It.

Cast.

Annie Laurie.....Peggy Hyland
Sandy Laurie.....Henry Hallam
Captain McGregor.....William Balley
Lieutenant Hathaway.....Sidney Mason
Andy McGregor.....Dan Mason
Nan, the nurse.....Marion Singer

Written by Hamilton Thompson.

Staged by Harry Millarde.

The Story: Annie Laurie becomes betrothed to Donald McGregor, who goes to war. Annie later meets a stranger and falls in love with him; her father drives him away, and she follows. The stranger, ill with fever, becomes delirious and wanders away to London, where he is restored to reason; he is Lieutenant Hathaway of the U. S. A. Annie, having returned home, is cast out by her father. She goes to France as a nurse. On returning to the battlefield, he is wounded while helping Donald, and both are brought to Annie's ward. Torn by con-

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SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

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flicting emotions, she decides that happiness is to be found in keeping her promise to Donald, so Hathaway goes back to the trenches.

Feature Peggy Hyland as Annie Laurie and William Bailey as Captain McGregor.

Program and Advertising Phrases: Here's the Girl You've Sang About.
The Sweet Scotch Lassie Who Ga'e Her Promise True.
How the Great War Answered an Absorbing Love Problem.
Here's a War Nurse Who Had to Choose Between Two Wounded Lovers.
Brave Nurse Who Placed Duty Above All Other Considerations.
Battlefields Provide Consolation for Rejected and Dejected Suitor.
When Two Rival Lovers Met First in No Man's Land.

Advertising Angles: Tell that this story offers a problem that presently will confront many American women; their duty to a returned sweetheart who has suffered permanent incapacity. Tell that it is not a war play, though it has some big war scenes, but rather a problem rising from the war, without claptrap appeals, but with a strong, gripping motive. In your press work play up the angles this story presents and, if possible, get others to comment. Ask, should a woman's promise be always sacred, and what is a woman's duty to the man she loves.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released in September.

"LOVE'S LAW"

The Mutual Film Corporation Presents Gail Kane in the Five-Act Story of a Girl Who Took the Better Way—and Won.

Cast.

Sonia Sariloff.....Gail Kane
Andrew Hamilton.....Courtenay Foote
John Lorimer.....Reed Hamilton
Alexis Khalkoff.....Frederick Jones
Olga .....Augusta Perry
Ivan .....Walter Deming
Mrs. Grey.....Matilda Baring
Kalma .....Emil La Croix

The Story: Sonia Sariloff, a pretty American-born Polish girl, is the ward of her uncle, a mill hand. He regards her as an incubus, since she will not work and spends her time playing the violin. Oppressed by a cut in wages, he sells Sonia's violin to Andrew Hamilton, the mill owner. Sonia goes to demand her property, and Hamilton, recognizing her ability, procures for her a musical education. But when he demands that Sonia pay the price he names for a career she returns to the poverty of the mill village and nurses its unfortunate inhabitants through an epidemic brought about through the unsanitary conditions in Hamilton's mills. He searches her out and finds her down with the dread disease. He nurses her back to health, and improved mill conditions is one of his wedding presents to her.

Feature Gail Kane as Sonia and Courtenay Foote as Andrew Hamilton.

Program and Advertising Phrases: Problem Drama of Tense Interest Makes Clear the Fight Between Oppressed and Oppressors.
Labor Problems Solved in Gripping Drama of Sociological Import.
Gripping Love Story Woven Into Prevailing Problem of Labor.
How a Good Girl Changes Labor Conditions in Oppressed Community.
What the Mill Hands Owe to Young Girl Who Fought Their Battles.
Sociological Problems Cleverly Woven Into Gripping Labor Issues.

Advertising Angles: The labor angle is the best to work from in this picture unless you are located so that you are well out of the labor element. Play up the bravery of this girl of the people and the schemes of the mill owner. Tell how a girl worked reform in one mill. There is also a minor angle to work in the interest musicians will feel for this story. Work this along the lines of "Fiddle and I," if you can locate this poem, and tell of the girl who was willing to give up a career to keep faith with herself.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three-column cuts and mats. Program cover cut. Lobby display, 11x14 and 22x28. Press sheet.

Released September 1.

"HER MAN"

The Advanced Motion Picture Corporation Presents Elaine Hammerstein in a Colorful Story Based Upon Charles Neville Buck's "The Battle Cry."

Cast.

Juanita Holland.....Elaine Hammerstein
"Bad Anse" Havey.....W. Lawson Butt
Roger Malcolm.....George Anderson
"Good" Talbot.....Carleton Macy
"Old Milt" McBriar.....Erville Alderson
"Young Milt" McBriar...Cecil Chichester
Jeb Havey.....George Cooper
Dawn Havey.....Violet Palmer
Mrs. Fletch Havey.....Josephine Morse

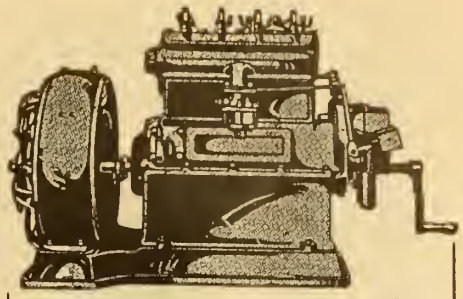
Directed by Ralph W. Ince.

The Story: Juanita Holland, born to wealth and refinement, gives up her social career to minister to the people of the Cumberland Mountains, whence her ancestors have sprung. The Havey-McBriar feud is at its height, and Juanita regards "Bad Anse" Havey as her chief opponent. But as the days pass, the feud goes on; she finds that he is trying to end the feud, but in his own way. Then the McBriars start to get Anse as he leaves Juanita's cabin and the old spirit rouses in the girl when Anse, badly wounded, crawls back to her. She stands off the feudists, and when succor comes she marries Anse, whom she believes to have been fatally wounded, but his injuries are not mortal and a new condition arises in the valley.

Feature Elaine Hammerstein as Juanita Holland and W. Lawson Butt as "Bad Anse" Havey.

Program and Advertising Phrases: Gripping Photo-Drama Based on Charles Neville Buck's Novel, "The Battle Cry."
Society Girl Goes Into the Mountains to Reform a Whole Community.
Wild Life in the Cumberland Mountains Reflected in Actual Photography.
How a Northern Girl Fared in Her Attempt to Eliminate Mountain Feuds.
Wild Life and Steadfast Love in the Great Ranges of the Cumberland.
Stirring Adventure Woven Into a Story of True Love in the Mountains.

Advertising Angles: Play up the fact that this story is taken from a well known novel and get the booksellers to display copies if they have them. The best angle for the newspaper work is Juanita's reversion to the spirit of her ancestors when she joins in the feud. Much can be done along this line. For teaser stuff and throwaway cards use such lines as "Would



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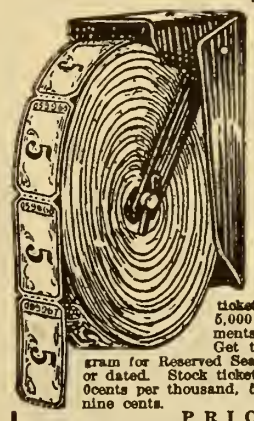

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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen 0cents per thousand, 50,000 ten cents, 100,000 nine cents.

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National Ticket Co., Shamokin, Pa.

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Every State—total, 25,300; by States. $3.50 Per M.
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313 manufacturers and studios..... 2.00
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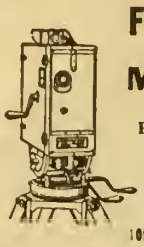

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We bind your music, orchestration and parts so that it will open flat and last forever.
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120 W. 42nd St., New York

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Music Scores for Features
Arranged by
GEORGE W. BEYNON
505 Fifth Avenue New York

you like to be her man?" "Who is Her Man," etc.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released September 8.

"PETTICOATS AND POLITICS"

The Plaza Pictures Presents Anita King, "The Outdoor Girl," in a Delightfully Brisk Story of a Woman Who Played Politics in a Mining Camp.

Cast.

Ann Murdock.....Anita King
Leonard Blair.....R. Henry Grey
Keno Bill Maguire.....Gordon Sackville
Joe Roberts, the Sheriff.....Chas. Dudley
Mrs. Lou Winters.....Ruth Lackaye

Directed by Howard M. Mitchell.

The Story: It is election time in Red Dog, Nevada, and Ann persuades the women to nominate a ticket in opposition to the poltical ring. Unable to vote, the women persuade their husbands to vote for them, and they win. Ann is elected sheriff; the prisoners are put to work and made to clean the streets; there is a big celebration, and the disgruntled politicians release the prisoners, locking the women up in their place. Leonard Blair, a tenderfoot, comes to their rescue, and he is "framed" and accused of robbing the express office, and arrested. Ann learns the truth, confronts the politician who is the real thief. He tells her she is too late to save Blair. However, after a wild midnight ride, she rescues Blair, bringing the story to a happy conclusion.

Feature Anita King as Ann Murdock and R. Henry Grey as Leonard Blair.

Program and Advertising Phrases: Feminists Carry Their Primaries by Winning Votes at Pistol's Point.
Picketing the White House Don't Compare with Pistoling Voters.
Twelve Women Constitute a Jury in Manless Court of "Justice."
Satirical Western Comedy-Drama on Woman Suffrage.
Anita King, the Out-Door Girl, Experiments in Love and Politics.

Advertising Angles: Make a special appeal by form letter or circular to the suffrage clubs, and play up in all your advertising the fact that this is a story of women in politics. Make it plain that it is not a satire or burlesque, but a comedy with strong melodramatic situations. For a splash get out some home-made placards announcing a poltical rally at Ann Murdock's restaurant. Add that details may be had at your theatre. Get these out the morning you open with the play and use plenty of them.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

Released August 26.

PICTURE THEATRES PROJECTED.

ALTUS, ARK.—Moving picture theatre has been opened here by Garland Hamm.

NEW BRITAIN, CONN.—George Halloby has sold scenic moving picture theatre to John Charles and Michael Contaras.

CHICAGO, ILL.—Henry L. Newhouse, 5,000 Woodlawn avenue, is preparing plans for moving picture theatre to be erected at 14 and 16 W. Randolph street for Jones, Linick & Schaefer.

CHICAGO, ILL.—Property at northeast corner Clark and Devon streets has been leased by Alexander Newton. He plans to erect three-story building to include moving picture theater, with seating capacity for 1,466 persons. New structure will cost $125,000.

ROCKFORD, ILL.—Columbia Theatre Company has been incorporated with $25,000 capital by Herman Hexter and W. D. Spsbein for purpose of operating Columbia Theatre on Kishwaukee road.

MURRAY, IA.—Beulah Stewart has disposed of Gem Theatre to J. F. Wortham, of Centerville.

SHELDON, IA.—Strand Theatre will be remodeled.

SIOUX CITY, IA.—Purston Estate will expend $2,500 improving theatre at 322 W. 7th street.

JUNCTION CITY, KAN.—Junction City Amusement Company has plans by C. D. Turnbull for one-story moving picture theatre, 24 by 110 feet, to cost $10,000.

SPRINGFIELD, MASS.—E. J. Pinney, 264 Main street, has contract to make alterations to theatre for Dwight O. Gillmore, Court Square Theatre building, to cost $25,000.

RED WING, MINN.—Manager Nielsen is having plans prepared for remodeling Auditorium Theatre so as to reopen early in September.

KANSAS CITY, MO.—Hugo Braecklein, Rialto building, has plans by George Carman, 509 Reliance building, for one-story addition to theatre, 36 by 50 feet.

DAVENPORT, NEB.—Moving picture theatre has been opened here by C. Candey.

LINCOLN, NEB.—Oliver Theatre will reopen as soon as improvements are completed.

CAMDEN, N. J.—William Wrifford, West and Mickel streets, has contract to build an extension to moving picture theatre for Morris Handler, 429 Kaigh avenue, to cost $2,500.

CLEVELAND, O.—A. A. Silberberg has leased new $75,000 store and theatre building at 8410 Lorain avenue to Howard Reif.

CINCINNATI, O.—Elzner & Anderson, Citizens building, are preparing plans for $125,000 auditorium to be erected at Zoological Garden.

EUGENE, ORE.—Oregon Theatre has opened under management W. S. Humphrey.

REEDSPORT, ORE.—Moving picture theatre has been opened here by A. F. Edwards.

PHILADELPHIA, PA.—Henon & Boyle have contract to make alterations to Stanley Theatre, to cost $3,000.

PHILADELPHIA, PA.—Berks Amusement Company, care Wilmer & Vincent Theatre Co., 37 W. 42d street, New York, has plans by Hoffman Co., 1428 S. Penn Sq., Philadelphia, for remodeling one-story theatre building, to cost $35,000.

PHILADELPHIA, PA.—Morris Gerson has contract to erect one-story brick moving picture theatre, 85 by 84 feet at 1018-28 Ritner street, to cost $25,000.

ROSSITER, PA.—M. Fera has plans by Howard & Harrington, DuBois, Pa., for one-story moving picture theatre, 30 by 80 feet, to cost $20,000.

FLORENCE, S. C.—J. M. O'Dowd has indefinitely postponed erection of moving picture theatre.

DALLAS, TEXAS.—Dallas Opera House has let contract to Watson Company to remodel building at cost $15,000.

ALEXANDRIA, VA.—Surprise Theatre at King and Washington streets, will be enlarged and seating capacity increased accordingly.

RICHMOND, VA.—Straus & Gunst have let contract to John T. Wilson, Mutual building, to erect vaudeville and moving picture theatre at 712 E. Broad street, to cost $40,000.

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MEXICO
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PARAGUAY
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CUBA
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SPAIN
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WILLIAM VOGEL PRODUCTIONS, Inc
EXPORTERS
CHAPLIN FILMS
1476 BROADWAY
NEW YORK

July 10th, 1918.

Cine-Mundial,
516 Fifth Ave.,
New York, N. Y.

Gentlemen:

It is a pleasure to give praise where praise is merited. We therefore take pleasure in giving this tribute to Cine-Mundial.

When we were first approached regarding space in Cine-Mundial, we were skeptical as to the value of such advertising and several parties took particular pains to point out to us that such advertising would be wasted.

It is with gratitude that we acknowledge the fact that every sale we have thus far made in the Spanish and Portugese speaking film markets of South America, Central America and Europe is directly or indirectly attributable to the influence of Cine-Mundial advertising.

You will be glad to know that we have disposed, on our terms, of the rights to the FIRST NATIONAL MILLION DOLLAR CHAPLIN SERIES to all territories that you cover, except Brazil, Peru, Bolivia and Equador - and that in the short time since we first used your publication.

Very truly yours,

WILLIAM VOGEL PRODUCTIONS Inc.

President.

It has been for some time noticable and is now generally conceded that every active, reputable exporter of films and motion picture accessories never fails to carry an announcement monthly in

CINE-MUNDIAL is the Who's Who of the film export field.

Its advertisers have the bulge on the also-rans whose affairs are not yet sufficiently organized to keep the trade advised through the advertising columns of

CINE-MUNDIAL

THE EXPORT EDITION OF THE MOVING PICTURE WORLD

CHALMERS PUBLISHING CO. 516 FIFTH AVE. NEW YORK CITY

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

WANTED after Aug. 15th position as manager motion picture theatre. Sober, reliable married man. Four years' experience. Address Box 58, Racine, Ohio.

FIRST-CLASS ORGANIST desires immediate position. Thoroughly trained musician. Experienced, reliable man. Fine picture player and soloist. Splendid library. Good organ and salary absolutely essential. "Organist," Box 472, Hagerstown, Maryland.

AT LIBERTY—A-1 musical director. Piano, vaudeville, musical comedy, pictures a specialty; strictly sober and reliable. Address, Jerry Jerreld, 1205 Hampden street, Holyoke, Mass.

MOTION picture operator, eight years' experience, wishes position. Write P. O. Box 254, Elmsford, New York.

EXPERT cameraman, with camera and nine northern lights. Will make local or educational movies anywhere. Ray, 326 Fifth avenue, New York City.

LIVE WIRE organist-orchestra leader, 33 years old, available for position where six working days prevail. Recently concluded three years' choicest engagement here. Splendid recommendations; adequate library. Good salary and favorable working conditions absolutely essential. Forrest Gregory, 41 Locust street, Rochester, New York.

CAMERAMAN, now employed, experienced General Film program releases, industrial, scenic, dramatic. Address "Cameraman," care Moving Picture World, Schiller Building, Chicago, Ill.

I. A. OPERATOR desires steady position. Sober, reliable, married man, class 4-A. Address G. C. Johnson, Box 74, Metropolis, Ill.

HELP WANTED.

WANTED—A Sub-Manager, having general experience in the management of film distribution, the keeping of records, the making of contracts, etc. A knowledge of the trade in Great Britain would be valuable. Full particulars required. Box 50, Moving Picture World.

BUSINESS OPPORTUNITIES.

SIDE LINE for live wire—movie theatre program at surprisingly reasonable price. Will interest every exhibitor; can be sold in spare time, during day or evening. Commission continues until exhibitor quits. Write for proposition. Exhibitors' Program Company, 938 Penn avenue, Pittsburgh, Pa.

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THREE hundred one and two-reel subjects; send for list. Variety Pictures Corporation, 412 East Baltimore street, Baltimore, Maryland.

FOR SALE—The following serials: Crimson Stain Mystery, 32 reels; Mysteries of Myra, 31 reels; Beatrice Fairfax, 30 reels; also the following pictures: Ocean Waif, 5 reels; Jockey of Death, 5 reels; Jeffrey, 6 reels; Flower of Faith, 5 reels; Dante's Inferno, 5 reels; new prints. National Film Exchange, 145 West 45th street, New York City.

CAMERAS, ETC., FOR SALE.

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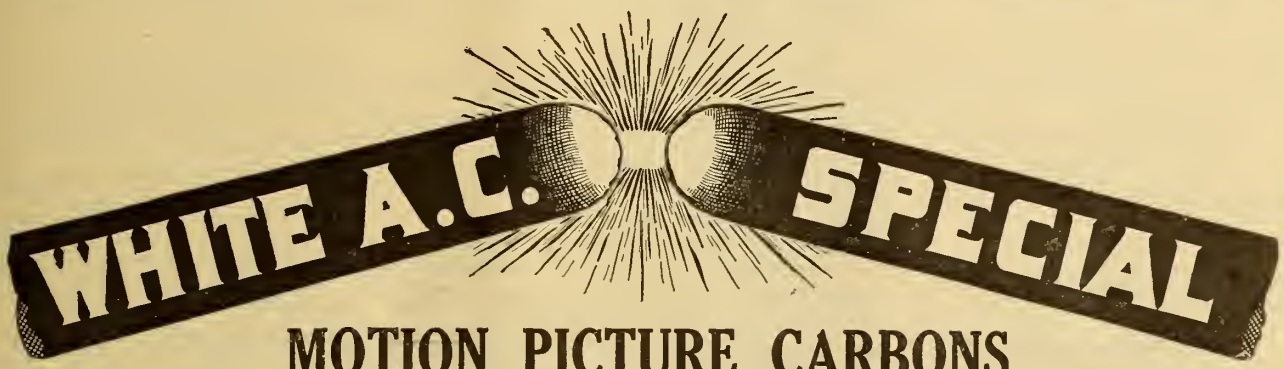

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List of Current Film Release Dates

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Drama).
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Drama).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).

BLUE RIDGE DRAMAS.
(Ned Finley)

O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

Some Baby (One Part).
When You Hit—Hit Hard (One Part).
A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

No Children Wanted (Five Parts—Drama).
Miss Mischief Maker (Five Parts—Drama).
The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.
(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUGUST 18.

Winning Grandma (Baby Marie Oshorne—Five Parts—Drama—Diando).
Hands Up (Episode No. 1—"The Bride of the Sun"—Three Parts—Drama—Astra).
Bride and Gloom (Harold Lloyd—One Reel—Comedy—Rolin).
Caracas, Venezuela (One Reel—Educational—Post Film).
Official War Review No. 8 (One Reel—Topical).
Hearst-Pathe News No. 68 (Topical).
Hearst-Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 25.

The Girl from Bohemia (Irene Castle—Five Parts—Comedy-Drama—Astra).
Hands Up (Episode No. 2, "The Missing Prince"—Two Parts—Drama—Astra).
Nipped in the Bud (Toto—One Reel—Comedy—Rolin).
A Sun-Kissed Isle (One Reel—Educational—Post).
Official War Review No. 9 (One Reel—Topical).
Hearst-Pathe News No. 70 (Topical).
Hearst-Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF SEPT. 1.

Hands Up (Episode No. 3, "The Phantom and the Girl"—Two Parts—Drama—Astra).
Two Scrambled (Harold Lloyd—One Reel—Comedy—Rolin).
After Twenty Years—Porto Rico (One Reel—Educational—Post Film).
Official War Review No. 10 (One Reel—Topical).
Hearst-Pathe News No. 72 (Topical).
Hearst-Pathe News No. 73 (Topical).

RELEASES FOR WEEK OF SEPT. 8.

Her Man (Elaine Hammerstein—Six Parts—Drama—Advanced).
Hands Up (Episode No. 4, "The Phantom Trail"—Two Parts—Drama—Astra).
The Dippy Daughter (Toto—Comedy—Rolin).
Georgetown, British Guiana (Educational—Post).
Official War Review No. 11 (Topical).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 15.

The Honest Thief (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 5, "The Runaway Bride"—Two Parts—Drama—Astra).
Punting With Sugar (Educational—Post).
Official War Review No. 12 (Topical).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.

PARAMOUNT-ARBUCKLE COMEDIES.

July 8—Good Night Nurse.
Aug. 18—The Cook.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

Aug. 12—Fedora (Pauline Frederick—Five Parts—Drama).
Aug. 19—In Pursuit of Polly (Billie Burke—Five Parts—Drama).
Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—The Marriage Ring (Enid Bennett—Five Parts—Drama).
Sept. 1—On the Quiet (John Barrymore—Five Parts—Drama).
Sept. 1—The Source (Wallace Reid—Five Parts Drama).
Sept. 8—The Girl Who Came Back (Ethel Clayton—Five Parts—Drama).
Sept. 8—The Cruise of the Make-Believes (Lila Lee—Five Parts—Drama).
Sept. 15—Out of a Clear Sky (Marguerite Clark—Five Parts—Drama).
Sept. 15—Vive La France (Dorothy Dalton—Five Parts—Drama).
Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).

Artcraft Pictures.

Aug. 5—Bound in Morocco (Douglas Fairbanks—Five Parts—Drama).
Aug. 12—The Great Love (Griffith's—Five Parts Drama).
Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).
Aug. 26—Till I Come Back to You (Bryant Washburn—Five Parts—Drama—De Mille).
Sept. 1—Heart of the Wilds (Elsie Ferguson—Five Parts—Drama).
Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).

SUCCESS SERIES (REISSUES).

Sept. 1—The Eagle's Mate (Mary Pickford—Five Parts—Drama).
Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

July 22—Wellington and the North Island of New Zealand.
July 29—Down South in New Zealand.
Aug. 5—Who's Who in the Zoo (Scenic).
Aug. 12—Along the Queensland Coast.
Aug. 19—The Cruise of the Aki Maru.
Aug. 26—Sojourning in Sapporo.

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List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Aug. 14—No. 37 (Topical)—08138.
Aug. 21—No. 38 (Topical)—03151.
Aug. 28—No. 39 (Topical)—03160.
Sept. 4—No. 40 (Topical)—03170.
Sept. 11—No. 41 (Topical)—03180.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03159.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.

L-KO.

Aug. 7—Fools and Fires (Billy Armstrong—Two Parts—Comedy)—03128.
Aug. 21—Title Not Decided (Two Parts—Comedy)—03150.
Sept. 4—Her Whirlwind Wedding (Eva Novach—Two Parts—Comedy)—03169.

NESTOR.

Aug. 12—Don't Flirt (Marcia Moore—Comedy)—03136.
Aug. 19—The Pie-Eyed Piper (William Franey—Comedy)—03149.
Aug. 26—When Paris Green Saw Red (Neal Hart Comedy)—03158.
Sept. 2—Their Sporting Blood (Pat Rooney—Comedy)—03168.
Sept. 9—A Bum Bomb (Betty Schade—Comedy)—03178.

UNIVERSAL SPECIAL ATTRACTION.

Aug. 10—No release this week.
Aug. 17—A Woman's Fool (Harry Carey—Five Parts—Drama)—03147.
Aug. 24—No release this week.
Aug. 26—Around the Clock With the Rookie—03177.
Sept. 1—Bread (Mary McLaren—Six Parts—Drama)—03166.
Sept. 2—How Charlie Captured the Kaiser (One Reel Cartoon)—03139.
Sept. 14—Modern Love (Mae Murray—Six Parts—Drama)—03186.

UNIVERSAL SCREEN MAGAZINE.

Aug. 10—Issue No. 83 (Educational)—03130.
Aug. 17—Issue No. 84 (Educational)—03142.
Aug. 24—Issue No. 85 (Educational)—03152.
Sept. 1—Issue No. 86 (Educational)—03161.
Sept. 7—Issue No. 87 (Educational)—03171.
Sept. 14—Issue No. 88 (Educational)—03181.

UNIVERSAL SPECIAL FEATURE.

Aug. 17—The Brass Bullet (Episode No. 2—"The Muffled Man"—Two Parts—Drama)—03145.
Aug. 24—The Brass Bullet (Episode No. 3, "Locked in the Tower"—Two Parts—Drama)—03155.
Sept. 1—The Brass Bullet (Episode No. 4, "Smoked Out—Two Parts—Drama)—03164.
Sept. 8—The Brass Bullet (Episode No. 5, "The Mock Bride"—Two Parts—Drama)—03174.
Sept. 15—The Brass Bullet (Episode No. 6, "A Dangerous Honeymoon"—Two Parts—Drama)—03184.

UNIVERSAL CURRENT EVENTS.

Aug. 10—Issue No. 65 (Topical)—03131.
Aug. 17—Issue No. 66 (Topical)—03144.
Aug. 24—Issue No. 67 (Topical)—03153.
Sept. 1—Issue No. 68 (Topical)—03162.
Sept. 7—Issue No. 69 (Topical)—03172.
Sept. 14—Issue No. 70 (Topical)—03182.

STAR COMEDIES.

Lyons-Moran Pictures.

Aug. 10—Don't Shoot—03135.
Aug. 17—Give Her Gas—03148.
Aug. 24—Damaged Good—03157.
Sept. 1—Housecleaning Horrors—03167.
Sept. 7—The Extra Bridegroom—03176.
Sept. 14—Hearts and Let Us—03187.

WESTERN AND RAILROAD DRAMAS.

Aug. 3—The Human Target (Kingsley Benedict—Three Parts)—03122.
Aug. 10—The Trail of No Return (Elleen Sedgwick—Two Parts—Drama)—03132.
Aug. 17—Roped and Tied (Two Parts)—03144.
Aug. 24—The Whirlwind Finish (Two Parts)—03154.
Sept. 1—Beating the Limited (Neal Hart—Two Parts)—03163.
Sept. 7—The Flame of the West (Cleo Madison—Two Parts)—03173.
Sept. 14—Danger Ahead (Helen Gibson—Two Parts)—03183.

Mutual Film Corp.

STRAND.

Aug. 6—What Will Father Say—32-CST-1.
Aug. 13—The High Cost of Weddings (Ellnor Field)—33-C-S-T-1.
Aug. 20—Winnie's Wild Wedding (Elinor Field)—34-CST-1.
Aug. 27—Her Friend, the Enemy (Ellnor Field)—35-CST-1.

MUTUAL STAR PRODUCTION.

Aug. 4—Her Husband's Honor (Edna Goodrich—Five Parts—Drama)—25-FG-5.
Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.
Aug. 25—No release this date.
Sept. 1—Love's Law (Gail Kane—Five Parts)—Drama)—27-FH-5.

MUTUAL.

Aug. 4—Screen Telegram (Topical)—44-T-1.
Aug. 7—Screen Telegram (Topical)—45-T-1.
Aug. 11—Screen Telegram (Topical)—46-T-1.
Aug. 10—Screen Telegram (Topical)—47-T-1.
Aug. 13—Screen Telegram (Topical)—48-T-1.
Aug. 17—Screen Telegram (Topical)—49-T-1.
Aug. 20—Screen Telegram (Topical)—50-T.
Aug. 24—Screen Telegram (Topical)—51-T-1.
Aug. 27—Screen Telegram (Topical)—52-T-1.

OUTING-CHESTER PICTURES.

Aug. 4—A Coorial of the Orinoco—6-0-1.
Aug. 11—A Dam Catastrophe—7-O-1.
Aug. 18—Statia With a Past—8-O-1.
Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-0-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 11—Friend Husband (Madge Kennedy—Five Parts—Comedy-Drama).
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept. 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Aug. 5—The House of Mirth (All-star cast—Five Parts—Drama).
Aug. 12—Flower of the Dusk (Viola Dana—Five Parts—Drama).
Aug. 19—In Judgment of (Anna Q. Nilsson—Five Parts—Drama).
Aug. 26—Boston Blackie's Little Pal (Bert Lytell—Five Parts—Drama).
Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 4—The Price of Appiause (Jack Livingston—Five Parts—Drama).
Aug. 4—Alias Mary Brown (Pauline Starke—Five Parts—Drama).
Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 15—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 22—Blazing Through (William Desmond—Five Parts—Drama).
Sept. 22—Tony America (Francis McDonald—Five Parts—Drama).
Sept. 29—The Gray Parasol (Five Parts—Dr).
Sept. 29—Crown Jewels (Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mabie Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

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W74

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La Cinematografia Italiana ed Estera
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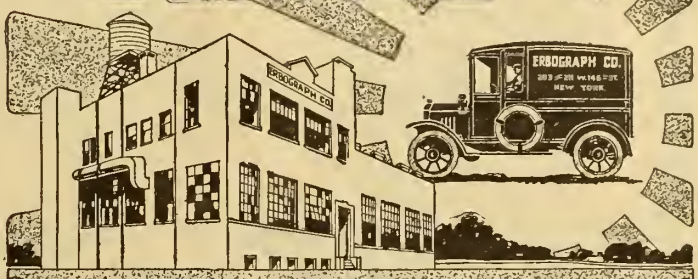

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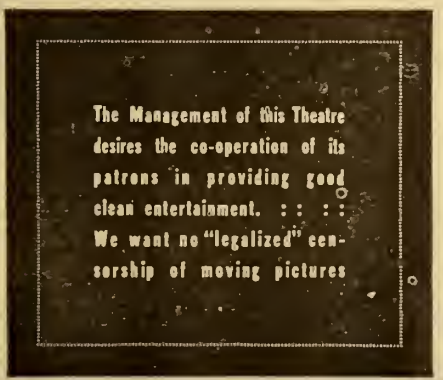
In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment. : : : :
We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

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Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Aug. 19—The Changing Woman (Hedda Nova—Five Parts—Drama).
Aug. 26—The Clutch of Circumstance (Corinne Griffith—Five Parts—Drama).
Sept. 2—The Green God (Harry Morey—Five Parts—Drama).
Sept. 9—A Nymph of the Foothills (Gladys Leslie—Five Parts—Drama).
Sept. 16—By the World Forgot (Hedda Nova—Five Parts—Drama).
Sept. 23—The Girl of Today (Corinne Griffith)—Five Parts—Drama).
Sept. 30—The Man From Brodneys (Earle Williams—Five Parts—Drama).

BIG V. COMEDIES.

Aug. 19—Dukes and Dollars.
Aug. 26—Flappers and Friskies.
Sept. 2—Mutts and Motors.
Sept. 9—Capers and Crooks.
Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 30—Hula Hulas and Hocus Pocus.

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Aug. 19—Episode No. 6—"The Spell of Evil" (Two Parts—Drama).
Aug. 26—Episode No. 7, "The Gorge of Destruction" (Two Parts—Drama).
Sept. 2—Episode No. 8, "In the Clutches" (Two Parts—Drama).
Sept. 9—Episode No. 9, "The Estate" (Two Parts—Drama).
Sept. 16—Episode No. 10, "The Secret Tunnel" (Two Parts—Drama).
Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept.—The Prussion Cur.
Why America Will Win.
Queen of the Sea (Annette Kellerman).

FOX STANDARD PICTURES.

Sept.—Riders of the Purple Sage (William Farnum).

EXCEL PICTURES.

Sept.—Bonnie Annie Laurie (Peggy Hyland).
Queen of Hearts (Virginia Pearson).

VICTORY PICTURES.

Sept.—Fame and Fortune (Tom Mix).
Kultur (Gladys Brockwell).
I'll Say So (George Walsh).
Mr. Logan, U. S. A. (Tom Mix).
The Strange Woman (Gladys Brockwell).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept.—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept.—At the Front.
Sept.—To the Rescue.
Sept.—The Kaiser's New Dentist.
Sept.—Saving Russia.
Sept.—Our Four Days in Germany.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Mei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

The Dream Lady (Five Parts—Drama)—03124.
The Love Swindle (Five Parts—Drama)—03134.
Aug. 26—Fires of Youth (Ruth Clifford—Five Parts—Drama)—03165.
Sept. 2—That Devil Bateese (Monroe Salisbury—Five Parts—Drama)—03175.

EDUCATIONAL FILMS CORPORATION.

July 22—Mopping Up a Million (Happy Hooligan Cartoon — International — Half Reel).
July 29—Nexaca, the Power House of Mexico (Wright).
Wearers of Furs and Quills (Ditmars—Half Reel).
July 29—Pep (Katzenjammers Cartoon—International—Half Reel).
Aug. 5—The Southern Tourist (Bruce Scenic).
Aug. 5—His Dark Past (Happy Hooligan Cartoon—International—Half Reel).
Aug. 12—Mexico's Floating Gardens (Wright).
Aug. 12—Tramp, Tramp, Tramp! (Happy Hooligan Cartoon — International — Half Reel).
Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

W. W. HODKINSON CORP.

Releasing Paralta and Plaza Productions.

Aug. 19—A Law Unto Herself (Louise Glaum).
Sept. 2—The White Lie (Bessie Barriscale).
Sept. 9—Cupid Angling (Ruth Roland Douglas—Natural Color).

Plaza Productions.

Aug. 26—Petticoats and Politics (Anita King).
Sept. 9—Angel Child (Kathleen Clifford).

JEWEL PRODUCTIONS, INC.

The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama)—03097.
The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

LEONCE PERRET PRODUCTIONS.

1457 Broadway, N. Y. C.

Lafayette, We Come!

PYRAMID COMEDIES, INC.

220 West 42d Street, N. Y. C.

Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

July—The Safety Curtain (Norma Talmadge—Six Reels—Drama).
July—A Pair of Silk Stockings (Constance Talmadge—Five Reels—Drama).
Aug.—The Savage Woman (Clara Kimball Young—Five Reels—Drama).
Aug.—The Death Dance (Alice Brady—Five Parts—Drama).
Aug.—Her Only Way (Norma Talmadge—Six Parts)—Drama).
Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Aug. 11—Out of the Night (Catherine Calvert).
Aug. 11—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production)

WORLD PICTURES.

Aug. 5—Heredity (Barbara Castleton—Five Parts—Drama).
Aug. 12—The Beloved Blackmailer (Caryle Blackwell—Five Parts—Drama).
Aug. 19—Merely Players (Kitty Gordon—Five Parts—Drama).
Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

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1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
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The Frozen Warning (Drama).

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The Great White Trail.
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Episode No. 3, "The Ambassador's Diamond (Two Parts—Drama).
Episode No. 4 ("The Grey Lady"—Two Parts—Drama).
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
May—The Wrong Flat (Two Parts).
It's a Great Life (Two Parts).
Oh What a Day.

KING BEE FILMS CORP.
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May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
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His Daughter Pays.

PIONEER FILM CORP.
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The Hand of the Hun (Four Parts—Novelty).
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July—The Ranger (Five Reels).
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Sept.—The Prisoner of War (Five Reels).

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Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).
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Al and Frank Jennings.
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Mickey (Seven Parts).
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
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The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

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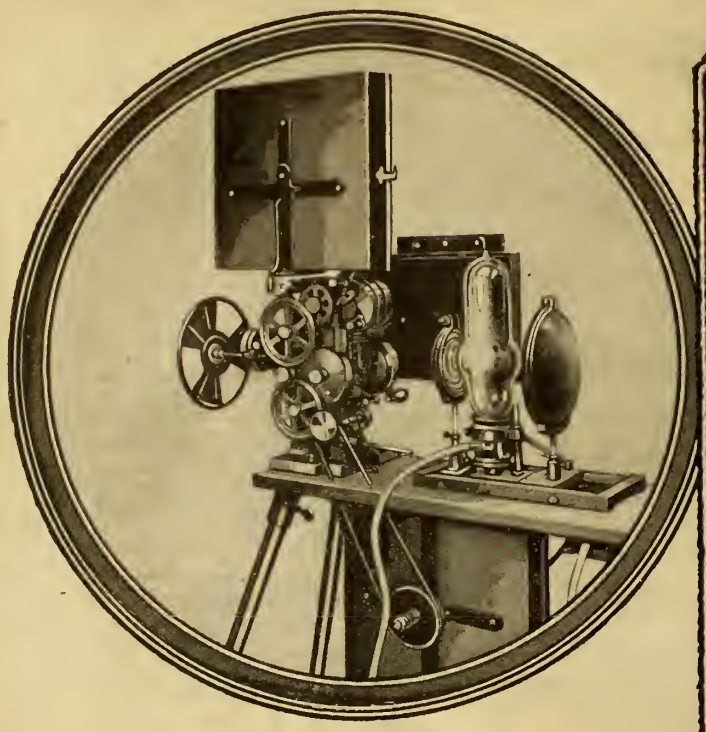

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United Theatre Equipment Corp.
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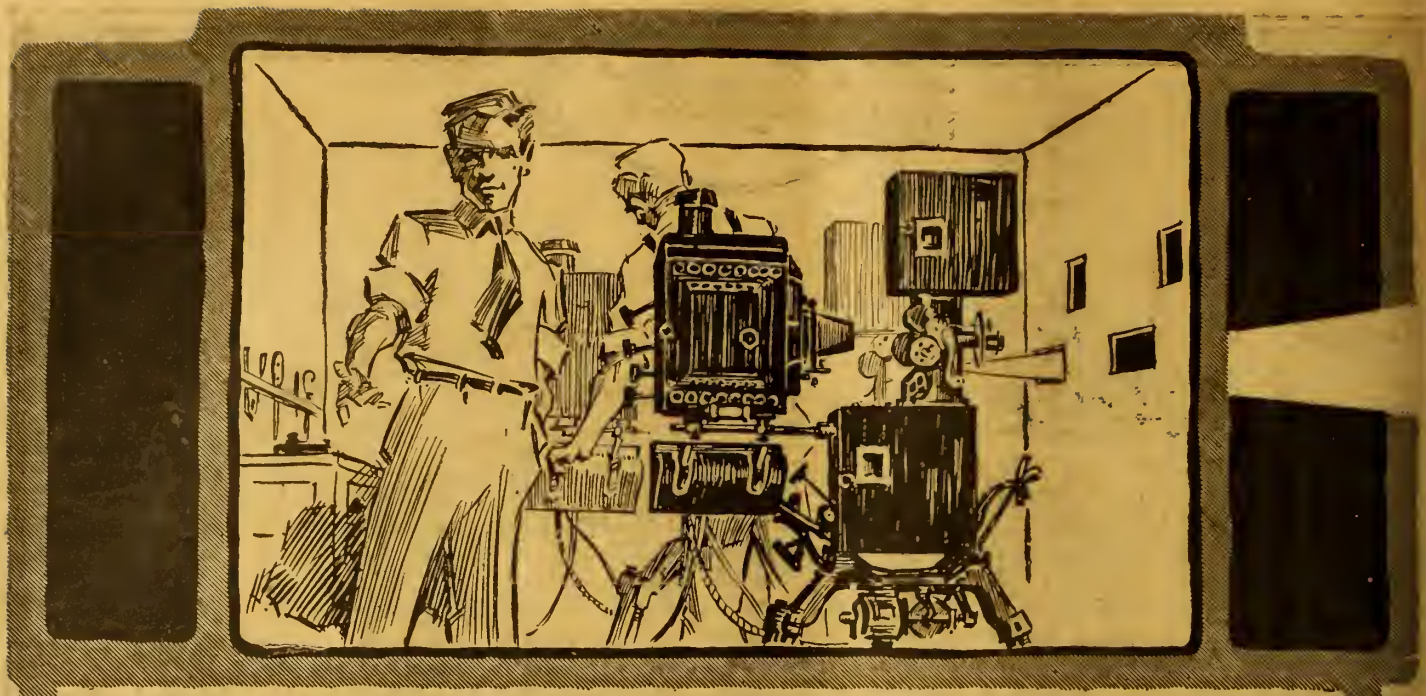

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Entered as second class matter June 17, 1908, at the post office in New York, N. Y., under the act of March 3, 1879.

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"—the people stood up and yelled"

And yet some Exhibitors wonder if they ought to repeat a picture at which people stand up and yell!

The Auditorium of Cuba City, Wisconsin, says of "The Kaiser, the Beast of Berlin": "Greatest picture we ever ran. It broke all records. The people stood up and yelled when the Kaiser got struck on the jaw and when the mighty blacksmith choked the Hun officer. We advertised it big and sure got the crowds. Although this picture was run in nearby towns three weeks before, we had the people return to see it again. This picture cannot be boosted too much."

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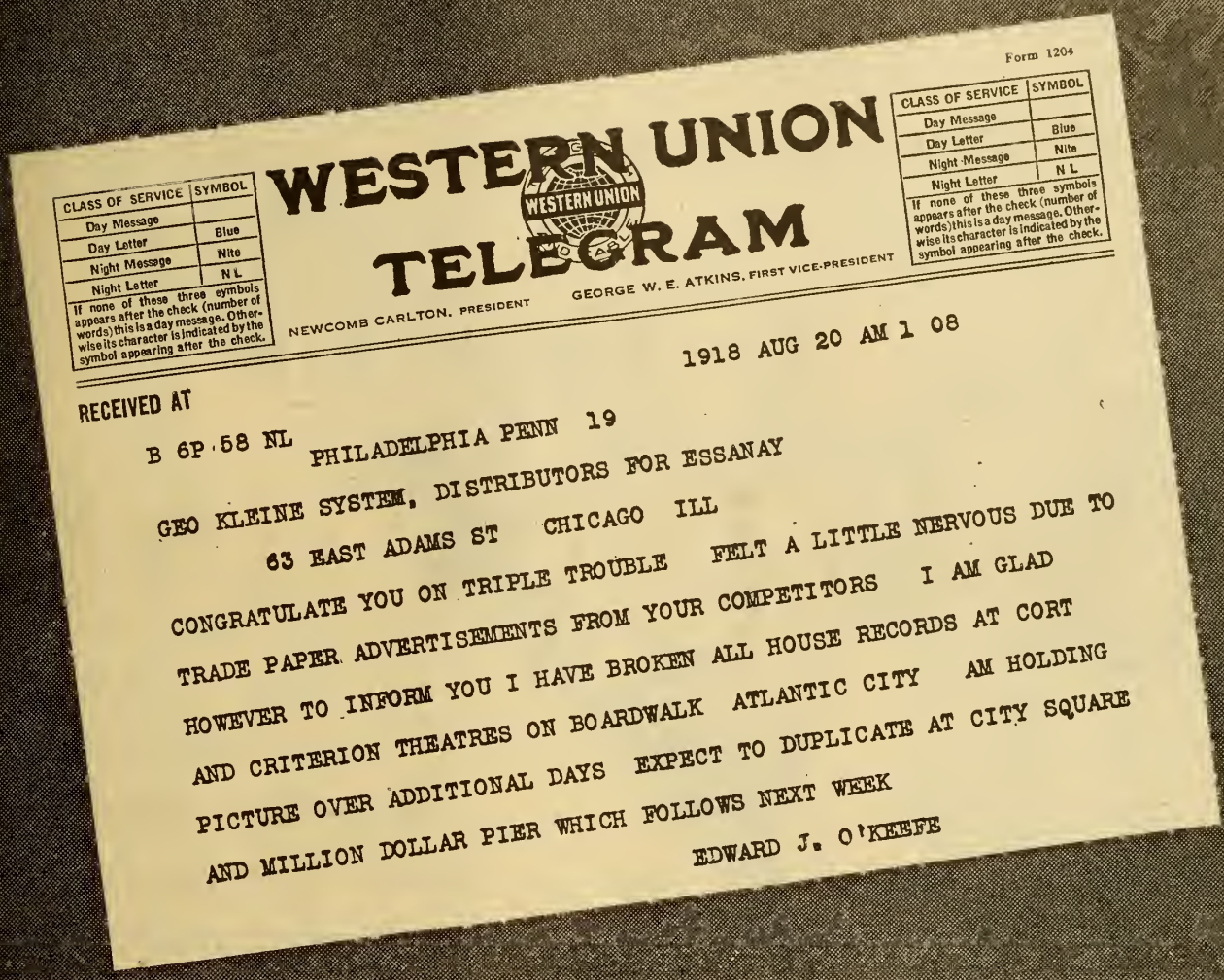

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Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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GEO KLEINE SYSTEM, DISTRIBUTORS FOR ESSANAY
63 EAST ADAMS ST CHICAGO ILL

CONGRATULATE YOU ON TRIPLE TROUBLE FELT A LITTLE NERVOUS DUE TO TRADE PAPER ADVERTISEMENTS FROM YOUR COMPETITORS I AM GLAD HOWEVER TO INFORM YOU I HAVE BROKEN ALL HOUSE RECORDS AT CORT AND CRITERION THEATRES ON BOARDWALK ATLANTIC CITY AM HOLDING PICTURE OVER ADDITIONAL DAYS EXPECT TO DUPLICATE AT CITY SQUARE AND MILLION DOLLAR PIER WHICH FOLLOWS NEXT WEEK

EDWARD J. O'KEEFE

SEE THIS NEW CHARLIE CHAPLIN PICTURE AND YOU WILL BOOK IT

Essanay

George Kleine System Distributors

Perfection Pictures

"THE YELLOW DOG"

The Mongrel Patriot That helps *the* Kaiser by Discouraging America . . .

On The Way

A Picture of that Fiery Young Patriot—the American Boy—in a little War-job of his own that will make every grown person think hard between his laughs and thrills.

From Henry Irving Dodge's famous story published by Harper & Brother first appearing in the Saturday Evening Post.

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices. 1600 Broadway.-New York City

Announcing the Bluebird Stars

for the forthcoming Season 1918-1919

Entertainment Only

NO sex pictures—no propaganda—no "weepers"—nothing unpleasant or questionable. Simple and solely—the brightest, cleverest, happiest plays money can buy—produced as carefully and lavishly as the very acme of dramatic and directing talent will permit. Book your Bluebird Photoplays for the Season of 1918-19 with the knowledge that the Bluebird watchword is, as always, Entertainment Only.

SPECIAL NOTICE

Without fail, arrange for an early projection at your nearest Bluebird Exchange of "THE BRAZEN BEAUTY," starring Priscilla Dean. It's delightful.

BLUEBIRD

Photoplays, Inc.,
1600 Broadway,
New York.

Day to Day with the Doughboys and Every Week FIRST on the Screen

UNIVERSAL
Animated Weekly and Current Events

UNIVERSAL FILM MFG. CO.
1600 BROADWAY, NEW YORK
CARL LAEMMLE, PRES.

GENERAL J.T. DICKMAN REVIEWING TROOPS IN FRANCE
GETTING READY JUST BEFORE CHATEAU THIERRY
HARRY PHILLIPS and THOMAS J. FINK RECEIVING WAR CROSS

If you want exclusive pictures of the biggest things our boys are doing see your nearest Universal Exchange

The Funniest Reel Ever Made

Pat Sullivan Made It

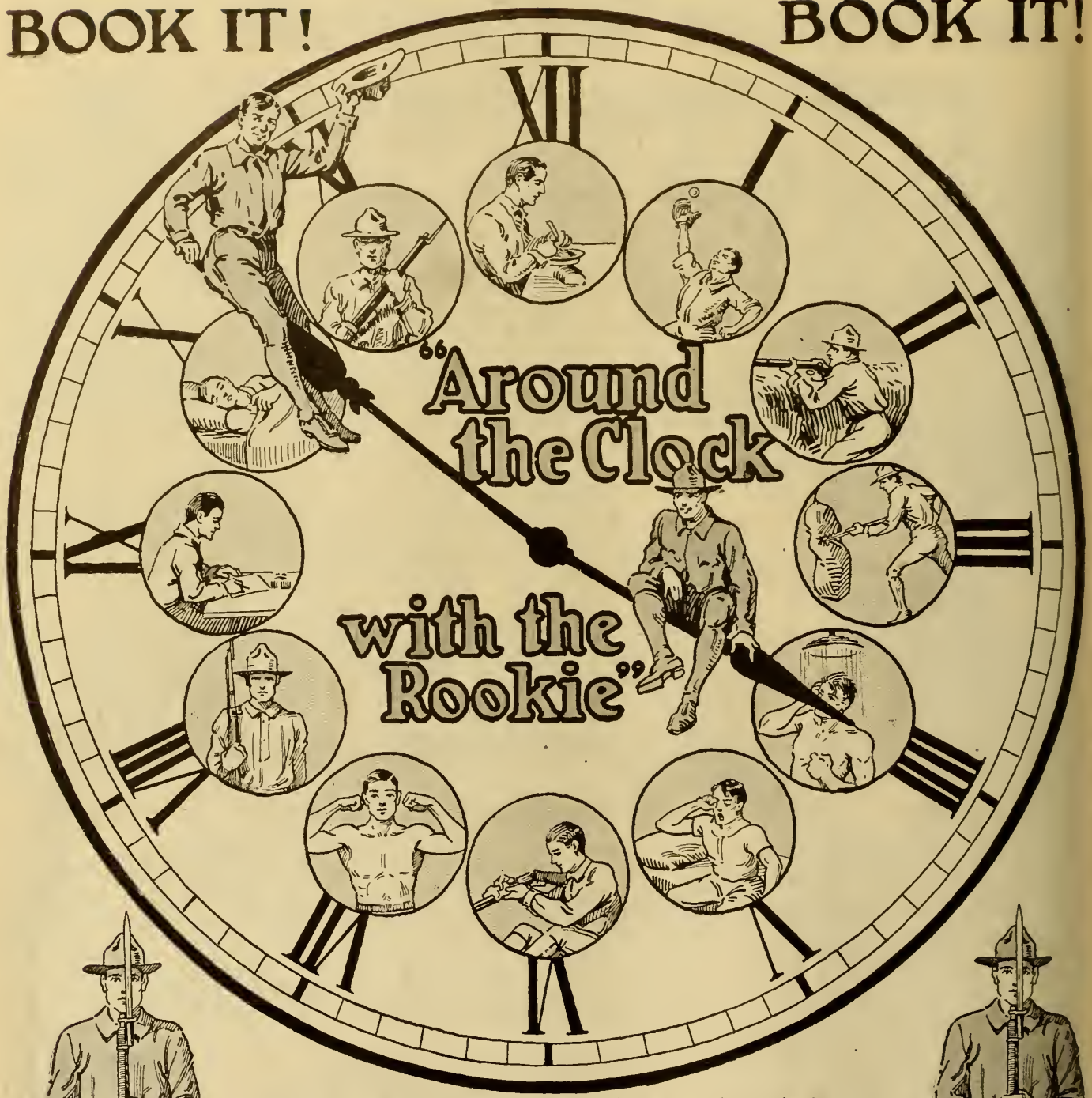
An animated cartoon by a Master of the Art—just one of those crazy, darnphool things that people laugh themselves sick over. Ten explosions a minute—the Cheese Emp and his army of Hunks, the Kaiser Bird and the Sausage Cat, the Rubber-Neck Periscope. Book it now for the screamingest one-reeler you ever showed.

Any Universal Exchange

UNIVERSAL FILM MFG. COMPANY

1600 Broadway, N. Y. Carl Laemmle, Pres.

BOOK IT! BOOK IT!



THE BIG Y.M.C.A. SPECIAL

There isn't a woman in the country who doesn't want to see how her son, relative or sweetheart is taken care of by Uncle Sam when he gets to camp. Book "Around the Clock with the Rookie" for the most universally popular single reel you've shown for years.

Backed to limit by the Y. M. C. A. in every town where there's a Y. M. worker. Simply ask for the Y. M.'s co-operation and you'll get it and pack your house. Book this big puller now—the big new draft will more than double your business on it. See

Your Nearest Universal Exchange

UNIVERSAL FILM MFG. COMPANY

1600 Broadway, New York Carl Laemmle, Pres.

Goldwyn Pictures

MABEL NORMAND

in a scene from "PECK'S BAD GIRL"

"*This is a Goldwyn Year*"

MILLIONS of Americans by their liking and affection made Mabel Normand the international favorite that she is because of *just such pranks and broad comedy as your audiences will applaud* in

"PECK'S BAD GIRL"

By Tex Charwate *Directed by Charles Giblyn*

All of the wonderful old exploits you have wanted her to do again are found in this rollicking production. Released everywhere September 9.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN *Vice President*

16 East 42nd Street New York City

Humanity's *living Devil* stretched out his hand to unloose a Mongolian horde upon the white races of Europe battling to save the world from Prussian brutality.

Berlin's sinister, sneering agent advanced to raise the floodgate and drown the world under the flood of China's 400 million people.

Civilization stood breathless with its back against the wall.

But with one mysterious signal a beautiful Chinese girl saved the world from disaster—

She was *a girl who loved America.* She has been educated in an American mission. She loved those daring Yankees who always were the true friends of her country.

She had seen China made the helpless pawn of evil German rulers. She hated the Kaiser in whose mind was born "The Yellow Peril."

With her one signal she galvanized China's Secret Socities.

And she said: "China takes its place in the world today beside the Allies; the Dragon and Eagle shall hunt together."

Can you imagine a more stirring story for the screen? A story bringing into pictures the first Chinese star you have ever seen? In this picture you can feel the throb of preparation as America's, Japan's and China's armies make ready to swing across the Siberian plains—at the very moment you are reading the news of their march in the newspapers—in

Betzwood Film Company's Superlative Production

FOR THE FREEDOM OF THE EAST

WITH THE
INCOMPARABLE ARTISTE

LADY TSEN MEI

The Screen's Sole Chinese Star

A breathless, thrilling drama of the awakening of the Orient directed and conceived for the screen by

IRA M. LOWRY

the Director who made a profit for every exhibitor who has played his other great box-office winner, "For the Freedom of the World."

Goldwyn announces for quick release this new patriotic money-harvester. Prints are now being sent to all offices for immediate trade showings and wonderful accessories and lithographs are being shipped to enable you to make this your greatest special production of the year. *Read the opposite page at once.*

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

Every On-the-Job Exhibitor Will "Go the Limit" on

FOR THE FREEDOM OF THE EAST

with **LADY TSEN MEI**
The Screen's First Chinese Star

American soldier boots are tramping across Siberia NOW, behind the inter-twined flags of the United States, Japan and China.

General Graves, our Pershing of the Orient and Count Otami of Japan are drawing their Prussian drag-net across the top of Asia.

Every front page of every newspaper in North America is TODAY in its cable news dispatches making this great picture more profitable for your box-office.

Twice in the same year Goldwyn has offered you special productions that were *made certain in their public box-office appeal by the great God of Battles.*

Here Is the Cast of Characters in This Wonderful Melodrama

The Girl Who Saved Civilization	*LADY TSEN MEI*
The Viceroy, Who Loved German Gold	*Lai Mon Kim*
The Spider of Berlin	*Herbert Horton Pattee*
The American Whom Tsen Mei Loved	*Robert Elliott*
The Prince Whose Sacrifice Won	*Benj. Hendricks, Jr.*
The American Anchor in China	*Neil Moran*

All eyes are turned to the east—into the heart of Siberia the united armies of America, China and Japan are marching to free Russia from the tentacles of the Berlin octopus . . . The impending Asiatic millenium brought right before your eyes in an up-to-the-minute panorama of tremendous drama.

Telegraph your nearest Goldwyn office at once for an immediate booking date. Bookings granted according to precedence of telegraphic or mailed reservations.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

B.C.B.

CAPITOL COMEDIES

"Smiling Bill" Parsons
in a scene from
"UP A TREE"

America's Best Liked Comedies

EVERY theatre, no matter how successful, *needs a tonic.* Programs, like the foods you eat, require sauces and dressings to *make them taste better to audiences.*

"SMILING BILL" PARSONS
in CAPITOL COMEDIES
26 a Year *Every Second Monday*

provides the "*pep*" and *dash* for 2,500 theatres' programs. He is booked because he is likable and popular—and because his stories are lively and clean.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

COMING!

WILSON AND THE KAISER

The thrilling-successor to
TO HELL WITH THE KAISER

In this tremendous production Screen Classics INC. and the Count de Cippico will jointly participate

For release exclusively through METRO Pictures Corporation

EARLY IN THE AUTUMN

Here's The Way To Advertise "The Success Series."

Up in the Attic on a Rainy Afternoon

REMEMBER those days? When you used to climb the stairs and rummage for magazines and books among the old furniture and the empty boxes that grandmother wouldn't think of throwing away, for they might come in handy some day.

Great times, weren't they?

You dug up some bully stories—only a year or so old—and they beat anything you had read in a long time. You went up right after dinner—you had it at noon, remember?—and it didn't seem but a minute before Mother was calling you to supper.

Those were the happy days!

How'd you like to do that again?

You can! Once a week. In our theatre.

The Famous Players-Lasky Corporation has gone into its vaults and has brought out the very best of the motion pictures produced in the last few years.

They've polished up these pictures until they're even better than they were when they were first shown. And we're going to show them once a week!

One night a week you'll have all the joy of discovering a bully picture you've never seen—just as you used to find a bully story you'd never read.

They're all Paramount Pictures and all masterpieces—motion pictures that you've often wished you'd seen. Here's your opportunity. Don't let it get away.

The first five we will show will be:

Mary Pickford in "The Eagle's Mate." Marguerite Clark in "Wildflower."

All Star Cast in "The Girl of the Golden West."

Pauline Frederick in "Zaza." Geraldine Farrar in "Carmen."

PARAMOUNT THEATRE

Adolph Zukor presents

Marguerite Clark in "Wildflower"

Story by Mary Germaine
Directed by Allan Dwan

A Paramount Picture

Marguerite Clark with Harold Lockwood and Jack Pickford

THE WILD FLOWER of the woods is Marguerite Clark who withers away, then blooms again in this charming story—one that helped to make her the popular star she is today.

The cast is an important one, Allan Dwan is the director. In all it's truly a masterpiece, brought back to you by popular demand.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

(Exhibitors—The copy in the "ad" shown above is for YOUR use in advertising "Wildflower." Use it.)

Jesse L. Lasky presents

Geraldine Farrar

in "Carmen"

Adapted by William C De Mille, *From the opera by* Bizet, *Directed by* Cecil B. De Mille

A Paramount Picture

GERALDINE FARRAR *and* WALLACE REID

In the Picture That Played to 24,211 Persons in One Day at New York's Strand

CECIL B. DE MILLE directed this photoplay masterpiece that still is talked about wherever motion picture fans gather.

The huge bull fight scene, the battle in the cigarette factory, the—well we don't have to tell *you* about the high spots in Geraldine Farrar's "Carmen."

If you have seen it, you will want to go again. If you missed it—here's Old Mr. Opportunity knocking at the door!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

(Exhibitors—Use the selling talk in the above "ad" in exploiting "Carmen" when YOU advertise it.)

Adolph Zukor *presents*

Pauline Frederick

From the French Story and Play by Berton and Simon

in "Zaza"

Directed by Edwin S. Porter and Hugh Ford

A Paramount Picture

All of Pauline Frederick's Host of Admirers Still Talk About "Zaza"

IF you are one of the motion picture fans who "discovered" Pauline Frederick you know all about "Zaza." It was one of her first and one of her finest productions.

If you missed "Zaza" you've always been sorry—you've wished that it would come back so you could fill the void.

Your wish has come true! Here is "Zaza" made anew from the original negative, polished and re-edited until it is better than ever.

One of the motion picture's greatest productions, screened again by popular demand.

Don't let the opportunity pass this time!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

(Exhibitors—The foregoing copy is written for your use in advertising "Zaza" to your patrons.)

Jesse L. Lasky *presents*
David Belasco's Play

"The Girl of the Golden West"

All Star Cast
Scenario and Direction by Cecil B. DeMille
With the consent of David Belasco
Belasco Production Series

A Paramount Picture

A Photoplay That Set a New Mark in Moving Pictures

"WHAT a wonderful picture 'The Girl of the Golden West' was!" you've heard the motion picture fans say.

Sorry you missed it, aren't you?

Well, here's your chance. The masterpiece is back again by popular demand.

Theodore Roberts, House Peters, Mabel Van Buren, Anita King, Raymond Hatton—what a splendid cast! And Cecil B. De Mille directed this David Belasco story.

Don't miss it, *THIS* time!

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

(Exhibitors—Use the copy in the above "ad" when you write YOUR advertising for this wonderful re-issue.)

JACK ABBE AND MARTHA TAKA IN "MYSTIC FACES"

Give and Take
This Triangle Play Is Mutually Profitable

Profitable to you from the status of earnings.
Profitable to your audiences from the status of entertainment.
And profitable to the U. S. because its proper presentation will assure you a surplus that you may invest in W. S. S.
Your patrons will welcome the return of Jack Abbe on the Triangle Program. A quaint little fellow this Japanese. Remember his appealing personality in "Who Is To Blame?"
Exhibitors—call your advertising knowledge into play and collect the profits on this Triangle play.

"Help Win The War"

Triangle Distributing Corporation
1457 Broadway, New York

ROLL OF HONOR

THE NAME OF EVERY THEATRE WHICH EXHIBITS

PERSHING'S CRUSADERS

THE FIRST U. S. OFFICIAL WAR FEATURE

which contracted for the picture during the WORLD'S Trophy competition which closed September 1st has been or will be published in this honor roll. "Victory Screen Pledges" will be awarded to each theatre regardless of when contract is signed or film shown.

The following bookings were received this week. See August 24 issue for last full publication of Honor Roll. Next week will mark the final appearance of this roll. It will contain only those bookings actually signed and made inclusive of August 31st, although the picture may be contracted for or shown at any subsequent date.

Colorado—N. Mex.—Utah—Wyo.

And All Counties in Idaho South of Idaho County

Harris ..... Bancroft, Idaho
J. P. Cuddy ..... Arriba, Colo.
Gayety ..... Payson, Utah
Angelis ..... Spanish Forks, Utah
Orpheum ..... Pocatello, Idaho
Rex ..... Hyrum, Utah
Main Opera House ..... Malad, Idaho
Rialto ..... Salt Lake City, Utah
Iris ..... Wheatland, Wyo.
Princess ..... Del Norte, Colo.
Opera House ..... Lamar, Colo.
Utah ..... Milford, Utah
Elite ..... Mammoth, Utah
Grand ..... Salmon, Idaho
Y. M. C. A ..... Sunrise, Wyo.
Isis ..... Alamosa, Colo.
Star ..... Cripple Creek, Colo.
Victor Opera House ..... Victor, Colo.
Suburban ..... Denver, Colo.
Elite ..... Mt. Pleasant, Utah
Mutual ..... Rupert, Idaho
Lyceum ..... Spring City, Utah
Casino ..... Gunnison, Utah
Kozy ..... Moroni, Utah
Mozart ..... Ephraim, Utah
Opera House ..... Olathe, Colo.
Crescent ..... Hotchkiss, Colo.
Colonial ..... Delta, Colo.
Majestic ..... Fruita, Colo.
Electric ..... Denver, Colo.
Grand ..... Denver, Colo.
Gem ..... Golden, Colo.
Downey ..... Downey, Idaho
Santaquin ..... Santaquin, Utah
American ..... Mackay, Idaho
Opera House ..... Myton, Utah
Orpheum ..... Vernal, Utah

Washington—Oregon—Alaska—Montana

And All Counties in Idaho North of and Including Idaho County

Rex ..... Kitzville, Wash.
Princess ..... Kennewick, Wash.
Pasco ..... Pasco, Wash.
American ..... Sunnyside, Wash.
Lois ..... Toppanish, Wash.
Colonial ..... Ellensburg, Wash.
Strand ..... Seattle, Wash.
Sandpoint ..... Gem, Idaho
Iris ..... Northport, Wash.

Illinois

Auditorium ..... Morrison, Ill.
Academy ..... Waukegan, Ill.
Lyric ..... Moweaqua, Ill.
Ruby Palace ..... Marseilles, Ill.
Labor Temple ..... Staunton, Ill.
Litchfield ..... Litchfield, Ill.
Gem ..... Stonington, Ill.
Grand ..... Taylorville, Ill.
Majestic ..... Harvard, Ill.
Dreamland ..... Seneca, Ill.
Central Opera House ..... Fairbury, Ill.
Varsity ..... Forrest, Ill.
New Gem ..... Benlo, Ill.
Camp Road Show ..... Vienna, Ill.
Electric ..... Windsor, Ill.
Opera House ..... Collinsville, Ill.
Camp Road Show ..... Jonesboro, Ill.
Lyric ..... Winchester, Ill.
Dreamland ..... Mt. Pulaski, Ill.
Chatauqua ..... Shelbyville, Ill.
Community Hall ..... Heyworth, Ill.
Rex ..... West Frankfort, Ill.
Starland ..... Paris, Ill.
Majestic ..... Charleston, Ill.
Colonial ..... Colfax, Ill.
Opera House ..... Divernon, Ill.
Empress ..... Morrisville, Ill.
Kincaid ..... Kincaid, Ill.
Banner ..... Chicago, Ill.
Gem ..... Crystal Lake, Ill.
Auditorium ..... Barrington, Ill.
New Haywood ..... Haywood, Ill.
Pastime ..... Homer, Ill.
Opera House ..... Norris, Ill.

Indiana

Lyric ..... Batesville, Ind.
De Luxe ..... Hammond, Ind.
Keystone ..... Russellville, Ind.
Shadows ..... New Richmond, Ind.
Star ..... Hope, Ind.
Tacoma ..... Indianapolis, Ind.
Austin ..... Versailles, Ind.
Strand ..... Monticello, Ind.
My ..... Indianapolis, Ind.
Lyric ..... Red Key, Ind.

Iowa—Nebraska—Kansas

Rex ..... Iowa Falls, Iowa
Royal ..... Spirit Lake, Iowa
Lyric ..... Tekamah, Neb.
Royal ..... Le O'Mara, Iowa
Swan ..... Columbus, Neb.
Casino ..... Pringhar, Iowa
American ..... Cherokee, Iowa
Elite ..... Pratt, Kan.
Shelby Red Cross ..... Shelby, Iowa
Rialto ..... Omaha, Neb.
Strand ..... Rock Rapids, Iowa
Zenith ..... Davenport, Iowa
Lyric ..... Keosauqua, Iowa
Grand ..... Estherville, Iowa
Idle Hour ..... Marcut, Iowa
Gem ..... Ord, Neb.
Grand ..... East Des Moines, Iowa
Ens ..... El Dorado, Kan.
Opera House ..... Bonaparte, Iowa
King ..... Albia, Iowa
Strand ..... Hastings, Neb.
Rex ..... Albion, Neb.
Premier ..... Rockhamton, Iowa
Airdome ..... Sac City, Iowa
Lyric ..... Abilene, Kan.
Hipp ..... Lewellen, Neb.
Lisco ..... Lisco, Neb.
Mystic ..... Mulberry, Kan.
Orpheum ..... North English, Iowa
Empress ..... Malvern, Iowa
Plaza ..... Manchester, Iowa
Swor ..... Clorrinda, Iowa
American ..... Corning, Iowa
Plaza ..... Dyersville, Iowa
Lyric ..... Howarden, Iowa

Minnesota—Wisconsin—S. D.

George M. Ferve ..... Milan, Minn.
J. E. Hipple ..... Fort Pierre, S. Dak.
Comet ..... Delano, Minn.
Movie ..... Hendrum, Minn.
Hopkins ..... Hopkins, Minn.
Auditorium ..... Durand, Wis.
Gem ..... Mondosi, Wis.
Marcus ..... Lemmon, S. Dak.
Varing ..... Volin, S. Dak.
Empress ..... Beresford, S. Dak.
Princess ..... Janesville, Minn.
Nemic ..... St. Cloud, Minn.
Delight ..... Hudson, Wis
Idle Hour ..... Revillo, S. Dak.
Elite ..... Houston, Minn.
Crystal ..... Frazee, Minn.
Jack's ..... Paynesville, Minn.
Gem ..... Waterville, Minn.
Grand ..... Grand Rapids, Minn.
Grand ..... Milbank, S. Dak.
Opera House ..... Baldwin, Wis.
Endeavor ..... Endeavor, Wis.
Princess ..... Lake Preston, S. Dak.
Idle Hour ..... Eden Valley, Minn.
Star ..... Hurley, S. Dak.
Electrodome ..... Montrose, S. Dak.
Pleasant Hour ..... Pine Island, Minn.
Star ..... Blair, Wis.
Idle Hour ..... Hutchison, Minn.
Purtell ..... Rio, Wis.
Star ..... Sherburn, Minn.
Star ..... Veblin, S. Dak.
Princess ..... Garretson, S. Dak.
Opera House ..... Independence, Wis.
Unique ..... Arcadia, Wis.
Clark ..... Canastota, S. Dak.
Princess ..... Spearfish, S. Dak.
Gem ..... Plainview, Minn.
Star ..... Amboy, Minn.
Rex ..... Blooming Prairie, Minn.
Orpheum ..... Bristol, S. Dak.
Grand ..... Madison, Minn.
Joy ..... Lyle, Minn.
Zenith ..... Kimball, Minn.
Woodman Hall ..... Ruthton, Minn.
Grand ..... Mahnomen, Minn.
New Grand ..... Russell, Minn.
Wendell Opera House ..... Wendell, Minn.
United ..... Cambridge, Minn.
Grand ..... Walker, Minn.
Gem ..... Merrilan, Wis.
Opera House ..... Cottonwood, Minn.
Grand ..... Wheaton, Minn.
Majestic ..... Wersington Springs, S. Dak.
Majestic ..... Belle Plaine, Minn.
Opera House ..... Sacred Heart, Minn.
Grand ..... Cannon Falls, Minn.
Crescent ..... Minnesota, Minn.
Mabel Opera House ..... Mabel, Minn.
Majestic ..... Sturgis, S. Dak.
Iris ..... Belle Fourche, S. Dak.
Grand ..... Jordon, Minn.
Movie ..... Java, S. Dak.
Empress ..... Chamberlain, S. Dak.
Orpha ..... Minnesota Lake, Minn.
Elite ..... Lanesboro, Minn.
Idle Hour ..... Artesian, S. Dak.

Gem ..... Oneida, S. Dak.
Star ..... Triumph, Minn.
B. & J. ..... Port Wing, Wis.
New Ray ..... St. Paul, Minn.
Arcade ..... St. Paul, Minn.
Liberty ..... Parduville, Wis.
Marmirka ..... Galesville, Wis.
Rex ..... Aurora, Minn.
Opera House ..... Thorys, Wis.
Lyric ..... Lake Wilson, Minn.
Grand ..... Annadale, Minn.
U-Nack-A ..... West Salem, Wis.
Philly's Hall ..... Mazeppa, Minn.
Empress ..... Zumbrota, Minn.
Opera House ..... Custer, S. Dak.
Temple ..... Geddes, S. Dak.
Idle Hour ..... Clark, S. Dak.
Opera House ..... Lake Andes, S. Dak.
Cozy ..... Jeffers, Minn.
Rex ..... Currie, Minn.
Cozy ..... Wolsey, S. Dak.
Miner ..... St. Cloud, Minn.
Joy ..... Winsted, Minn.
Grand ..... Floodwood, Minn.
Starland ..... Montgomery, Minn.
University ..... Minneapolis, Minn.
Auditorium ..... Spooner, Minn.
Empress ..... Bachus, Minn.

Missouri

Capitol ..... Huntsville, Mo.
Wonderland ..... Kansas City, Mo.
Star ..... Kennett, Mo.
Famous ..... West Plains, Mo.
Webster ..... St. Louis, Mo.
Richmond ..... Richmond, Mo.
Nuggett ..... Mansfield, Mo.
Gem ..... Fredericktown, Mo.
American ..... Charleston, Mo.
Weeks ..... Dexter, Mo.

Ohio

Idle Hour ..... Lewisburg, Ohio
Opera House ..... Bainbridge, Ohio
Masonic Temple ..... Willard, Ohio
Troy ..... Welland, Ohio
Pastime ..... Flushing, Ohio
Rex ..... Defiance, Ohio
Rondon ..... Barberton, Ohio
Grand ..... Miamisburg, Ohio
Mecca ..... Dayton, Ohio
Empire ..... Amherst, Ohio
New ..... East Palestine, Ohio
Rittman Opera House ..... Rittman, Ohio
Apollo ..... Oberlin, Ohio
Red Cross ..... Coldwater, Ohio
Gem ..... Junction City, Ohio
Hall ..... Strasburg, Ohio
Pastime ..... Jackson, Ohio
Market Square ..... Cleveland, Ohio
"Y" ..... Cleveland, Ohio
Opera House ..... Niles, Ohio
Vaudette ..... Wapokonetto, Ohio
Colonial ..... Port Clinton, Ohio

Delaware—Md.—D. C.

Cluster ..... Baltimore, Md.
Olympic ..... Washington, D. C.
Virginia ..... Washington, D. C.
Plaza ..... Washington, D. C.
Empire ..... Washington, D. C.
Dumberton ..... Washington, D. C.
Jewel ..... Washington, D. C.
Truxton ..... Washington, D. C.
Hiawatha ..... Washington, D. C.
Lyric ..... Washington, D. C.
Navy ..... Washington, D. C.
Home ..... Washington, D. C.
Elite ..... Washington, D. C.
Gem ..... Washington, D. C.
Circle ..... Washington, D. C.
Revere ..... Washington, D. C.
Lubin's ..... Baltimore, Md.
Crystal ..... Baltimore, Md.

New York

Opera House ..... Deposit, N. Y.
Airdome ..... Rhinebeck, N. Y.
Front Street ..... Hancock, N. Y.
Playhouse ..... Suffern, N. Y.
Atlantic ..... New York, N. Y.
Beauty ..... New York, N. Y.
Olympic ..... Brooklyn, N. Y.
Sunset ..... Brooklyn, N. Y.
Park ..... Bensonhurst, N. Y.
Majestic ..... Haverstraw, N. Y.
Palace ..... New York, N. Y.
Thirty-fourth Street ..... New York, N. Y.
Central American Hall ..... Goshen, N. Y.
Hamilton ..... Brooklyn, N. Y.
Chatham Square ..... New York, N. Y.
Bunny ..... Brooklyn, N. Y.
Claric ..... Brooklyn, N. Y.
Thory's ..... Brooklyn, N. Y.
United States ..... Brooklyn, N. Y.
Happy Hour ..... Brooklyn, N. Y.
Palace ..... Huntington, L. I.
Nostrand ..... Brooklyn, N. Y.
Lyric ..... Endicott, N. Y.
New Strand ..... New York, N. Y.
Orpheum ..... Yonkers, N. Y.
New Grand ..... New York, N. Y.
Thompson ..... Fort Edwards, N. Y.
Thompson ..... Hudson Falls, N. Y.
Thompson ..... Glens Falls, N. Y.
Thompson ..... Granville, N. Y.
Thompson ..... Cohoes, N. Y.
Thompson ..... Waterford, N. Y.
Thompson ..... Waterville, N. Y.
Thompson ..... Keesville, N. Y.
Thompson ..... Ausable Forks, N. Y.
Thompson ..... Malone, N. Y.
Thompson ..... Norwood, N. Y.
Thompson ..... Green Island, N. Y.
Thompson ..... Mechanicsville, N. Y.
Thompson ..... Hoosick Falls, N. Y.
Thompson ..... Cambridge, N. Y.
Thompson ..... Greenwich, N. Y.
Thompson ..... Ballston Springs, N. Y.
Thompson ..... Schuylerville, N. Y.
Thompson ..... Whitehall, N. Y.
Thompson ..... Ticonderoga, N. Y.
Thompson ..... Potsdam, N. Y.
Thompson ..... Port Henry, N. Y.
Thompson ..... Ogdensburg, N. Y.
Thompson ..... Canton, N. Y.
Oakland ..... Warwick, N. Y.

New Jersey

Park ..... Sea Side Park, N. J.
Crescent ..... Sussex, N. J.
Orient ..... Jersey City, N. J.
Opera House ..... Barnegat, N. J.
Traco ..... Louis River, N. J.
Broadway ..... Palmyra, N. J.
Masonic ..... Beverly, N. J.
Auditorium ..... Camden, N. J.
Palace ..... Hammond, N. J.
Manasquan ..... Manasquan, N. J.
Colonial ..... Paterson, N. J.

New England States

Opera House ..... Lancaster, N. H.
Old Colony ..... Plymouth, Mass.
Strand ..... Walnut Beach, Conn.
Folly ..... Castine, Mc.
Opera House ..... Rumford, Me.
Woodland Opera House ..... Woodland, Me.
Greenwich ..... Greenwich, Conn.
Paro ..... Bartlett, N. H.
Lyric ..... Ashland, N. H.
Lowell ..... Whitefield, N. H.
Strand ..... Stamford, Conn.
Fine Arts ..... Westport, Conn.
Eagle ..... Lubec, Me.
Opera House ..... Calais, Me.
Gem ..... Leominster, Mass.
Acme ..... Eastport, Me.
Magnet ..... Claremont, N. H.
Orono ..... Orono, Me.
Empress ..... Lisbon, N. H.
Pastime ..... Ansonia, Conn.
Sterling ..... Derby, Conn.
Town Hall ..... Sharon, Mass.

West Va. & Western Pa.

Consisting of and Including Fulton, Huntington and Potter Counties

Liberty ..... Irvona, Pa.
Nell ..... Sisterville, W. Va.
Art ..... Blair Station, Pa.
Colonial ..... Farrell, Pa.
Liberty ..... Cariston, Pa.
Auditorium ..... Myersdale, Pa.
Brushton ..... Brushton, Pa.
Scottsdale ..... Scottsdale, Pa.
Strand ..... Pittsburgh, Pa.
Dixie ..... Princeton, W. Va.
Wilt ..... Ligonier, Pa.
Palace ..... Wilksburg, Pa.
Lawrence ..... Pittsburgh, Pa.
Grand ..... Bellington, W. Va.
Photoplay ..... Duncannon, Pa.
Castle ..... McKees Rocks, Pa.
Elite ..... Midland, Pa.
Elite ..... Beaver Falls, Pa.
Russell ..... Bridgeville, Pa.
Leader ..... Cumberland, Pa.
Harris ..... Wampum, Pa.
Colonial ..... Pittsburgh, Pa.
State Institute ..... Polk, Pa.
Knox Opera House ..... Knox, Pa.
Arcade ..... Marianna, Pa.
Grand ..... New Brighton, Pa.
Star ..... Mt. Jewett, Pa.
New ..... Everett, Pa.
Grand ..... Suterville, Pa.
Boyle ..... Crafton, Pa.
Grand ..... West Newton, Pa.
Cozy ..... Vintondale, Pa.
Popular ..... Sykesville, Pa.

Eastern Pa.

Gem ..... Watsontown, Pa.
Sun ..... Wilkes-Barre, Pa.
Majestic ..... Carbondale, Pa.
Regent ..... Scranton, Pa.
Roman ..... Pittston, Pa.
Unique ..... Schuylkill Haven, Pa.
Favini ..... Jessup, Pa.
Masonic ..... Selingsgrove, Pa.
Temple ..... Ashland, Pa.
Lyric ..... Oakland, Pa.
Haverford ..... Philadelphia, Pa.
Cayuga ..... Philadelphia, Pa.
Bijou ..... Lansford, Pa.
Tioga ..... Philadelphia, Pa.
Midvale ..... Philadelphia, Pa.
Point Breeze ..... Philadelphia, Pa.
Gladis ..... Philadelphia, Pa.

Texas—Arkansas Oklahoma

Short ..... Sulphur, Okla.
Favorite ..... Lindsay, Okla.
Rex ..... Purcell, Okla.
Met ..... Winnewood, Okla.
Lyric ..... Van Alstyne, Texas
Yale ..... Paul's Valley, Okla.
Electra ..... Victoria, Texas
Hippodrome or Strand ..... Fort Worth, Texas
Regal ..... Arkadelphia, Ark.
Palace ..... McGehue, Ark.
Empire ..... Wanette, Okla.
Cozy ..... Port Lavaca, Texas
Folly ..... Dunright, Okla.
Crystal ..... Hubbard, Texas
Lyric ..... Idabul, Okla.
Crystal ..... Royse City, Texas
Empress ..... Rockwell, Texas
Lyric ..... Garland, Texas

Kentucky—Tennessee

Amuzu & Monetta ..... Lenoir City, Tenn.
Tabb ..... Mt. Sterling, Ky.
Opera House ..... Danville, Ky.
Webb School ..... Bellbuckle, Tenn.

North & South Carolina—Va.—Fla.—Ala.—Ga.

Marion ..... Marion, Va.
Auditorium ..... Milton, Fla.
American ..... Roanoke, Va.
Boulevard ..... Leakesville, N. C.
Columbia ..... Petersburg, Va.
Nansemond ..... Suffolk, Va.
Y. M. C. A. ..... Penniman, Va.
Amusu ..... Rome, Ga.
Grand ..... Rocky Mount, N. C.
Orpheum ..... Waycross, Ga.
Vaudette ..... Brewton, Ala.
Garden ..... Charleston, S. C.
Casino ..... Lakeland, Fla.
Grand ..... Augusta, Ga.
Iris ..... Florida, Ala.
Alamo ..... Gadsden, Ala.
Colonial ..... Decatur, Ga.
Dante Hall ..... Dante, Va.
Liberty ..... Altavista, Va.
Amelia ..... Amelia Court House, Va.
Idle Hour ..... Panama City, Fla.
Grand ..... Thomsonville, Ga.
Masonic ..... Clifton Forge, Va.
Princess ..... Rexboro, N. C.
Alamo ..... Valdosta, Ga.
Tar Heel ..... Chapel Hill, N. C.

Nevada and Hawaii

Consolidated ..... Ely, Nev.
Rex ..... Fallon, Nev.

Mississippi and Louisiana

Ingram Day Lumber Co. ..... Lyman, Miss.
Olympia ..... New Orleans, La.

These men give you their word

James L. Hoff
Editor "Moving Picture World"

Wid Gunning
Editor "Wid's"

C. S. Houston
Editor "Motion Picture News"

Lesley Mason
Editor "Exhibitors' Trade Review"

Martin J. Quigley
Editor "Exhibitors' Herald-Motography"

after having seen

"Italy's Flaming Front"

The First Films of a Whole Battle

that it actually does show

Mountain fighting: Bombarding the enemy's trenches with big guns in preparation for infantry charge; men crouching low in trenches, bullets "spatting" on sandbags overhead; they go over the top, advancing in sprints, taking advantage of every cover; the final rush, hand-to-hand bayonet fighting; victory! bringing back hordes of prisoners.

Italian "75" hit by Austrian shell—smithereens! Italian artillery's hot reply—you never saw prettier work. Close-ups of dozens of different types of big guns from 40 centimeter to trench "bombards" in action. Panorama of enemy's trenches and works under fire. These pictures, taken from one side of a mountain valley, give a wonderfully graphic picture of a bombardment.

First complete air fight ever photographed. Austrian bombing plane attacks fleet; six Italian sea planes give chase (two carrying enlisted cameramen); Austrian drops bombs at fleet; the explosions hurl huge pillars of water and spray skyward; a submarine chaser hit; you see the explosion and the craft capsize from quarter mile distance; Italian planes close in; Austrian in desperation does daredevil tail dive to sea and saves his life but is captured by Italian torpedo boat.

Italian monitors and floating gun carriages, each mounting one great gun, in action.

In general: Fighting on mountain peaks above the clouds, Italy's spider men, on skis; the wonderful aerial cable communications; unbelievable feats of patience and hardihood bridging mountain torrents and dragging great guns by hand to lofty positions where tractors, even mules, are unable to go.

The eyes of the night, searchlights make night artillery possible. Shrapnel and barbed wire in night action.

And many graphic pictures not listed here because of lack of space.

Never has feature film had such powerful endorsement from men who know the business

and there is not a newspaper editor in America who will not similarly endorse this wonderful film—and you know what that will mean.

You know, and we know, it is bound to get big money, because

Everyone wants to see a Great Battle

with the gruesome scenes cut out

Act Now, TO-DAY

Grab this latest First National Money-maker

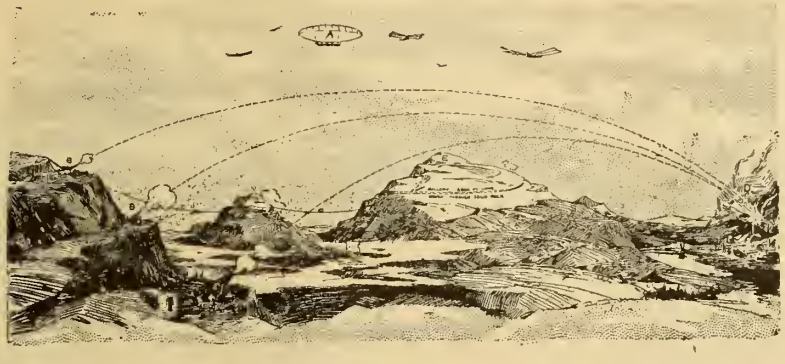
FIRST NATIONAL EXHIBITORS CIRCUIT

You know the novel touch in advertising gets the money—

These Strategic Diagrams on are used with telling effect on heralds and 22x28 lobby display

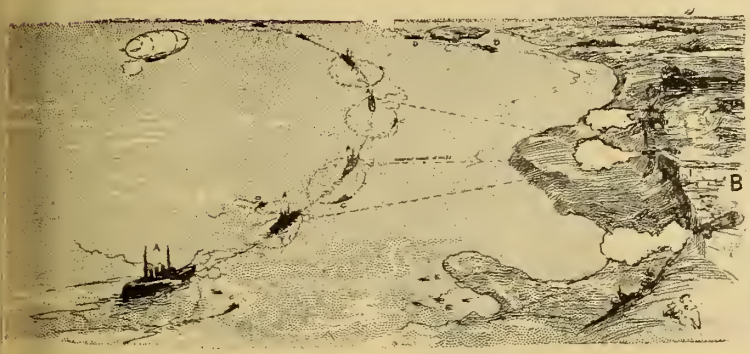
"Italy's Flaming Front"
The First Films of a Whole Battle
(in conjunction with photos).

The Fans will want to see the battle these advertise



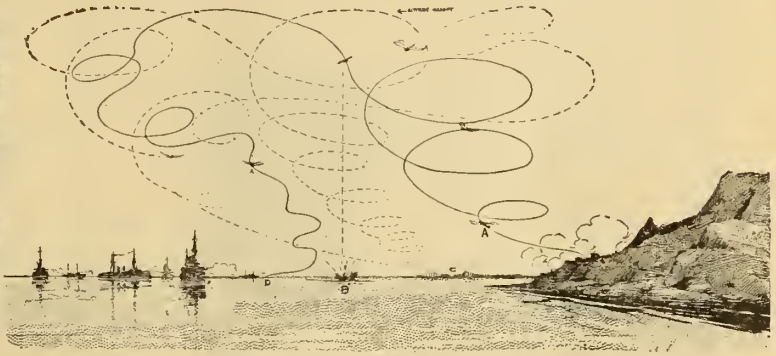
Reproduction of Strategic Sketch Diagram made during the action by military observer.

A—Observation balloon, the eyes of the artillery. Note fleet of planes to protect it from enemy planes and "spot" the shots. The destruction or interruption of this signal system would be the equivalent of blinding the gunners. BBB—Italian big gun positions. CC—Aerial cableways, often several miles long. E—Summit Mt. Pasubio, elevation 9,200 feet, covered with eternal snows. The Italians hewed one tunnel 29,000 feet long through solid rock to secure uninterrupted communication. D—Austrian base against which attack was directed.



Reproduction of Strategic Sketch Diagram made immediately after the action by a military observer.

AAA—Indicates capital ships steaming in a great circle and firing broadsides as they come within range of their 12 and 14 inch guns. B—Austrian stronghold mounting long range coast defense artillery. CCC—Indicates destroyers and submarine destroyers which steam in wide circles around the battleships to protect them from enemy submarines. The speed of these craft is from 30 to 45 miles per hour. DD—Italian floating gun carriages. These are large scows mounting but one heavy gun. They are towed to their positions and anchored. EE—Indicates Italian monitors. These are the only known films of these unwieldy but destructive craft in action. The fleet's observation balloon will be seen to be hovering well out of range of the enemy's guns, but high enough to watch and direct the Italian fire.



Reproduction of the Strategic Sketch Diagram made the day after the air fight by a military observer.

A—Austrian battle plane rises from behind Austrian stronghold and, climbing to about 10,200 feet, proceeds to bomb fleet. B—One of the bombs explodes just alongside a small destroyer which is damaged and capsized by the explosion. (The films show it clearly.) C—Italian planes hidden in cove behind headland rise and pursue Austrian airman. After a thrilling chase they pocket him and, to escape their machine guns, he does a daredevil tail dive to the sea and is captured by an Italian destroyer. D—Indicates point of his capture, within range of both shore batteries and the fleet's guns. Dotted line indicates Italian plane's flight. Heavy line indicates Austrian's.

This is the Fighting Film people have been waiting for

Watch it get the money at "First National" Theatres

The Schomer Photo-Play Producing Co., Inc.

Announces the early release of

RULING PASSIONS

A special feature photo-drama of modern life, in which tragedy and comedy—pathos and humor—the realistic and the ideal—are dramatically interwoven into a story of a woman's struggle to undo another woman's wrong.

Written and Directed by

Abraham S. Schomer

Author of

"TODAY" "THE YELLOW PASSPORT" "THE INNER MAN," ETC.

Enacted by an all-star cast including

Julia Dean
Claire Whitney

Edwin Arden
Earl Schenck

who indicate each phase of human emotion in the artistic and finished manner that has placed them in the front rank of legitimate and photoplay artists.

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A startling and amazing, but clean photo-serial for the red-blooded

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6—The Mysterious Manor
7—The Secret of the Night
8—The Kidnapped Statesman
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10—A Girl's Aid

Twenty Dramatic Reels

States-Right Exchanges Only

Will Handle This Great 1918 Serial

ALSO, the ONLY INDEPENDENT News Service

The News Reels of REAL News

Gaumont News
EVERY TUESDAY

Gaumont Graphic
EVERY FRIDAY

An Apology

NO—I have lost no faith in the distributing machinery of the film business.

That I am offering, on behalf of this corporation, the first Triangle Special ("The Mayor of Filbert") to independent purchasers of district rights and prints in a hundred districts at once is because the picture, for political, social and business reasons, must have INSTANT countrywide release.

It isn't fair to ask that State Rights buyers disarrange their plans to put it out NOW—and there isn't a day to spare.

Yes, we would likely make some money—and save a good deal—by going about this in the usual way, for Newspaper Advertising in hundreds of cities costs money.

But it gets ACTION.

State Rights buyers welcome, just the same—especially if they have time to put in on a big, quick job—

With a big, quick profit.

More especially if they know how to handle local committees and get the benefit of a live question.

Of course, it's a great picture—eight reels. Most people know the book—everybody knows the subject—"Wet vs. Dry."

The whole trade knows the Director, Christie Cabanne—famous for "The Lamb" and other big pictures.

H. E. AITKEN,
President.

"A six reel picture that really gets under your shirt." (Wid's)

ELAINE HAMMERSTEIN in "HER MAN"

adapted from "The Battle Cry," the novel by Chas. Neville Buck.
Produced by Advanced Motion Picture Corp'n. Directed by Ralph Ince

"As a whole wonderfully realistic.. Story intensely interesting...Direction excellent.. Photography superb.. Lightings exceptional.. Camera work very fine.. Star very appealing.. Support excellent.. Lawson Butt splendid.. Exteriors impressive... Interiors very good.. Detail not a flaw." Wid's Daily, Aug. 21

PATHÉ, DISTRIBUTORS

EXTRA SELECTED

FANNIE WARD

PHOTOPLAY

Wonderfully successful as a book and as a play, it has been put into one of the most beautiful pictures ever made, a dramatic romance of the Flowery Kingdom; announcing

FANNIE WARD in A JAPANESE NIGHTINGALE

Produced by ASTRA

Directed by George Fitzmaurice

Written by William Young from the book by Onoto Watana

COMING SOON

PATHÉ, DISTRIBUTORS

Pathé

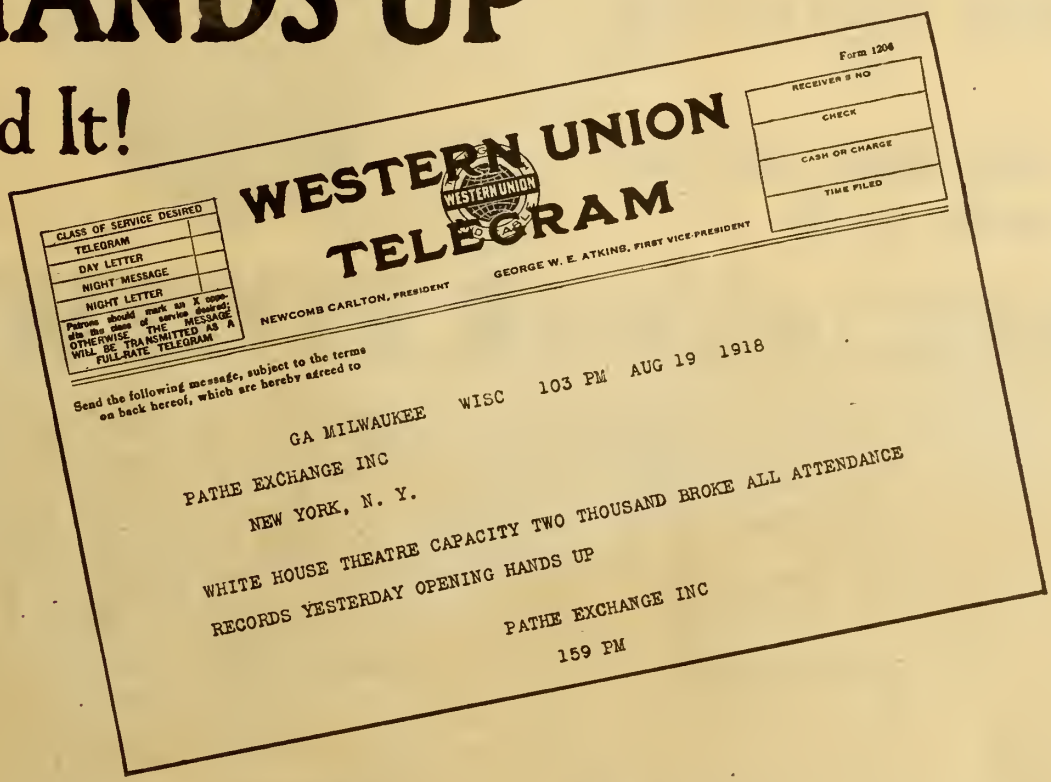
Bing! Goes Another House Record!

RUTH ROLAND

in the Pathé Serial

HANDS UP

Did It!



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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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GA MILWAUKEE WISC 103 PM AUG 19 1918

PATHE EXCHANGE INC
NEW YORK, N. Y.

WHITE HOUSE THEATRE CAPACITY TWO THOUSAND BROKE ALL ATTENDANCE RECORDS YESTERDAY OPENING HANDS UP

PATHE EXCHANGE INC
159 PM

Three Well Known New York Circuits Play This Serial!

The M & S with the following houses; Odeon, New 14th, Palace, Hopkinson, New Law, American, Movies and M & S;
The Consolidated Amusement Co. with the Arena, 72nd. St., Village, Regent, Tiffany, and York;
The Picker with the Burland, Spooner and Elsmere.

"Hands Up" is there!

Produced by ASTRA Directed by Jas. W. Horne
Written by Gilson Willets.

The sort of enemy we are fighting

you may see him as he is in

OFFICIAL WAR REVIEW #10

Upon a German officer captured during the latest drive by the Allies in France, was discovered an order commanding the Hun armies to "destroy everything."

In Official War Review #10 is shown how thoroughly this damnable order was followed. Scenes of wanton destruction and murder are shown that would shame a tribe of head-hunters.

Official war pictures of the British, French, Italian and American Governments, issued one reel a week.

Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director
Distributed by

PATHÉ

OFFICIAL U.S. WAR FILM RELEASED BY COMMITTEE ON PUBLIC INFORMATION GEORGE CREEL, CHAIRMAN

AMERICAN FILM CO. INC., *Presents*

MARGARITA FISHER

IN

"MONEY ISN'T EVERYTHING"

BY FRED JACKSON

FROM THE STORY "BEAUTY TO LET"

DIRECTED BY EDWARD SLOMAN

One of the most unique screen stories ever offered the exhibitor. Fred Jackson at his very best. A comedy-drama bubbling over with laughter and romance.

Hundreds of exhibitors have already arranged with American Film Co. representatives at their nearest Pathé exchanges to show this picture. They have seen it and unqualifiedly endorse it.

DISTRIBUTED BY PATHE'

HARRY GARSON
Announces the engagement of
MARSHALL NEILAN
As Supervising Director of
all Productions in the future.

Now In Preparation
THE UNPARDONABLE SIN
by Rupert Hughes
with
BLANCHE SWEET
Directed in Person by
MARSHALL NEILAN
Ready for Release about October 15
Address
AEOLIAN HALL *New York*

HARRY GARSON
Presents
BLANCHE SWEET
In A Most Unusual Story
THE HUSHED HOUR

With The Most Important Cast Ever
Seen In Motion Pictures Including

ROSEMARY THEBY MILTON SILLS
MARY ANDERSON WILFRED LUCAS
GLORIA HOPE HARRY NORTHRUP
LYDIA KNOTT WYNDAM STANDING

Now Ready for Release

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Executive Offices: 729 Seventh Avenue — New York Cit

Distributing the Highest Grade of Feature Production Ever Arrayed on Any Program. Absolutely the Crea of the Photoplay World, Selected and Distributed by Expert

A BIG PIECE of NEWS

Return to the Screen of One of America's Photoplay Idols

READ over this List of Entries and Assimilate th facts. Each of the Contributing Producers i on the Program Through Reasons of Merit Onl and Their Product is Something We Handle Proudly

Contracts Have Just Been Signed for the New Feature Productions of the Famous

GILBERT M. ANDERSON

Known the World Over for His Great Characterization of "BRONCHO BILLY." Mr. Anderson has Graduated Now Into Bigger Things and He Will Return to the Screen in a Long List of Big Five-Reel, Virile, Western Features, That Will Soon Make Him Once More the Idol of Audiences Everywhere.

Coming Releases of G. M. ANDERSON Features

First Release—Sept. 22:
"RED BLOOD and YELLOW"

Second Release — Oct. 20:
"SON-OF-A-GUN"

Third Release — Nov. 24:
"SHOOTING MAD"

Released Only Through
WM. L. SHERRY SERVICE

Gilbert M. Anderson

The FRANK A. KEENEY Production
Featuring the LADY BEAUTIFUL OF THE SCREEN
CATHERINE CALVERT
and JEWEL CARMEN
Each at the Head of Her Own Compan in Plays by the Most Successful Author

The THEODORE C. DIETRICH PRODUCTION
Featuring the Beautiful
DORIS KENYON
Heading Her Own Company in
DE LUXE PICTURE

HAROLD J. BINNEY
Presents
VANGIE VALENTINE
The Most Lovable Creature Ever Seen on the Screen.

Also
G. M. ANDERSON and the BURLINGHAM TRAVEL FILMS.

We Have Booking Contracts Exclusively For All of the ANDERSON PRODUCTIONS

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MINNEAPOLIS 14 N. Fourth Street
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A TIP ON A GOOD THING

THE WM. L. SHERRY SERVICE is probably the biggest institution of its kind ever put into operation by a single individual. It is a monument to the prodigious enterprise of its founder. Wherever films are marketed his name is a synonym for fair dealing and famous features. Back of this service is the dynamic energy of William L. Sherry in person—and that means an exchange service unparalleled in the history of the distribution end of the film business.

BOOKED SOLID AT THE STRAND THEATRE NEW YORK

During the coming year there will be 52 Master Productions on this Program.

This will include

8 With CATHERINE CALVERT
8 With VANGIE VALENTINE
8 With DORIS KENYON
8 With JEWEL CARMEN
8 With G. M. ANDERSON

and Thirty Releases of the Burlingham Travel Pictures.

FREDERICK BURLINGHAM

The Distinguished American Traveler and Lecturer, has been Persauded to Allow a Number of His Extremely Interesting Travel Pictures to Pass Into General Use. Mr. Burlingham is an Expert Climber of Mountains. He has Scaled the Alps Many Times, and His First Release Shows a Thrilling Adventure in the Ice—which He Calls

Facing Death On the Blumlisalp

Also Booking

GERALDINE FARRAR

IN

JOAN, THE WOMAN

for New York State.

Scene from "Facing Death on the Blumlisalp."

In The Year Coming Thirty of the Burlingham Travel Pictures Will Be Released

These Pictures are More Than So-Called "Educational" Films. They are Pictures of Risk and Adventure At the Tops of Perilous Mountains, or in the Craters of Volcanoes in Action, or in Other Wild Spots Where Danger Lurks.

Released Only Through

WM. L. SHERRY SERVICE

PAREX FILM CORPORATION

FURNISHING

WM. L. SHERRY SERVICE

Executive Offices: —— 729 Seventh Avenue —— New York City

A BIG CARD GOING STRONG

Played 57 Days last Week at Every Loew Theatre in New York City

A Sweet Dainty Breeze of Purity—
Miss Valentine is Certain
to Outshine every Star in the Film Firmament in the Year to Come. Watch the Trade Papers and Book Her in Her First Release. Soon to be out

Vangie Valentine

Theodore C. Deitrich
Presents

DORIS KENYON

The Exquisite Empress of Expression
In DE LUXE PICTURES—Now Booking Big

THE STREET OF SEVEN STARS

Written by MARY ROBERTS RINEHART

—— ALSO BOOKING LIKE WILDFIRE ——

THE INN OF THE BLUE MOON

From the Story by LOUIS JOSEPH VANCE

HAROLD J. BINNEY
Presents

VANGIE VALENTINE

The Most Lovable Creature Ever Seen on the Screen. Positively the Greatest Find of the Season. She will Appear in Eight Exceptional Features during the Next Year. All Adapted by George Edwards Hall from real hits.

PLAYED IN 26 Leading Theatres in Chicago last week

Played to Capacity at Park Theatre, Boston

Now in Preparation
WILD HONEY
By LOUIS JOSEPH VANCE
From the Story in Pictorial Review by VINGIE E. ROE.

Released Only Through
WM. L. SHERRY SERVICE

Doris Kenyon

8 DeLuxe Pictures the next year FEATURING MISS KENYON

PAREX FILM CORPORATION

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IN ALL WAYS SUPERB

THE HIGH PRIESTESS OF DRAMA IN ITS HIGHEST FORM

Catherine Calvert

"A ROMANCE OF THE UNDERWORLD"

Paul Armstrong's Great Drama of New York Life Already Released

Also

"OUT OF THE NIGHT"

By E. LLOYD SHELDON

Why not Book Now ?

FRANK A. KEENEY

Presents

CATHERINE CALVERT

The Lady Beautiful of the Screen

Who Will Appear in the Next Year in Eight Superb Productions Written by Noted Authors and which have proven to be real sure hits.

8 BIG JEWEL CARMEN FEATURES Within the Year

FRANK A. KEENEY

Also Presents

JEWEL CARMEN

The Tragedienne Par Excellence—In a Succession of Eight Tremendous Dramatic Productions which will be Released during the Next Year. As Miss Carmen has been so recently engaged, Announcement of Her First Vehicle Will Be Postponed Until the Decision is Certain.

Jewel Carmen

MISS CARMEN is at her best in Intense Emotional Roles and Her Stories will be Selected to give full scope to her Great Dramatic Art. Only Material that has met with Certain Success will be Used.

Released Only Through

WM. L. SHERRY SERVICE

An Outstanding Picture

"THE EMBARRASSMENT OF RICHES"

Adapted from the Broadway Success by Louis K. Anspacher

Directed by Edward Dillon Picturized by Ray Somerville

First of a Series of Eight Happy Pictures Starring

LILLIAN WALKER

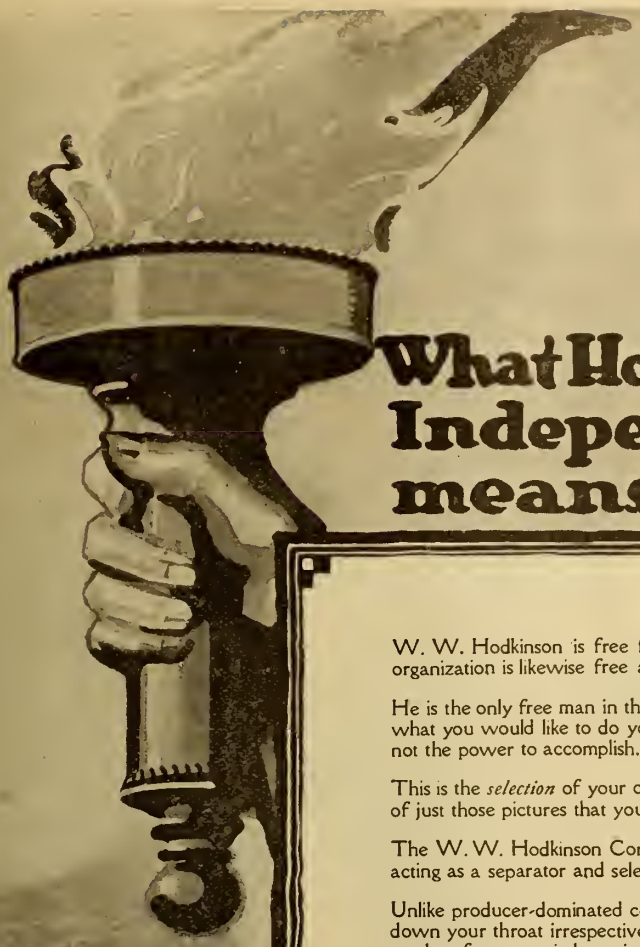
DISTINCTIVE in the charm of its star and exceptional in the human appeal of its story, this exquisite heart drama of every day life, built around a "smile with a tear in it," will bring prestige and profits to every theatre in which it is shown. It is a picture which will stand out in the offerings of the day.

Released thru the W. W. Hodkinson Corp.

Lillian Walker Pictures Corp.

LESTER PARK PRESIDENT

501 Fifth Avenue New York City



What Hodkinson Independence means to You

W. W. Hodkinson is free from producer or exhibitor control. His organization is likewise free and completely controlled by himself.

He is the only free man in the industry and his freedom can do for you what you would like to do yourself, but as an individual exhibitor have not the power to accomplish.

This is the *selection* of your own product. The picking and choosing of just those pictures that you know will make money in your house.

The W. W. Hodkinson Corporation is going to, and in fact is now, acting as a separator and selector for you.

Unlike producer-dominated companies which must force their product down your throat irrespective of merit, Hodkinson can accept or reject product for you strictly on its merits and the producer's willingness to sell it on an equitable basis and at a fair price.

When you think of the Hodkinson organization remember it in this light—of a separating machine that is working for your benefit; that is drawing the good product to you and eliminating the bad.

Every exhibitor that supports the Hodkinson organization, whether he throws his full weight behind it by becoming a Hodkinson co-partner and thereby helping to consolidate the exhibitor's buying power throughout the country, or whether he simply takes Hodkinson service, is helping to protect his own investment from the absorption and elimination that threatens it today.

These Producer Organizations believe in Hodkinson Principles and are benefiting by Hodkinson Independence

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Paralta Plays, Inc.
Plaza Pictures
Douglas Natural Color Film Co.

These exhibitors are a few of the many who believe that their future, safety and success lies Hodkinson way. They are a few of our co-partners.

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Mr. E. KEHRLEIN,
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Mr. CURTIS,
Doric Theatre, Kansas City.

etc., etc., etc.

W. W. Hodkinson Corp.

527 FIFTH AVENUE, NEW YORK CITY

Hodkinson Service at all General Film Exchanges

O. HENRY STORIES

RECENT RELEASES

The Enchanted Profile

The Girl and the Graft

Sisters of the Golden Circle

The Brief Debut of Tildy

The Marquis and Miss Sally

Springtime a la Carte

A Bird of Bagdad

Transients in Arcadia

Tobin's Palm

The illustration is from "Transients in Arcadia," featuring Edward Earle and Agnes Ayres, directed by Kenneth Webb.

BROADWAY STAR FEATURES

GENERAL FILM COMPANY, Distributors

Select Pictures for 1918-1919

ONE FACT confronts the exhibitor as he faces the opening of the new season—judging from ***past performances, not from promises***—there are no pictures that he can book with the certainty of receiving a high quality evenly maintained throughout the year that he can with Select Pictures.

This is not a statement needing proof: It is a *fact!* The exhibitor who keeps posted *knows* that houses running Select Pictures during the past season have been not only satisfied but highly pleased by the high average of quality maintained throughout by these productions. He *knows* that last year's Select exhibitors are bidding strongly to hold Select during the coming season. In a word, he *knows that Select Pictures pay!*

During the coming season Select will produce only a restricted number of the highest quality of pictures made by a small number of the foremost stars. Some details of the first of these productions follow.

SELECT SP PICTURES

THE Second Star Series of Select Pic
will bring to the theatres of the countr
same desirable qualities which have distingu
Select's previous output. This means that the very best s
and stage successes which the market affords will be emp
by Select stars in making their screen attractions. It
means productions made with the greatest care, embell
with the most desirable scenic and costume investiture,
thoughtfully produced under the foremost directors o
screen. Starting at high level, Select Pictures during th
season may be depended upon to present the acme of the p
play art. Dependability of product is Select's watchwor

CLARA KIMBALL YOUNG

One of the first of the truly great stars, Clara Kimball Young brings to her Second Series of Select Pictures that glorious beauty and exquisite artistry which have made her a favorite of the screen all over the world. Appearing only in attractions of highest merit, she begins her new series with a war play, "The Road Through the Dark," from a story recently published in the Metropolitan Magazine. This is a drama of intense emotions, and a vehicle superbly suited to Miss Young's abilities. Following it she will be seen in "Cheating Cheaters," Max Marcin's great stage hit which ran for a solid year in New York.

NORMA TALMADGE

Enjoying an unsurpassed popularity, created by one splendid success after another, Norma Talmadge begins her Second Select Series with the most ambitious production of her career, "A Tale of a Forbidden City" (temporary title) by George Scarborough the author of "Her Only Way." This will be followed by the great David Belasco stage success "The Heart of Wetona," which will be made into a lavish screen-drama.

CONSTANCE TALMADGE

Having achieved in her First Series of Select Pictures a success that places her in the front rank of stars, Constance Talmadge opens her Second Series with "Sauce for the Goose," the smart comedy in which Grace George scored a hit on the stage. Miss Talmadge follows this with Augustus Thomas's celebrated play, "Mrs. Leffingwell's Boots"—with Constance wearing *the* boots!

ALICE BRADY

The sincere acting of Alice Brady was never seen to better advantage than in Miriam Michelson's clever story, "The Better Half," which furnishes the exceptional opening attraction of Miss Brady's Second Series. The brilliant technique which has characterized Miss Brady's photoplays is again in evidence, and the picture is one that will be remembered among the season's best. Stories from the pens of Fannie Hurst, who writes so crisply of New York life, and George Barr McCutcheon, who stands foremost among the novelists of the day, are among Miss Brady's forthcoming productions.

MARION DAVIES

Widely advertised in the first of her Select pictures, "Cecilia of the Pink Roses," this lovely star has for her second production "The Burden of Proof," an international romance of today with a background of war-time activities. Another sensational campaign of publicity will surround this feature, and will accompany also her forthcoming splendid production of that best-beloved of stage successes, "The

A Steady Flow of Splendid Select Productions

FROM the stars whose names appear in the foregoing pages Select Pictures will release a steady flow of high grade pictures—thirty-eight in number—during the year. This will bring one of these features on an average every ten days to exhibitors using Select Service. The number of productions to be made by each star follows:

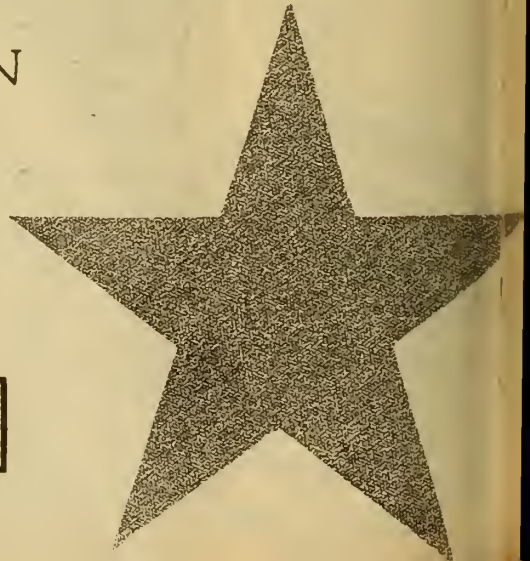
Clara Kimball Young	8
Norma Talmadge	8
Constance Talmadge	8
Alice Brady	8
Marion Davies	6

Select wishes to emphasize the fact that each of these productions will be a new picture—*new* in every sense of the word. There are included no reprints or reissues. Each succeeding picture will be the latest effort of the star and her supporting company of players, and will, needless to say, be a sincere attempt to keep the Select standard of quality in the position to which it has already been carried—*at the front!*

In addition to the pictures comprised in these Star Series, Select Pictures will place upon the market during the coming months a number of special productions of high merit, announcement of which will be made through the usual channels.

SELECT PICTURES CORPORATION

729 Seventh Avenue New York City



SELECT SP PICTURES

THE NATIONAL MOTION PICTURE EXPOSITION

Will be held at Madison Square Garden, New York October 5th to 13th, 1918

This will be the biggest and most successful Exposition ever held by the Industry.

A majority of the largest companies have already contracted for space.

New applications are coming in every day.

It is the first real exposition of the entire industry.

It is held under the joint auspices of the National Association of the Motion Picture Industry and The Motion Picture Exhibitors' League of America.

Besides many other attractions it will show in detail the part being played by the motion picture in all war activities.

It is a WAR SERVICE EXPOSITION of the MOTION PICTURE INDUSTRY. For that reason alone it is the patriotic duty of every Company in the business to be represented among the space holders.

Contracts may be had by applying to

MOTION PICTURE EXPOSITION COMPANY

TIMES BUILDING, NEW YORK

LOEW
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And hundreds of other prominent exhibitors have now signed for the Twelve Big Special Productions of the

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126-130 West 46th Street, New York

Contracts are pouring in from all sections of the country for

EVELYN NESBIT

and Her Son RUSSELL THAW

in

HER MISTAKE

and the balance of

The Twelve Most Powerful Extra Attractions of The Year

AT

$10

$20

Per Day

$30

Experienced Exhibitors Everywhere recognize the sound business principles upon which is founded the Guarantee of Big Special Productions of exceptional box office value at these remarkable franchised-fixed prices.

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 West 46th Street, New York

We Promi
Here

"Lafayette We Come!"

(PERSHING—'17)

THE PRIZE PLUM OF THE YEAR is our first production. The EAGLE is off with a flying start

¶ The positive prints of "Lafayette, We Come!" (Pershing—'17), together with all accessories and advertising material will be delivered to each of our exhibitor-controlled Units. The Units DO NOT PUT UP ONE PENNY IN ADVANCE for its production, purchase, exploitation or positive prints.

¶ Not until the Units have booked and played the production and received its rental fees, does it pay its actual pro rata share of the cost under our plan.

Each Unit will merchandise the production in its own territory in such manner as its exhibitor members may deem advisable to meet the exigencies of their localities.

Each Unit retains 50 per cent. of the profit earned in its territory

This is what "EXHIBITOR CONTROLLED" means

KEEP YOUR EYE ON THE *EAGLE*
HE IS FLYING STRAIGHT

Suite 524
1476 Broadway

Affiliated Distributors Corporation

Longacre Building
New York City

ed You the Best-

it is

Keep your eye on the Eagle!

Now Available To ALL Exhibitors

A Cheerful Patriotic Motion-Picture Spectacle That Will Thrill and Delight an Audience of Americans.

'Lafayette, We Come!

(Pershing-'17.)

A Story of Mystery and Intrigue Masterfully Flavored with the Romance of Love and War.

Featuring E. K. LINCOLN and DOLORES CASSINELLI

Produced by

LEONCE PERRET

The EAGLE Flies Straight. He Knows Where He's Going and *He Gets There.* He is Determined.

AFFILIATED *is not* Building for Today or Tomorrow, but for Next Month—Next Year. AFFILIATED is Building a Permanent Structure for the Future.

Communicate with the National Director in Your Territory, or

Affiliated Distributors Corp.

Suite 524, Longacre Building, 1476 Broadway, New York

Leonce Perret.

Producer
Author
Director

His Genuine Artistry and Masterful Touch Have Blended War, Intrigue, and Mystery with Love, Laughter and Romance Into the Greatest Cinema Spectacle of the Year.

'Lafayette, We Come!'

(Pershing—'17.)

Distributed by **Affiliated Distributors Corp.**

Inspired by General Pershing's laconic speech at the tomb of Lafayette in Paris, June 16, 1917

Perret Productions

1457 Broadway, New York

Dolores Cassinelli,

Distinguished Dramatic Artiste

Her Exceptional Emotional Ability, Her Piquant Charm, Coupled with Her Great Success in "Lafayette, We Come!" Unquestionably Places Her High Up on the List of Stellar Screen Artistes.

'Lafayette, We Come!

(Pershing-'17.)

Distributed by **Affiliated Distributors Corp.**

A Cheerful Phase of the War.
A Powerful Patriotic Appeal.
A Gripping Story of Mystery, Intrigue and Love.

Perret Productions

1457 Broadway, New York

TOM MIX

doesn't camouflage

HE DROPS ON HORSEBACK OFF HOTEL BALCONY
RIDES OVER YAWNING CHASM ON TREE TRUNK

HE DRAGS SELF AND GIRL 300 FEET UP PRECIPICE
WHIPS FOUR MEN, SINGLE-HANDED

HE SHOOTS GILA MONSTER ATTACKING WOMAN
HURLS MAN LIKE FOOT-BALL IN DESPERATE FIGHT

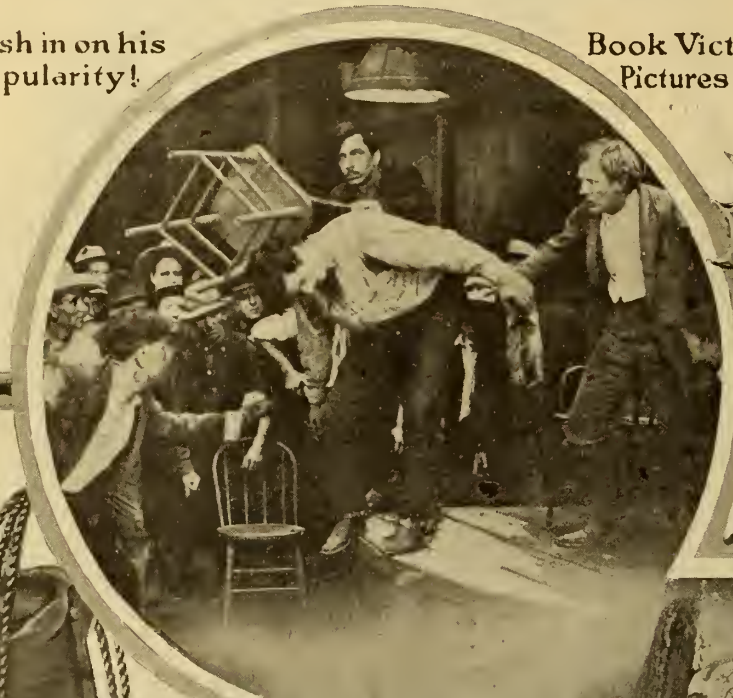
HE MAKES

MR. LOGAN, U.S.A.

A BLAZING VOLCANO OF FIRE!
A MACHINE GUN OUTBURST OF ACTION!
REEL AFTER REEL OF DARING!

Cash in on his Popularity!

Book Victory Pictures Now!



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WILLIAM FOX
Presents

TOM MIX
in

Mr. LOGAN, U.S.A.

A story of secret service where grim duty outweighs the call of love

ROUTING OF I.W.W.
BLOWING UP OF MINE
TRILLING RUNAWAY
A "SLACKERS" HEROISM

FOX
FILM CORPORATION

BOOK VICTORY NOW!

VICTORY PICTURES
FOX FILM CORPORATION

WILLIAM FOX PRESENTS
EXCEL PICTURES
XL

First Excel Release

William Fox presents

Peggy Hyland in

A love story of the war
Trench life revealed
Daring dash "over the top"
Base Hospital glimpses
Tremendous storm scene

FOX
FILM CORPORATION

Booked in all Fox Theatres
Made Under
the Personal Supervision
of William Fox

Bonnie Annie Laurie

WILLIAM FOX PRESENTS

THE VITAL STORY OF THE NEW DRAFT

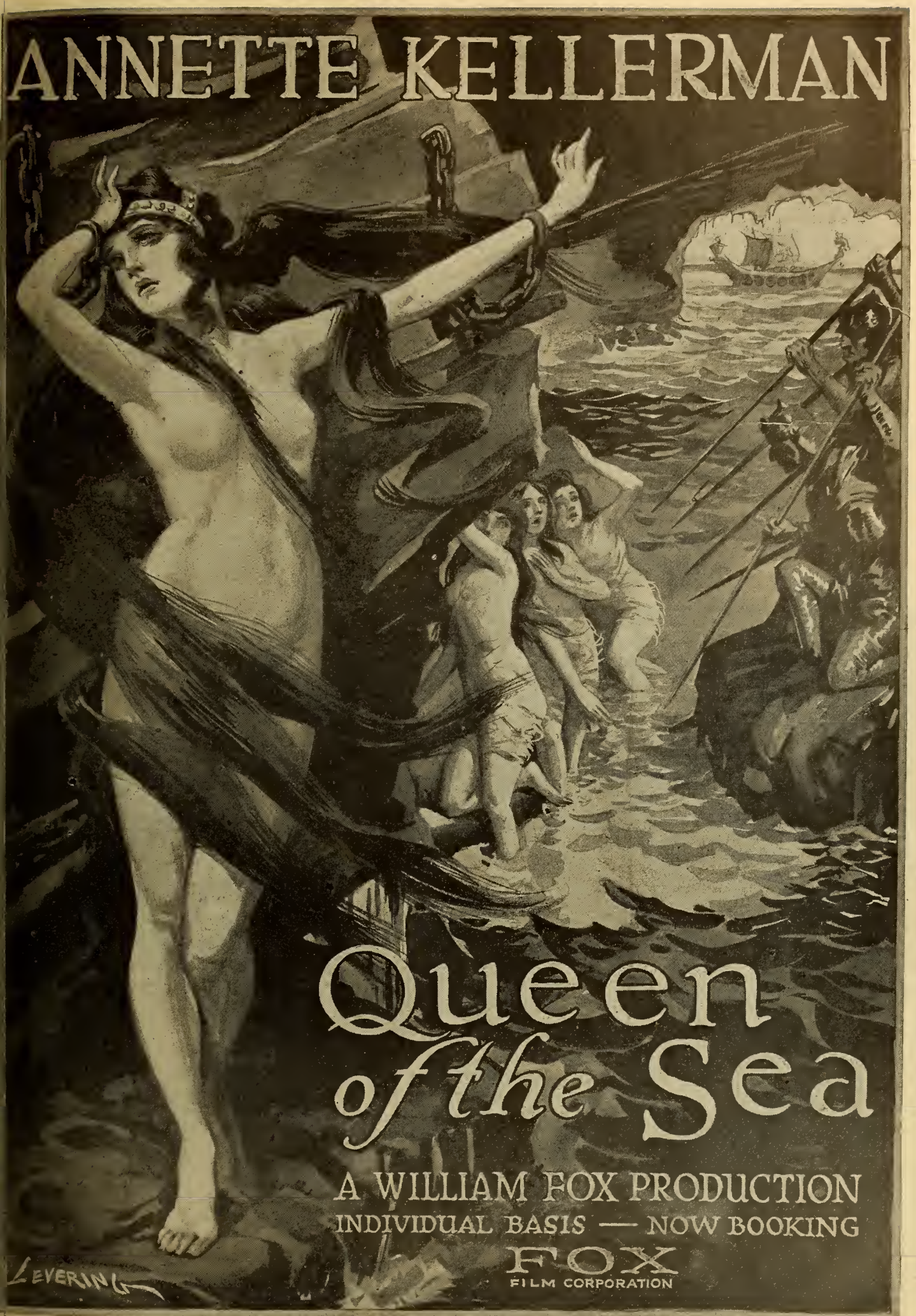
"18 TO 45"

EVERY AMERICAN INTERESTED
EVERY AMERICAN VITALLY AFFECTED
EVERY AMERICAN WILL SEE IT.

STAGED BY
R. A. WALSH
DIRECTOR OF THE
HONOR SYSTEM
AND
THE PRUSSIAN
CUR

NOW BOOKING RAPIDLY
INDIVIDUAL BASIS
WIRE FOR DATES TODAY

FOX
FILM CORPORATION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Queen of the Sea
A WILLIAM FOX PRODUCTION
INDIVIDUAL BASIS — NOW BOOKING
FOX
FILM CORPORATION
LEVERING

FATTEN YOUR BANK BALANCE

MAKE A BIG KILLING

BOOK

THEDA BARA

IN THE THEDA BARA SUPER-PRODUCTION

WHEN A WOMAN SINS

A WILLIAM FOX PICTURE—STAGED BY J. GORDON EDWARDS

THE STORY OF THE REGENERATION OF A MODERN VAMPIRE

RELEASED IN SEPTEMBER

STANDARD PICTURES

FOX

FILM CORPORATION

BOOK THIS PRODUCTION NOW!
STANDARD PICTURES

YOU NEED

WILLIAM FARNUM

AMERICA'S MOST POPULAR ACTOR
NOW ON THE PINNACLE OF SUCCESS
PROFIT FROM HIS DRAWING POWER

FOX
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WILLIAM FOX PRESENTS

RIDERS OF THE PURPLE SAGE

A WILLAM FARNUM DE LUXE PRODUCTION — DIRECTED BY FRANK LLOYD

DRAMATIZED FROM THE ZANE GREY NOVEL
FILMED AMID THE SCENIC GRANDEUR OF THE GRAND CANYON OF ARIZONA

MOST ADVERTISED WOMAN IN WORLD!

BIG STAR OF PROVED DRAWING POWER
SIGNED FOR FIVE STANDARD PICTURES

EVELYN NESBIT

SHE HAS ENRICHED BOX OFFICES AS VAUDEVILLE PERFORMER, AS ACTRESS IN THE SPOKEN DRAMA AND AS A FILM STAR

EVERY MAN, WOMAN AND CHILD IN AMERICA KNOWS HER

BOOK

STANDARD PICTURES

NOW AND GET THESE NESBIT MONEY MAKERS

FOX
FILM CORPORATION

UPSETTING ALL RECORDS!

INDEPENDENT BASIS

REPORTS POURING IN FROM EVERYWHERE OF WHIRLWIND BUSINESS DONE AT FIRST SHOWINGS THIS WEEK OF THE

FOX
FILM CORPORATION-

The WILLIAM FOX WAR DRAMA

PRUSSIAN CUR

STAGED BY R.A.WALSH

IN SPRINGFIELD, MASS., PEOPLE STOOD THREE ABREAST A BLOCK LONG. FROM 11A.M. TO 9.30 P.M IN SPITE OF TEMPERATURE OF 103 DEGREES!

Others are doing it
SO CAN YOU
fix your dates now

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We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

INDUSTRY ACTS TO CONSERVE COAL

At Meeting of the National Association Plans Are Made for the Co-operation of Motion Picture Men with United States Fuel Administration Officials

AT a well attended meeting of the National Association of the Motion Picture Industry held Wednesday, August 28, plans were made for the active and intimate co-operation of the industry with the United States Fuel Administration in its campaign to conserve 50,000,000 tons of coal during the coming winter.

The meeting was called for the purpose of permitting E. R. Sartwell, publicity director of the Fuel Administration and the representative of Fuel Administrator Doctor Harry A. Garfield, to explain to the members of the association the size and the difficulty of the coal problem and its intimate relationship with the winning of the war.

Mr. Sartwell explained there were two points of contact between the Fuel Administration and the industry at the present time. The first was a movement which has been undertaken by the association committee to bring about fuel conservation within the industry itself. The second was an intensive campaign to be carried out in the motion picture theatres of the country east of the Mississippi River to awaken the people to the size and difficulty of the fuel situation and its direct connection and relationship with the winning of the war. He stated that there was a distinct lack of knowledge on the part of the public of the importance of coal and the myriad ways in which the winning of the war was directly dependent upon it. Continuing he said:

Country Must Save 50,000,000 Tons.

"This is a problem which the people of the country must solve. It has been determined that on account of the war the demand for coal this year will be 100,000,000 tons greater than ever before in the history of the country. The production of coal this year will be 50,000,000 tons greater than was ever before produced. There is a gap of about 50,000,000 tons, and the only way this can be filled is by conservation.

"It is said if there is this great demand for coal, why not mine more, put on more men and get it out. But it is not a question of mining; it is a question of transportation. The greatest amount of coal that can be handled by the railroads at the present time is 700,000,000 tons a year. To increase this amount there would have to be built new railroads, new terminal facilities, and new equipment. This is naturally impossible at this time. Therefore the only other solution of the problem is to save 50,000,000 tons of coal this year."

Mr. Sartwell then made some suggestions as to the manner in which the Fuel Administration hoped to use the motion picture and the theatres of the country in this campaign of education. He believed that there was material enough all ready in existence that had been used in the news weeklies and in other pictures to compile short subjects which would picturize the importance of coal in the minds of the people. He also suggested a series of pictures that would visually transfer war material of all kinds into terms of coal.

J. H. Hallberg, technical advisor to the committee, explained the manner in which it was planned to bring about fuel conservation within the motion picture industry.

Irwin Suggests Use of Trailers.

Walter W. Irwin then explained the methods that had been used in distributing pictures for the Treasury Department in the Second and Third Liberty Loan Drives and outlined the plan that had been formed for handling motion pictures in aid of the coming drive. He suggested that the Fuel Administration adopt a plan of having short trailers sent to the theatres east of the Mississippi River, with instructions to the exhibitor to attach them to each feature picture shown, as a patriotic duty. It was the sense of the meeting that if this plan was followed it would provide a one hundred per cent. distribution.

Mr. Sartwell stated that during the campaign he would have a representative of the Fuel Administration make his headquarters at the offices of the National Association. Theodore Wharton told of a picture, which his concern had made for the New York State Fuel Administrator, and offered it to the National Fuel Administration. Joe Brandt, of Universal, also told of a quantity of film in the possession of his company, which could be used effectively in the present campaign. Mr. Sartwell gladly accepted these offers, and requested that copies of the pictures be sent to him at Washington. It was decided that all details of the work to be done by the industry for the Fuel Administration should go through the present Fuel Conservation of the Association.

WILL REGULATE USE OF ELECTRICITY

Standardization Board Will Be Formed as Result of Adviser Hallberg's Report

AS a result of recommendations made to the United States Fuel Administration by the fuel conservation committee of the National Association of the Motion Picture Industry, there is now in process of formation a standardization commission of the Fuel Administration, which will draw up regulations affecting the use of all electric current in the United States used for the purpose of lighting, heating and household utilities.

This commission will be made up of a representative of the National Association of the Motion Picture Industry, a representative of the National Electric Light Association and a representative of the United States Fuel Administration.

Following is the brief prepared by J. H. Hallberg, technical advisor of the association's fuel conservation committee, containing the suggestions and recommendations which brought this standardization commission into existence. It is expected the personnel of the commission will be announced by Fuel Administrator Garfield in the immediate future. The brief follows:

The National Association of the Motion Picture Industry, through its president, William A. Brady, has created a fuel conservation committee composed of the following members: Marcus Loew, chairman; Harold Edel, secretary; S. L. Rothapfel, Sydney S. Cohen, William Brandt, J. H. Hallberg, technical adviser; B. S. Moss, P. A. Powers, Albert E. Lowe, Gabriel L. Hess, F. H. Elliott, assistant secretary.

The object of this committee is to cooperate with the United States Fuel Administration in the matter of conserving fuel in the theatres, and motion picture theatres in particular, as well as in connection with the exhibition of motion pictures and stereopticon slides in all other places within the United States.

The writer has already had an interview with Mr. C. E. Stewart in Washington, and, at his suggestion, is herewith submitting the following estimates and recommendations:

It is safe to estimate that there are 12,000 motion picture theatres in the

United States operating on an average of five hours a day each.

On this basis the total operating hours a day will equal 60,000, and, with an average consumption of 4 k. w. an hour, the total current consumption will equal 240,000 k. w. hours a day.

When we consider that the majority of the above theatres are supplied by the smaller and less efficient power plants, an estimate of 3 pounds of coal per k. w. h. for current delivered at the moving picture machine, may not be too high.

On the basis of 3 pounds of coal per k. w. h. the coal consumption equals 720,000 pounds, or 360 tons, a day.

Assuming that the average theatre operates 300 days a year, the total yearly consumption of coal is 108,000 tons.

By standardizing the maximum allowable current consumption for specified operating conditions or installations, it is possible to reduce the current consumption 30 to 60 per cent., with a consequent saving in fuel.

If we assume that the average reduction, due to applying fixed standards of current consumption, is 40 per cent. the fuel saving will be 43,200 tons per year.

Estimate of Legitimate Theatres.

In addition to the foregoing conservative estimate of the number of regular motion picture theatres there are thousands of legitimate theatres using spotlights, stereopticons and moving picture machines which would also be subjected to the rules of the standardization committee, and, as a rough estimate, the saving in this class of establishment will be at least 10,000 tons a year.

While the number of theatres may be less, the number of spotlights and other stage lamps in each individual theatre is considerably greater, with consequent possibility of fuel conservation.

In addition to the foregoing establishments using electric power for projection there are thousands of moving picture machines and stereopticons installed for the exhibition of motion pictures and slides in churches, schools, lodges, commercial establishments, manufacturing plants, and in private residences most of which will be subject to current saving, with consequent fuel conservation when operating under the rules of the standardization committee.

While, at the present moment, statistics are not at hand setting forth the number of moving picture and stereopticon projectors installed for exhibitions of this kind, the writer feels safe in stating that there are at least 20,000 such projectors in the United States, and these are in service on an average of two hours a week, or 104 hours a year. For an estimated installation of 20,000 such equipments the yearly hour operation is 2,080,000.

Considering that a saving of 5 k. w. h. can be made on each such installation the total yearly current saving will equal 1,040,000 k. w. h. Estimated as above, 3 pounds per k. w. h. at the projectors, the fuel saving represents 3,120,000 pounds, or 1,560 tons.

May Save Thousand Tons Weekly.

Judging by the foregoing the total estimated fuel saving should be not less than 54,760 tons per year, or a safe average of 1,000 tons per week.

This saving can be effected without sacrificing the results, merely by limiting unnecessary over-consumption, and by practicing ordinary economy in operation.

Many theatres, and most of the educational, commercial and privately operated machines, are still using old and inefficient methods in the production and control of the source of light for the projector.

The great majority of theatres, and practically all of the other installations, use dirty and inefficient surfaces upon which the pictures are projected.

Many theatres are using the carbon arc light where the tungsten projector lamp will give ample and satisfactory illumination. The application of the tungsten incandescent projector lamp, to the average educational, commercial and private motion picture and stereopticon projector, is entirely practical in almost all instances.

Now, therefore, if the more modern and more suitable equipment is substituted for, or added to the present installations the above mentioned fuel saving can easily be doubled.

May Save Also on Displays.

No attempt has been made herein to include the possible saving in fuel due to a reasonable restriction of electric current used for general and display lighting in connection with motion picture and legitimate theatres, but a large saving can be effected by putting a limit upon the amount of current to be allowed for such purposes.

A considerable saving in fuel can also be effected by rules to be issued by the standardization committee as to the temperatures to be maintained for different periods and hours of the day in moving picture and legitimate theatres. The amount of this saving cannot be estimated at this writing.

Recommends Formation of Board.

In order that the foregoing estimated fuel conservation may be taken advantage of, a standardization board or committee should be formed with headquarters in the Fuel Administration Department at Washington.

The object of this board, or committee, will be to formulate and approve the necessary rules and regulations to enable the carrying out of the above suggested program of fuel conservation.

The standardization board, or committee, should consist of one active member representing the National Electric Light Association, one active member representing the National Association of the Motion Picture Industry, and one or more active members of the United States Fuel Administration.

It is necessary that this standardization board, or committee, be given power to enforce its rules, with penalties for violations.

It is proposed that when the final rules are formulated, approved and printed, that copies be distributed through all the members of the National Electric Light Association to the class of consumers under consideration, and that copies of the rules also be distributed through other electric light plants not members of the Electric Light Association to their consumers.

It is also recommended that the National Association of the Motion Picture Industry notify all of its members and distribute, through the film exchanges, slide manufacturing and renting concerns, all the necessary publicity issued by the Government standardization board or committee.

In the above estimates no account has been taken of the considerable amount of fuel that can be saved by the decreased consumption of carbon electrodes which will follow the more general use of the tungsten incandescent projector lamp and the saving in fuel in transportation facilities incident to moving the above mentioned amount of fuel which can be saved.

There are many details which could be mentioned in this brief, touching upon the possible work of the standardization board, or committee, but it is recommended that the Government committee, as above suggested, be first organized and in meeting before particularizing.

Respectfully submitted,

J. H. HALLBERG.

Williams, of Rhode Island, Tells How His State's Theatres Have Backed the War

A COPY of the brief prepared by the National Association of the Motion Picture Industry setting forth in detail the war service accomplishments of the industry was recently mailed to all of the state chairman of the War Council Committee of the association by President William A. Brady.

In reply to the letter which accompanied the brief, Charles H. Williams, state chairman for Rhode Island, takes occasion to make a report of the war work accomplished by the motion picture theatres of that state.

Immediately following his appointment he organized all of the exhibitors of the state in such a manner that each could be reached by either telephone or telegraph within one hour's time in case of emergency.

The announcement of his appointment brought him into active work on the Rhode Island Food Committee and the Rhode Island division of the Four Minute Men, thus tying up the motion picture exhibitor with these two very important spheres of Government activity.

"Every film that has been produced or issued by the Government," he says in his report, "namely, some seventy or seventy-five reels up to the release of 'Pershing's Crusaders,' has been shown in every section of Rhode Island for war charities, with very little expense, the theatres paying for the advertising and most of the help being donated. In this kind of work alone, over $10,000 has been turned over to the Red Cross, the Tobacco Fund, the Y. M. C. A. and the K. of C. In addition to this the theatres of the state have frequently been donated to war charities and the entire proceeds turned over to some one of the above funds.

"During every drive of the Liberty Loan, Red Cross, War Savings Stamps, Y. M. C. A. and other allied war charities, practically every house in the state was used by the various speakers and collections made direct from the audience. During the last Loan drive in my own theatre, using about fifteen minutes each evening, for six evenings, we rolled up a total of $185,000 in bond subscriptions.

"For the coming year we are planning even greater efforts. For the three Sundays during the period of the coming Liberty Loan Drive our theatres will be used both for the afternoon and evening, and thus far seventeen Sundays have been asked for and given for various drives for the war charitable organizations. This condition holds true practically throughout the entire state as the exhibitors have thrown their houses open for all work sanctioned by the State Council of Defense and by myself as state chairman of the War Council of the National Association."

Five Smiths in Service.

The plate-glass strip in the back of studio manager W. S. Smith's automobile is decorated with a row of six red service-stars. Underneath five of them are the following names, Lieutenant A. B. Smith, Lieutenant George H. Smith, Sergeant Vincent Smith, Corporal Ed Smith and Private Frank L. Smith.

As yet there is no name under the sixth star, but that of Private Ernest Smith will probably decorate this space, as this son of W. S. Smith is daily waiting word to go into camp.

Visit General's Headquarters.

H. L. Orear, manager of the Cincinnati exchange, and H. E. Elder, manager of the Washington, D. C., exchange, were visitors to General Film Company headquarters during the past week.

BROADEN PLANS FOR LIBERTY FILMS

To Eliminate Confusion Each Company Will Handle Subjects Made by Its Own Stars—Most of the More Than Twoscore Pictures Now in Committee's Hands

PLANS for the motion picture industry's Liberty Loan drive in co-operation with the Treasury Department were greatly broadened during the week with the announcement of an elaboration in distribution plans and with the arrival in New York of practically all of the film contributions made by the various stars. As a result the executive departments of the various units of the industry, as well as the National Association's committee in charge of the Liberty Loan drive, are now concentrating on the details of the plan to obtain 100 per cent. distribution for the twoscore and more Liberty Loan films which will be shown in moving picture theatres throughout the country.

The change in the distribution arrangement was announced by Adolph Zukor, chairman, following a meeting of the committee on Monday. Under the new arrangement each company will distribute the pictures made by its own stars, which, it is expected, will promote greater efficiency and eliminate a great deal of confusion in the handling of the 3,000 prints which will be used in the forthcoming campaign. Members of the committee in attendance at the conference were Chairman Adolph Zukor, Walter W. Irwin, Marcus Loew, J. E. Brulatour, Al Lichtman, manager of distribution, and John C. Flinn, secretary of the committee.

The problem of obtaining 100 per cent distribution for the Liberty Loan films, which had been discussed at a conference held by Mr. Zukor and Frank R. Wilson, national director of publicity for the Fourth Liberty Loan campaign, was the principal business considered by the committee. Al Lichtman presented the previously announced plan of centralized booking from a master sheet, and this was discussed at some length.

Each Company to Distribute Its Own.

Walter W. Irwin, who is in charge of the distributors' division of the National Association, proposed that each company should distribute the pictures contributed by its own stars. It was pointed out by Mr. Irwin that promiscuous booking would result in disputes, discussions and controversies in that many exhibitors who have been booking pictures of the various stars represented in the loan drive would find pictures by these stars in other theatres. The only equitable way of handling the distribution of prints, according to Mr. Irwin, would be for each company to distribute its own pictures. He stipulated that no restrictions should be made on bookings under this plan. The Irwin proposal was adopted by a unanimous vote of the committee.

The proposed plan of distribution, as outlined by Mr. Irwin, was called to the attention of Mr. Wilson at Washington, who, in acknowledging receipt of the plan, stated that it certainly had the approval of the government.

Full details of the distribution arrangement adopted by the committee were outlined in the following letter to Mr. Zukor by Mr. Irwin:

"As per your request, I am confirming in detail the resolution passed this afternoon, at the meeting of the Liberty Loan committee of the Motion Picture Industry, after an exhaustive discussion, in which you and all of the other members participated, concerning the method of obtaining the widest possible distribution of the 3,000 Liberty Loan prints to be issued by the government, from negatives made by the motion picture stars, as follows:

"First—Each company shall distribute, through all of its offices in the United States, the prints in which its own stars appear.

"Second—Prints of any subject made by a company or individual not possessing a distribution organization, will be handled by any distributing organization selected by such company or individual.

"Third—Each office of each distributing organization will be held strictly accountable by its home office for booking solid during the four weeks of the drive each print delivered to it.

"Fourth—At the conclusion of the drive each branch office of each distributing organization shall immediately forward to its home office the original booking sheets showing the specific theatres and dates for which each print was on exhibition, as well as the dates for which each print was in transit, such booking sheets to be delivered by you, and by you transmitted to the Treasury Department.

Exhibitors Under no Charge.

"Fifth—No charge shall be made directly or indirectly to any exhibitor for the exhibition of any Liberty Loan prints, nor shall the exhibitor be asked to pay express charges either way.

"Sixth—Express charges shall be paid by the distributing organization, each exchange shall maintain an accurate record thereof, and at the conclusion of the drive forward the record, supported by vouchers, to its home office so that the company may be reimbursed by the Treasury Department.

"Seventh—No exhibitor shall be permitted to obtain a repeat booking for any subject.

"Eighth—Uniform instructions shall be sent by the home office of each distributing organization to its respective offices, such instructions to be prepared by your committee, and to be published in the trade papers.

"Ninth—The Government is to determine the number of prints to be made from each negative.

"Tenth—Each distributing organization shall determine the division of such prints among its respective offices, according to the nature of the territories and the number of prints required for each.

"As you are aware, it is the unanimous judgment of the committee that this method of distribution will cause each of the 3,000 prints to work each day during the drive, unless it is in transit. In other words, no print will remain idle on the shelf.

"In the first place, all of the exhibitors of the United States are more than anxious to perform their patriotic duty by exhibiting a Liberty Loan subject every day of the drive and, therefore, will see to it that they possess complete bookings for the entire period.

Every Print Must Be Busy.

"In the second place, the home office of each distributing organization will not tolerate a branch manager to allow any print to remain idle any day, and, in the next place, each branch manager is just as anxious to do his bit in aid of the Liberty Loan, as the exhibitors are to do theirs.

"Thus both the branch manager and the exhibitors will execute a 100 per cent. result.

"But, as per the judgment of the committee, both the Government and the exhibitors of the United States should understand that considerable disappointment must necessarily accrue to the exhibitors, by reason of the fact that 3,000 prints can fill only approximately a third of the booking days contained in the period of the four weeks' campaign, for the following reasons:

"There are approximately 14,000 theatres in the United States. Estimating the number of theatres that only run one or two days a week, as well as the theatres in territories in which exhibitions are permitted but six days a week, it is calculated that the theatres of the United States at the present time are averaging five exhibition days per week.

"Accordingly there are 70,000 possible booking days in each week of the drive, and as the drive with motion pictures is to consist of four weeks, the total number of possible booking days for the period is 280,000.

"It follows, therefore, that even without considering the number of days lost in transit, particularly in the western territories, the total number of prints required to fill the 280,000 booking days would exceed 9,000.

"Consequently, with only 3,000 prints, more than two-thirds of the possible booking days of the period must at all times remain unfilled.

"WALTER W. IRWIN."

Picture Drive Begins Week Earlier.

Although the actual Liberty Loan campaign will extend over a period of only three weeks from September 28 to October 19, it has been arranged to begin the motion picture drive a week earlier, if possible thus extending it over a period of four weeks. Prints of the various subjects will be in the hands of the exchanges in plenty of time to permit bookings to begin the week of September 21. The motion picture loan campaign will end on October 19, the expiration date of the loan drive.

Practically all of the prints of the various subjects contributed by the two score and more stars who are co-operating with the Government have reached the New York headquarters of the com-

mittee. These pictures have aroused the greatest enthusiasm on the part of all who have seen them, and the electrifying appeals carried in the various films are expected to be important factors in making the motion picture industry's contribution to the campaign a tremendous success. Producers and stars have been engaged in a friendly rivalry to see who could contribute the most attractive pictures, and film men declare that the results have been truly wonderful.

A new addition to the list of stars cooperating in the industry's drive was received during the week, when Geraldine Farrar announced immediately on her return from Wyoming that she would contribute a special picture to the drive under the auspices of the Goldwyn organization. All of the other Goldwyn stars had co-operated in the making of a special 1,000-foot production under the supervision of Willard Mack, but Miss Farrar, who was working on location on a forthcoming picture, was unable to reach New York in time to take part in it.

Ince Films Create Enthusiasm.

Friends of Thomas H. Ince are congratulating him upon the splendid showing made by three of his stars, Charles Ray, Dorothy Dalton and Enid Bennett, in their Liberty Loan films. These pictures were received with the greatest enthusiasm by the committee and are expected to create a big stir wherever they are shown. Another picture to win high praise was "It's a Cinch," contributed by the stars of the Mack Sennett studios. Ford Sterling, Louise Fazenda, Ben Turpin and numerous other Sennett funmakers outdid themselves in making this film, which carries numerous big punches despite the fact that at times it is highly humorous. The scene where the American soldiers start for the Kaiser's dugout in Berlin and the final episode, in which the Hun flag on the palace at Berlin is lowered and the American flag raised in its place, is one of the many high points in this film. Another picture which has created a big stir is the one contributed by Elsie Ferguson, entitled "The Spirit That Wins."

Six special productions were contributed by Vitagraph stars—Earle Williams, Harry T. Morey and Betty Blythe, Alice Joyce, Corinne Griffith, William Duncan and Gladys Leslie—who succeeded in presenting some unusual Liberty Loan appeals. Sessue Hayakawa's contribution is entitled "Banzai," or "Hurrah," and is of a high patriotic order. Other films received during the week were: Dustin Farnum in "Ready Money Ringfield," and pictures by Billie Burke, George M. Cohan, Lillian Gish, Alice Brady, William Faversham, Harold Lockwood, Emily Stevens, and Edith Storey.

Marguerite Clark's Liberty Loan picture was filmed in Washington, D. C., in the interesting wartime atmosphere of the capital city, and presents a most effective plea for the purchase of Liberty Bonds.

"Inquiries we have received from exhibitors in all parts of the country indicate that they are keenly alive to the situation and will do all in their power to co-operate with the Government and the National Association," said Mr. Zukor. "The committee urges that the exhibitors make their booking arrangements as early as possible, and that they make every effort to get the films back to the distributing points with the least possibly delay. The stars, producers and distributing organizations are doing their bit for the success of the Fourth Liberty Loan, and the exhibitors have shown that they are equally as patriotic and wholeheartedly interested in making the motion picture industry's part of the campaign a complete success. From present indications, the Liberty Loan drive will be the biggest contribution to the winning of the war yet made by the motion picture industry, and the entire industry can well afford to be proud of the co-operation it is going to give the Government in this drive."

SUNDAY SHOWS CONTINUE IN NASHVILLE

But Mayor's Opposition Doesn't Let Up, Except in Cases Where War Benefits Are Associated

Nashville, Tenn.

DESPITE continued efforts on the part of anti-Sunday openers and their endeavors to have Nashville's mayor, William Gupton, who is an avowed enemy of Sunday movies, put the ban on the opening of theatres in Nashville on Sunday for any purpose, patriotic or otherwise, Nashville continues to enjoy the films on the Sabbath when they are shown in connection with war benefits.

The Sunday movie question, which sprung to life three weeks ago after a relapse of several weeks, is now gaining momentum, and indications are to the effect that it will become a hot issue in Nashville again at a near date, unless the mayor puts the lid on tight and refuses to allow Sunday performances for patriotic purposes.

The latest drive for war benefit to call to its aid the Sunday movie is that for a fund for purchasing an automobile ambulance for the Vanderbilt Base Hospital Unit, which is now serving in France as the representative of Nashville and Vanderbilt University. A collection and sale of old tires recently netted about $5,000 for this fund, but the Confederate Veterans of the city desired to show their appreciation for the services being rendered by the boys over there and decided to stage a benefit movie performance. Accordingly they have secured the Knickerbocker Theatre, through the patriotism and courtesy of Manager W. H. Wassman. The theatre will be under the direction of members of Frank Cheatham Bivouac, Company B, Troops A and C, Forrest Veteran Cavalry, on September 15, and in view of the fact that the occasion is a war benefit for Nashville's own boys and promoted by Nashville's own boys of 1861-65, it is hardly probable the mayor will invoke the aid of his police department to put a stop to the Sunday show at the behest of various Sunday school unions and religious organizations, which have fought Sunday movies in Nashville from the start.

Sept. 14 To Be Flag Day in New York Theatres

THE Mayor's Committee of National Defense has requested the aid and co-operation of the National Association of the Motion Picture Industry in making Saturday, September 14, Star Spangled Banner Day throughout the motion picture theatres of Greater New York.

The plan is to have the audiences in all of the theatres of the city rise and sing "The Star Spangled Banner." In order to make this easy the Mayor's Committee is now having made a sufficient number of slides, made in the form of the American flag with the words of the national anthem printed on the white stripes. These slides will be distributed to all the theatres in the city.

The committee is also mobilizing 600 well known singers. One of these singers will be assigned to each of the theatres and will act in the capacity of a leader to get the audience singing.

The request of the Mayor's Committee was made in the form of a letter to William A. Brady, president of the Association.

Mr. Brady referred this letter to Frederick H. Elliott, executive secretary of the association, who immediately assured the committee that it could count on the full co-operation of the National Association and the exhibitors of the city. A meeting will be arranged in the near future between the presidents of the Manhattan, Bronx and Brooklyn locals of the Motion Picture Exhibitors' League to take care of all the details of this movement.

Picture Day at War Show.

As the result of a suggestion made by Watterson R. Rothacker, middle western representative of the National Association of the Motion Picture Industry, it is very probable that there will be a motion picture day at the war exhibition of the Committee on Public Information which is to be held in Chicago during the same week as the American Exhibitors' Association meeting.

Mr. Rothacker made this suggestion in a telegram to Executive Secretary Elliott. The secretary of the National Association consulted with Mr. Hart, who looked on the idea with approval, with the result that Mr. Rothacker was instructed to get in touch with J. J. O'Connor, the representative of the Committee on Public Information in charge of the exhibition in Chicago, and arrange all of the necessary details.

PATHE CLUB HAS OUTING.

On Sunday, August 25, the Pathe Club had a successful and enjoyable outing, members of the club and their friends going up the Hudson by special steamer on an all day trip. Luncheon and supper were served on the boat. An orchestra furnished music. A stop of several hours was made at a place up river and bathing was enjoyed.

Over 125 persons attended the outing. Club President Paul Brunet and Mrs. Brunet, Louis J. Gasnier, president of Astra, Mrs. Gasnier and daughter were prominent among them. Among others were Mr. and Mrs. A. J. Picard, Mr. and Mrs. Tom Wiley and Mr. and Mrs. Charles Zenker. Members of the club from the Jersey City studio and the New York exchange helped the home office crowd to "shake it up" and make the day enjoyable.

Jack Kyle, secretary of the club, and J. T. Richards comprised the committee on arrangements, and the consensus of opinion was that they did very creditable work.

IN TRAINING FOR "THE HELL CAT"

Geraldine Farrar's Story of How She Learned to Ride and Shoot with True Western Nonchalance in Record Breaking Time and of Her Regard for Men of the Range

By Edward Weitzel

WITHIN the next year a three days' celebration will take place in the sparsely populated but intensely alive town of Cody, Wyo. In the vernacular of the region, this celebration will e-clipse any other social affair that has ever been pulled off by the united efforts of every man, woman and child in the community. The scene of the doings will be the largest hall in town, and Buck, Curley and other less celebrated cow-punchers of Cody will be the guests of honor. Ordinary citizens and their wives and sweethearts will push and jam into the hall and divide their attention and admiring glances between a moving picture and a line of proud and happy cow-nurses on the front row of seats.

The name of the picture will be "The Hell Cat," and comments of an intimate and deadly sarcastic nature will be exchanged by the gentlemen in shirts of brilliant hue and sheepskin breeches, as one or more of their number is flashed on the screen before the deeply gratified gaze of the rest of the spectators. For a trio of days and nights the roll of the bones and the cry of the crap shooter will give place to a prolonged movie jag and the delights of letting one's best friend know what an unhandsome, slab-sided critter he is anyhow!

For the first time in its history Cody and its bevy of cow-punchers have assisted in the making of a moving picture. The Goldwyn photoplay, "The Hell Cat," in which Geraldine Farrar gives her first portrayal of a girl of the ranch, is the picture, and curiosity is bound to rise to the all-consuming point when the Cody actors in the Willard Mack story see themselves reflected on the screen.

Farrar Keenly Enjoys Experience.

To Geraldine Farrar the recalling of her experience while the western scenes were in the making, is a matter of keen enjoyment. The novelty of her surroundings, the odd and refreshing character of Wyoming's native sons, and the knowledge that she must learn to mount, ride and shoot in the shortest possible time, and before an acutely critical and embarrassingly frank body of onlookers, all served to spur her on to do her best.

This state of mind, by the way, is the one in which Geraldine Farrar approaches everything she attempts. It is only necessary to listen to her for a few moments and feel the enthusiasm that colors each word to understand her success in life. Her artistic instinct responds to every form of dramatic expression, either behind the footlights or on the screen. The occupation of the moment absorbs her entirely; and she was as anxious to win the approbation of those unpolished but discerning Codyites as to earn the applause of a Monday night audience at the Metropolitan Opera House.

"Curley was a wonderful teacher and a perfect squire of dames, although he probably would resent the title with the aid of his six-shooter." Miss Farrar was sitting on a cretonne covered divan in her Central Park West apartment, as she laughed heartily at the recollection of her riding teacher and his engaging peculiarities.

"I knew absolutely nothing of the three arts of which Curley was master, but he taught me to mount, ride and shoot western fashion by a method that meant quick results or sudden and serious disability. No sympathy is wasted on the unfortunate tenderfoot who can not ride a horse or handle a Colt Wyoming style. There is no excuse for not knowing how. Such things should come naturally while one is young, like the whooping cough and the measles. So the male beings stand around and wait cheerfully for you to fall off your mount and break your neck or pump a few bullets into a luckless bystander. It's the normal result of neglecting one's early duties in life."

"Did you disappoint the populace, Miss Farrar?"

Curley the Blessed Cowboy.

"I just had to! Our time was limited and I was forced to do credit to Curley's teaching without the usual pauses for repairs. That blessed cowboy! I think that he and the rest of the cattlemen were willing to be known as my friends, but none of them could quite reconcile himself to the part I was playing. The girl is the daughter of a sheep raiser, and her father is engaged in a feud with cattlemen. Curley and his companions hold all sheep raisers in the deep contempt felt by every honest cow-puncher.

"'I can't jest see, Ma'am, how you can fetch yourself to act out a sheep raiser's girl,' he said to me one day. 'Them fellows ain't men nohow, jest white-livered coyotes same's their sheep. They ain't got no rights on the grazing lands. When we wants to get rid of 'em we drive a steer into the middle of their flock and tell the owner to get off our land. If he don't move fast enough, we hurry him out of the country with a gun, and kill off his sheep. You orter have a cattleman for your dad.' Curley was a diamond in the rough in most things, but he considered sheep and sheepmen worse than unnecessary."

"Did you stay in Cody the entire five weeks you were away?"

"Oh, no! We rode fifty miles up into the mountains to a place called Valley Ranch, on the South Fork. Part of the road was so narrow that it didn't steady my nerves perceptibly when I was told that a horse and rider slipped off the trail recently just at the particular spot we were at, and rolled down about eight hundred feet. It was Buck who gave me the pleasant information, and when I asked what happened to them he looked me straight in the eye without a smile and replied that he and his companions tied several ropes together and pulled the horse and rider up again. Every tenderfoot is fair game for their tall tales, you know."

"You must have found it comparatively easy to get into the spirit of your part in such an atmosphere."

Santschi a Superb Villain.

"I did. The character is more like Carmen than any other part I have ever played. She has the same quick temper and imperious nature, but is good and lovable. In order to find an excuse for her black hair and the touch of romance

Geraldine Farrar in "The Hell Cat" (Goldwyn).

in her appearance, the author has given her an Irish father and a Spanish mother. The picture has all the color and action of a typical western drama, but we have tried to dispense with extravagant detail. My scenes with Thomas Santschi are strong and fine. He's the villain and he is superb. I've seen one of the prints run off. The locations are splendid. Those Wyoming mountains are full of marvelous tints and rugged beauty."

"How are Curley and the Codyites?"

"Born actors, as are all cowboys. They are only a lot of children, and play-acting is second nature. Why, they were so proud of the grease paint, they wore it day and night. They thought it enhanced their beauty, and refused to wash their faces all the time we were there."

A phone call for Miss Farrar gave the interviewer an opportunity to inspect the collection of rare Japanese prints on the walls of the apartment. When the lady returned she was still eager to recall her Cody experiences with the gentlemanly range riders of the West.

"I could tell you dozens of funny happenings out in Wyoming. It was real roughing it. Mr. Tellegen and I occupied a room directly over the barroom of the Cody hotel, and I am afraid we interfered terribly with the free and easy joyousness that ordinarily went on in the room below. It seems that all the cowboys made it a point of honor not to shoot up through the ceiling while we were in our room. It was very thoughtful of them, a piece of delicate courtesy that both my husband and I fully appreciated; but we never felt sure that some stranger might not saunter into the barroom some night unnoticed and send the contents of his shooting iron in our direction before his playfulness could be curbed. The attitude of those boys toward a woman is a very fine thing to see. How I wish I could be present when 'The Hell Cat' is shown in Cody!"

EXPORTS AND IMPORTS HOLD UP WELL

Fiscal Year of 1918 Shows Gain of 8,508,649 Feet in Unexposed Film Sent Out of Country

Washington, D. C.

ALTHOUGH the war has had a very depressing effect upon the foreign trade on many non-war industries, the motion picture seems to have been but slightly affected. Statistics now being compiled by the Department of Commerce, showing the imports and exports of motion picture film during the fiscal year 1918, which ended June 30 last, have been compared with those of the fiscal year 1914, with most encouraging results. The total difference in the balance of trade is about a million dollars loss, our imports having fallen off approximately that amount, while our exports show a loss of only about one hundred thousand dollars.

The greatest falling off in imports appears to have been in the receipts of negatives, which have always been the most important branch of the import end. These fell from 20,057,144 feet in 1914, to 713,363 feet in 1918. Positive films come next, having dropped from over $400,000 in 1914 to but little over $175,000 last year. Unexposed film increased from 44,717,323 feet to 47,462,715 feet, but the value fell off.

Two periods of depression are noticeable in the statistics, one for the fiscal year 1915, which opened about a month prior to the outbreak of the war, the other during 1918, which opened three months after the advent of the United States into the conflict. The years 1916 and 1917, in nearly all commodities, show some recovery from the depression which followed the beginning of the war in 1914, but this is lost in 1918 and, in some cases, notably in negatives, the percentage of loss was then even greater than that of 1914.

The following table shows how our imports have varied from year to year, beginning with 1914 for a base, that being the last pre-war period:

	Unexposed.	Negatives.	Positives.
1914.....	$889,560*	$1,009,469	$402,704
1915.....	967,907	411,999	258,800
1916.....	750,023	225,690	256,332
1917.....	802,324	448,252	227,118
1918.....	739,135	166,033	177,148

*Beginning with October 4, 1913.

Drop of but $100,000 in Exports.

The fact that there has been a drop of only $100,000 in the value of motion picture film exported is due to the rising market which has prevailed over the past two years. Had it not been for this rising market, the loss in this branch of our foreign trade would have been far more severe.

The falling off in exports is due partly, of course, to the fact that the war has hampered our foreign markets, but also, in part, to the great demand which, since the outbreak of the war, has prevailed for the raw materials which enter into the composition of film and which are of great value in the production of munitions. It is this last phase of the situation which has resulted in so greatly increasing the value per foot of film.

While the exports of unexposed film dropped from 155,359,550 feet in 1914 to 57,995,064 feet in 1918, the export record of exposed films is one of the most amazing features of the whole motion picture industry. Because the calling of all available men to the colors had about stopped production in the allied countries, while still progressing at its regular rate in the United States, this country was able to take advantage of the great opportunity that was offered in South America and some of the neutral countries. At the same time, there arose a great demand in the war-ridden countries of Europe for amusement which would divert attention from the war for a time, which tended again to increase the demand for American films.

Because of these conditions, our exports of exposed film, which in 1914 had amounted to only 32,690,104 feet, had increased in 1916 to 158,751,786 feet, and for 1918, after we had entered the war, they were still 84,557,376 feet.

The details of our export trade during the period of five years beginning with July 1, 1913, are shown in the following table:

	Unexposed Film. Linear Feet.	Value.
1914.....	155,359,550	$4,264,722
1915.....	115,067,424	2,591,444
1916.....	72,098,993	2,220,118
1917.....	49,486,415	1,125,895
1918.....	57,995,064	1,385,291
	Exposed Film. Linear Feet.	Value.
1914.....	32,690,104	$2,282,924
1915.....	35,987,460	2,498,504
1916.....	158,751,786	6,757,658
1917.....	128,549,816	6,633,291
1918.....	84,557,376	5,132,528

NEHLS GETTING GOOD REPORTS.

General Manager R. R. Nehls, of the American Film Company reports highly satisfactory results on the new "direct" selling system inaugurated by President Hutchinson. For the marketing of three series of eight five-reelers by each of the company's three stars, Mary Miles Minter, William Russell and Margarita Fisher, some thirty-odd salesmen covered the United States and deal direct with exhibitors. The Pathe exchanges do the work of shipping and collecting, etc. Mr. Nehls, after five weeks' experience with the new method, believes it to be an ideal one, and large contracts from the entire set of series are coming in steadily.

Funny Face Does His Bit for Uncle's Liberty Loan

OF the many moving pictures planned to aid the United States Government in the next Liberty Loan campaign one of the most unique is that just completed by Essanay and soon to be released.

This picture is entitled "Two Bits for Uncle Sam." It is the first of a series of ten animated doll pictures, created by Howard S. Moss. Director Moss has been working on this series at the Essanay studios for many months and the entire number now are completed.

The patriotic picture shows how the dolls do their bit for Uncle Sam, and stimulates those who see it to do theirs. The chief character is "Funny Face," a doll about twelve inches high. There are several other doll actors in the piece, including doll soldiers and red cross nurses. There is also one flesh and blood actor who takes the part of Uncle Sam.

The dolls not only move and take their

Funny Face.

parts as any real actor, but they depict all the human emotions through facial expressions, just as human beings. They can laugh, cry, express anger, courage, determination, fear, bravery, love jealousy and the whole gamut of emotions.

The Motion Picture Exhibitor

MARITIME EXCHANGE MANAGERS MEET

Discuss Important Questions of Taxation with Various Exhibitors Invited to Session

THE meeting arranged by the Maritime Film Exchange Managers' Association with the exhibitors of the province took place at St. John, N. B., on August 26. Not very many of the out-of-town exhibitors attended, but there was a good representation of the local theatre managers. President G. A. Margetts was in the chair, and after the minutes of the last meeting had been read and some unfinished business settled, Mr. Margetts made a short address.

Among other things he said that there had been many rumors circulated regarding the Film Exchange Association and pointing out that it was "part and parcel of a coast to coast organization for the protection of exchanges in the matter of contracts and collections, and for the adjustment of differences between the exchange and the exhibitor in the interests of both."

The exhibitors present were asked to give their opinion of such an association, and several spoke, some saying that the aims were broader than they had at first thought. A letter was read from N. W. Mason, of New Glasgow, stating his regret at not being able to attend, and expressing his satisfaction with a ruling of the association.

A letter from G. J. Galagher, of Charlottetown, was the signal for a lengthy discussion regarding the damaged reels which are shipped to exhibitors from the exchanges. Mrs. Davidson, of Moncton, spoke on this subject, saying that with the close shipments she had for her theatre the reels were almost invariably in a bad state.

Mr. Margetts told of the difficulty of securing new reels at this time, and advised exhibitors to secure their own. It was felt by some that this was not the share of the exhibitor, but should be an expense borne by the exchange. The blame was laid to the operators and the express companies by other speakers.

Mr. Soskins, general manager of the Famous Players, Toronto, said that he personally should see that their exchanges made it their duty to send out all reels in perfect condition, and that injured reels should be charged up to the exhibitor from whom they were returned. Other managers present spoke of the extreme difficulty of tracing the culprits.

Mr. Soskins gave a history of the formation of the association, and pointed out the great value of close co-operation between the exchange and the exhibitor in the matter of taking steps against excessive taxation, the present system of censorship and other questions which affect the trade. R. G. March spoke of close shipments, and showed how it was impossible to avoid this condition in certain parts of the territory.

The question of moving entirely out of the province on account of the high taxes was discussed. W. H. Golding spoke on the subject, and reminded those present that these were war times, that practically all theatres are losing money, and that taxes everywhere are very high. He said the St. John houses were working in close co-operation with the Government, and felt that its members were willing to give as square a deal as was possible in war conditions. It was stated at the meeting that most of the exchanges do seventy-five per cent. of their business in Nova Scotia as contrasted with New Brunswick.

The system of censorship in force in Nova Scotia is that only those reels are censored which have been condemned in other provinces. This makes a necessity for only one censor instead of four as in New Brunswick, and is a great saving in time and money for the exchange, as well as more convenient for the exhibitor, in that sometimes an advertised picture is "canned" at the last moment and he is forced to fill up with something perhaps inferior.

Speaking on the exchanges being forced on account of taxes to charge a higher rental for film, Mr. Golding wisely said that the public are the ones with initiative, and that, while, for a necessity, a consumer **must** pay, in the matter of amusement you cannot force the higher admission fee, for the people simply stay home. The president announced that the aims of the association will be printed and a copy sent to each exhibitor.

Two exchanges in the city, the Mutual (Charles Kerr, manager) and William C. Smith, who handles the General on a percentage basis, were present, and were asked to give their reasons for not joining. Mr. Kerr said he would state his at a meeting exclusively of the exchange managers. Mr. Smith told his side of the case, but the discussion was brought to a close by the chair.

It was asked that a committee should be appointed from the Maritime Provinces Exhibitors' League with the Exchange Managers' Association to meet with the Government to discuss matters of great moment to the trade. The meeting closed with a vote of thanks to the exhibitors who had attended.

There were present I. Soskins, of Toronto; A. J. Reddy, of the Perkins Electric, Montreal; W. W. O. Fenety, of the Gaiety Theatre, Fredericton; Mrs. Davidson, of the Dreamland, Moncton; Steve Hurley, of the Hayden-Gibson Theatre, Woodstock; W. H. Golding, F. G. Spencer, W. C. McKay, A. Prince, R. Romney (Vitagraph), R. G. March (Specialty Film Import), A. Donaghy (Superfeatures), J. Lierberman, (Fox), M. Bernstein (Famous Players), Charles Kerr (Mutual), W. C. Smith (General), E. Tearle (Regal).

All exchanges in the city were represented. T. P. Regan, the attorney of the association, was present, and Alice Fairweather, representing the Moving Picture World, was invited to attend.

—A. F.

The Milwey Theatre, Montreal, advertised the new Universal serial "The Brass Bullet," by sending out an automobile the body of which was shaped like a rifle bullet painted to resemble the color of brass.

Canadian Exhibitors Act on "No Canceling"

THE letter which Secretary Thomas Scott of the Motion Picture Exhibitors' Protective Association of Ontario, Limited, Toronto, sent out to exhibitors of Ontario and exhibitor associations of other Canadian Provinces with respect to cancellation clauses in booking contracts, was as follows:

"Dear Sir:

"What would you do if you lost control of your theatre? This can be brought about by thoughtlessly binding yourself to one exchange for a period of fifty-two weeks. This association wishes to guard, not only its members but every exhibitor in Canada, against signing any contract that does not give the exhibitor the thirty-days' cancellation clause. You might just as well sign over your investment right away as to sign without this cancellation clause. There is only one safe investment for the future success of the exhibitor and that is open booking. In the very near future, big things may happen in the business; this is the reason that the association is sending out this warning. We will advise you from time to time, keeping you in very close touch with the business. Therefore, do not bind yourself to one exchange. Keep them all open. By so doing your investment is safe."

The exhibitors of Ottawa, Ontario, the Canadian capital, have organized a branch of the Retail Merchants' Association of Ontario, according to an announcement by J. C. Campbell of that organization. Mr. Campbell declares that the exhibitors of Ottawa Valley are also almost ready to come into the organized fold. The Ottawa branch will appoint its own officers.

Maritime Exhibitors to Meet.

Secretary J. M. Franklin, of the Maritime Provinces Exhibitors' League, announces that there will be a convention of that organization at Halifax on Wednesday and Thursday, September 18 and 19. It is expected that there will be a large turnout of exhibitors.

Here's a Corking Good Idea.

Cincinnati, O.—A trifling and yet important feature, which has been installed at the Gifts Theatre by McMahan & Jackson, for the convenience of the public, is a bulletin at each entrance, on which the time of the next performance is kept posted. The firm in this way takes notice of the annoyance which many moving-picture "fans" experience when they enter a theatre in the middle of the feature number, making it necessary to see the last half first, and thereby depriving them of much of the pleasure of seeing the story unfold.

The bulletins will make it possible for patrons of the Gifts to time their entrance so as to see the beginning of the entire program. Incidentally, they will

at the same time perform a valuable service for the house, by tending to avoid the confusion incident to patrons arriving and leaving in the middle of a performance, and will in no way slow things up.

Mrs. Henrietta B. Starkey, owner of the Star Theatre, of Le Sueur, Minn., is one of the oldest and most successful small town exhibitors in the Northwest. She has always been in direct charge of the business and has watched it grow steadily. Her son, Edward, was her only assistant for several years and now she is without his aid, for he went to war this month.

Community Singing Great Success.

That theatregoers should get acquainted and be friendly instead of handling out icy stares and sourly scowls to their neighbors in the seats to the right and left of them, is the theory evolved by E. H. Hulsey, owner of three big motion picture theatres in Dallas, Tex. Hence he has started motion picture "sing songs" at the houses under his control.

Mr. Hulsey believes that an audience which sings in chorus naturally becomes friendly and feels good. He started the "sing song" plan at the Hippodrome Theatre late in August.

At first, when the song leader on the stage started up "Old Black Joe," there was little response. Another melody was tried and in a moment or so the big audience had warmed up and were trolling out "Over There" with an enthusiasm which would cause the goose flesh to rise up Kaiser Wilhelms spinal column.

The singing made the audience feel genially at home. It is now being made a regular thing at evening performances for a minute or so before the commencement of the feature film.

To Boost Liberty Loan Film.

Cincinnati, O.—The Associated Film Exchange of the Chamber of Commerce, comprising all the nearly two-score exchanges doing business in Cincinnati, held a important meeting a few days ago with W. E. Lusk, chairman of the Fourth Central District for the Fourth Liberty Loan. The affair was preceded by a luncheon at the Chamber of Commerce, and was held for the purpose of discussing arrangements for the distribution of the films which will be used to promote the forthcoming loan.

As has become known already, more than thirty subjects will be handled in these films, and such leading stars as Mary Pickford, Douglas Fairbanks, William S. Hart and others will give their services in producing the pictures. According to Mr. Lusk's announcement to the exchange managers attending the luncheon, 3,000 prints will be available for distribution, this large number being decided upon in order to make certain that as nearly as possible all of the 100,000,000 people in America can see at least some of the pictures during the limited period of the campaign.

Making Critics Out of Patrons.

Colonel Levy, president of the Big Feature Rights Corporation, Louisville, in presenting Petrova pictures to various houses, announces a plan to directly interest picture patrons in presentations of the various subjects. Fairly and intelligently written criticisms of the pictures witnessed are invited, and the theatre patron who sends what is considered to be the best criticism receives an award. It is believed that in this way each member of the audience will be more concerned in the productions, and the idea presents a suggestion to exhibitors in towns both large and small to develop a personal interest in pictures on the part of "fans." Exhibitors who develop the idea would find added interest in the plan if arrangements were made with local newspapers to print one or more of the criticisms, as part of the "reading notices" that advertisers are entitled to in contracting display space with the local press.

WOMEN EMPLOYES HAVE CALL IN TEXAS

Picture Theatres Are Employing Females Wherever It Is Possible to Utilize Them

THERE'S many a picture theatre in Texas nowadays where patrons never see a single male attendant. They buy their ticket from the girl at the door, a girl usher conducts them to their seat and if they want to see the proprietor the chances are that it is a competent woman manager who hears their complaints or receives their congratulations.

It is only up in the fire proof booth that the male is still holding undoubted sway—and so many motion picture operators have gone to the war that already there is talk of having to put women in their places. The operators in Dallas protest that a woman cannot operate a machine, her hair will get tangled in the works, she is too temperamental, etc., etc. On film row it is said, however, that the girl operator is merely a question of a few more months.

For girl ushers in Texas, a military rig is proving popular especially in towns where the great cantonments are located. In Houston for instance, patrons of the leading motion picture houses are greeted with a snappy salute from demure little damsels clad in regulation kahki and wearing army campaign hats. The soldiers like it, and the civilians too.

The overall girl, doing man's work to aid in winning the war, has at last come into evidence in Dallas film exchanges. At Jimmy Kelly's General offices on Commerce streets there are several pretty girls at work in the poster room, clad in honest work-a-day blue jeans.

Blanche Corley and Catherine Rogers were the pioneers in the overall line. They declare that being free from restricting feminine garb makes them fifty per cent. more efficient when it comes to climbing ladders, stacking posters, etc. They fill places of boys who are in kahki.

"Smiling" Kelly Has a System.

Mental suggestion and mild mannered persistence are the methods used and advocated by Smiling Jimmy Kelly, of General, in dealing with censors and censor boards.

He says that by concentrating his mind hard enough he brought the Dallas censor board to the unanimous opinion that "Hypocrites" was a cracker jack show.

Mrs. Boyce, the Dallas censor, turned down "Hypocrites" late in August. Jimmy Kelly promptly appealed to the board of censors. They viewed the show and upheld the censors decision. Nothing daunted, Kelly again persuaded the board to look the film over. On the second trial they passed it.

"I just used a little mental suggestion," Kelly says. "I did not argue with them. They all came around to my way of thinking and "Hypocrites" will show at the Jefferson Theatre right away."

Feature Showings at Liberty Theatres.

"Hearts of the World," the wonderful Griffith spectacle, opened big at Camp Gen. Sherman last week.

Special orders from Headquarters were issued at Camp Jackson to the manager of the Liberty Theatre to secure "To Hell with the Kaiser" for showing in the Liberty Theatre.

E. L. Hyman, Director of Pictures of the War Department, Commission on Training Camp Activities, announces that arrangements are being made to play in the Liberty theatres, "The Prussian Cur," "Why America Will Win," and "Crash through to Berlin."

"The Beast of Berlin" played three successful days at Camp Devens last week with Marguerite Clark in "Rich Man, Poor Man" to follow.

The Picture Division is anxious to have all film concerns, who wish to render patriotic service, notify E. L. Hyman, 1520 Broadway, New York.

Send In Your Ideas on Promotion.

If you have evolved an idea in lobby display that works out with benefit to your box office; if you have thought out a new "kink" in presenting a picture; if you have "put across" a feature by any means unusual or distinctive, pass it along and give your fellow-showmen the benefit. In return for your ideas you will get some from the "other fellow" if exhibitors will take the time and interest to communicate in this way through the columns of the World.

Serial Star Visits Exhibitors.

Marguerite Snow, attractive star of "The Eagle's Eye," is making a unique motor tour, as guest of Marcus Loew. She is travelling alone in her motor car through New England, visiting in person a number of theatres playing her serial, making stops at the larger cities.

Miss Snow's stop at Loew's Bijou Theatre, Fall River, resulted in practically the whole town turning out at noon on the day of her arrival, when the Mayor called a mass meeting on the steps of the City Hall. Two bands helped to greet the serial star, and the meeting was turned into a thrift stamp drive which netted several thousand dollars in cash sales.

She was scheduled to remain in Fall River only one day, but so many people were unable to get into the theatre that she consented to remain another day. Miss Snow's trip will take her from New York almost to the Canadian border. She is an enthusiastic motorist, and long journeys between cities hold no terrors for her.

Burton Rice's Trade-Mark Art Work.

Rialto De Luxe Productions is featuring its attractive new trade-mark. The design is from the facile brush of Burton Rice, whose striking posters for the first Rialto release, Grace Valentine in "The Unchastened Woman," created no end of comment in moving picture circles.

It is the intention of the company, as explained by a Rialto Productions official, to express in this mark the high class and artistic excellence of releases put out under the Rialto brand. At the studio experiments are now being made for the preparation of a trailer, an animated Venetian scene, which will dissolve into the Rialto bridge scene shown as a silhouette in the conventionalized trademark.

"Wives of Men" Keeps Open House.

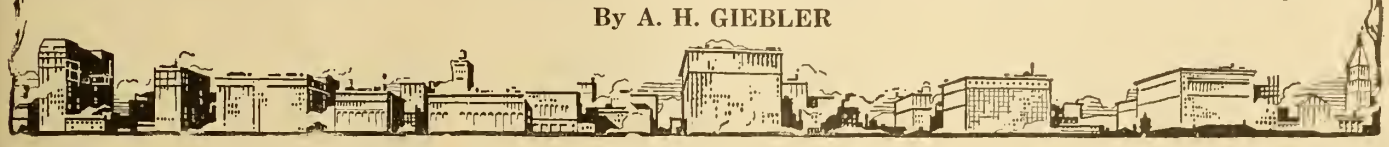
By special arrangement with the Mayor's Committee, the Pioneer Film Corporation will act as host four nights of this week, at the Casino Theatre, New York, to the boys in uniform, our Allied visitors, and the Red Cross. The attraction at the Casino is "Wives of Men" with Florence Reed, a dramatic epic that has received excellent press notices. Tuesday night was given over to the army, Wednesday night to the navy; our Allied visitors will be entertained Thursday night, and Friday night has been allotted to the Red Cross.

Courtesy Has Cash Value.

Courtesy is something that is taught in childhood, but, like other childhood lessons, is not always learned. Courtesy is a good thing to have for itself alone. But it has an added value. It means actual dollars and cents.

News of Los Angeles and Vicinity

By A. H. GIEBLER



Will Make Eastern Liberty Loan Tour.

WILLIAM S. HART expects to leave Los Angeles for the East on September 20, when he will begin a tour of Eastern cities that will take in Washington, Philadelphia, New York and Boston, in behalf of the Fourth Liberty Loan. Mr. Hart has been specially requested by Secretary McAdoo to make the tour. Hart's new picture for Artcraft, "Border Wireless," which will be released about the time the Loan campaign is launched, has a patriotic theme that is expected to rouse the enthusiasm of all Americans.

Sherman Back from East.

Harry Sherman, of the Sherman Productions, has returned from New York, where he had gone to dispose of the completed Dustin Farnum production, "The Light of Western Stars." The film was sold to the United Picture Theatres of America, and Mr. Sherman made arrangements to supply this organization with six pictures annually from Dustin Farnum. The second of these features is now in preparation, and locations are being settled upon in the forest and lumber camp sections of the West.

Wales Is Little Mary's Manager.

Wellington E. Wales, for nearly four years comptroller at the Lasky studio, has been engaged as Mary Pickford's manager.

Film Actress Dead.

Lillian Peacock, known in private life as Lillian M. Webb, died at the home of her parents in Los Angeles, on August 18, after six months' illness. Two years ago Miss Peacock fell when leaping from one running automobile to another during the filming of a comedy, and was injured internally. She recovered and again took up picture work, but early in the present year she became incapacitated on account of the old injuries. Miss Peacock was twenty-eight years old, and came to Los Angeles eleven years ago with her parents from Pennsylvania. Her picture career began when she was nineteen, and she worked at Universal City, with the Bosworth and the Pathe companies at different times. The body was laid at rest in Hollywood Cemetery.

States Rights Film Man Dies.

Harry Jacobs, who has been handling states rights features in the West, was found unconscious in front of a confectionary store on Fifth street, early in the morning of August 19, and was taken to the Los Angeles Receiving Hospital, where a pulmotor was used in an effort to revive him, but he died without regaining consciousness. Papers found on him gave evidence of the fact that he was a film salesman.

Theatre Pronounced Safe.

The California Theatre, being erected by the Miller Amusement Company, at Eighth and Main streets, has been pronounced safe by the building department of Los Angeles, upon the testing of the balcony with sacks of cement. The balcony, which is built on the cantilever system, withstood the strain of 500 pounds for each square foot, or approximately ten times the weight of all the people who could at any time occupy the space.

Cheering Godspeed for Mechanics.

A service-flag vaudeville entertainment was given to the "Fighting Mechanics," who have just completed their course of training at the State Normal School by a number of film stars at the Normal Auditorium on August 21. The show was a sort of "Cheer-up" affair to send the boys away with a smile.

Gladys Brockwell appeared in the Willard Mack sketch, "Kick In." William Farnum recited "The Prophecy." Theodore Roberts gave a dramatic reading entitled "War." Mary Pickford and Sessue Hayakawa made short addresses. Billy Mason and his wife, Alice Forrest, presented a typical vaudeville song act. The Denishawn dancers appeared in special dances for the occasion and Charles Parrott in a laughable monologue.

Propaganda Film for Canada.

Douglas Fairbanks has been asked to make a picture for the Canadian Government as a special propaganda film for the Fifth Victory Loan drive of Canada. Doug has promised to make it as soon as he finishes the film he is making for the Fourth Liberty Loan drive.

Visitors for Blind Film Star.

Helen Keller, now at work on a big film production at the Brunton studios, is expecting her mother and brother on a visit within the next few days. Mrs. Keller, the mother, lives in Alabama, and Wendell Phillips Keller, the brother, who joined the army several months ago, is stationed at a camp in Oregon. The visitors will watch the famous blind girl work in her picture.

New York Photoplaywright Here.

Lois Zellner, prominent photoplaywright of New York, has arrived in Hollywood after coming across the continent in a motor, a trip that took exactly a month to make. Mrs. Zellner is the author of four stories that have been filmed recently and released during the month of August.

Stone Leaves for Chicago.

Fred Stone left Los Angeles on August 20 for Chicago, where he will shortly open the season's run of "Jack o' Lantern." Stone has finished three pictures for the Famous Players-Lasky company during the vacation months from his stage work, and he promises to come back at some future time and make more pictures. Douglas Fairbanks and several of the cowboy members of his company saw Stone off at the train.

Labor Day Picnic for Atmosphere.

A big Labor Day picnic, to be held at the Selig Zoo, is being considered as a location for feature films by no less than three producing companies who have asked permission from the authorities to film scenes on Labor Day when the crowd will be greatest. The Universal Animated Weekly have also made arrangements to film the picnic for the News Film. Fifteen thousand persons are expected to attend the celebration.

Winn Promoted.

Jack Winn has been promoted to the position of assistant manager of Clune's Auditorium, a post left vacant when Jack Curtis joined Uncle Sam's aviators.

In the Interests of Red Cross.

Mildred Harris and Lois Weber were guests at the Kinema Tea Room on Wednesday, and Bebe Daniels and Margaret Loomis appeared at the Red Cross Shop on Eighth and Alvarado. Hedda Nova made a public appearance at the Kinema on Thursday.

War Notes.

Fred Goodwins, recently with the Lois Weber productions, has made arrangements to sail soon for England, where he will enter the army. Goodwins is an Englishman, and has two brothers in the service.

Carlyle Robinson, former press agent for Charles Chaplin, is stationed at Camp Pike, Arkansas, in the Officers' Training School.

Edmund "Hoot" Gibson, character actor of western types, has enlisted in the tank corps.

Sydney Burton, of the Kinema staff, has joined Uncle Sam's fighters and caused the fifth star to be put on the Kinema's service flag.

W. H. Clune and a party of friends have just returned from a visit to Ensign James Clune, son of W. H., who is stationed at San Diego.

Studio Shorts

JACK PICKFORD is expected in Los Angeles next week, according to his sister Mary.

Elinor Fair, a new ingenue at Triangle, working in "The Nemesis," with Belle Bennett and Barney Sherry, says her part in the picture is very lively and she gets murdered at the end.

Kitty Gordon is said to be coming to Los Angeles for the winter and will probably join the coterie at the Brunton Studios.

Mack Sennett has purchased a tract of land near Silver Lake, just opposite Julian Eltinge's property, and is considering building a home there at some future time.

Donald Crisp, director at the Lasky plant, with Mrs. Crisp, is away on a fishing and hunting trip that will extend as far as Yosemite, and will take in the three weeks of his vacation.

Director Scott Sidney, who has been packed up for a month, has just started off on his week's vacation.

Katharine MacDonald has been engaged to play an important role in Cecil B. DeMille's coming feature, "The Squaw Man."

Sessue Hayakawa has completed his third production for the Haworth company, and is beginning on the fourth.

Anita King, who has returned from a short vacation which was spent in fishing at Bishop, is preparing for another across-the-continent trip by automobile.

Eugenie Ford has been engaged to play a leading part in a Margarita Fisher production being made at the American Studios.

Mary Anderson is playing the feminine lead opposite Henry Walthall in the Ince production, "False Faces."

Mrs. William DeMille, one of the most prominent of the war workers connected with the motion picture industry, has gone to New York for a stay of several weeks.

William Campbell has severed his connections with the Lehrman Sunshine comedy company.

Harry Depp is a new leading man at the Chistie studio.

William Farnum and his company left by steamer last week for San Francisco, making some of the scenes for "The Man of Power" on board the ship and others on the San Francisco water front. The company will return by way of Catalina Islands for desert island locations.

H. Stipton Steck is back at continuity writing for Universal after a long absence, and has just finished a play for Mary MacLaren.

Charles Chaplin's propaganda film, which he made for the Government, has been named "The Bond." The First National Exhibitors will release the film, and the receipts will be turned over to the Red Cross.

Edith Lyle has been given a prominent part in the Helen Keller film, now in course of production.

Ralph Lewis and Tod Browning are planning to take a fishing trip, and both are daily rehearsing the fish stories they will tell on their return.

Bessie Barriscale visited her naval godsons at San Pedro one day recently, and had her picture taken with the captain.

Cecil B. DeMille, who has become an expert aviator, pulled off a flying stunt and dropped bombs in the shape of Thrift Stamps, War Saving Stamps and Liberty Bonds at Selig Zoo last Sunday for the delectation of the crowd who attended the picnic given by the Fraternal Order of Eagles.

Marshall Neilan, who has been identified with Paramount for several years, is said to be coming back to the west coast to direct productions starring Blanche Sweet for Harry I. Garson.

Frank Beresford, production manager at Diando, and Studio Manager John English have returned from their vacations—Beresford from Big Bear Lake and English from Yosemite.

Mack Sennett and Heinie Pfirrmann staged a 100-bird trap-shooting contest at the Venice Pier one evening last week.

Lillian Walker, Edward Dillon, her director, and her cameraman are all coming out west for the winter months, it is said, to make pictures for the Lillian Walker Film Corporation.

Theda Bara has started on her fifth picture, "The Siren's Song," since coming to California. She expects to return to New York when it is completed.

Douglas MacLean, recent leading man for Vivian Martin, will support Enid Bennett in her next picture.

Virginia Lee Corbin, little Fox star, was chief guest at a boxing bout given last week by the Angeles Evening Express for its newsboys.

Director Edward Sloman has been filming scenes for the past week in Los Angeles' Chinatown for a coming Margarita Fisher production entitled "American Ann."

Ike St. John, the tallest press agent on the west coast, has gone back to his old desk at Triangle after a few weeks' absence.

Jane Novak, recently seen in William S. Hart and Charles Ray pictures, is leading woman for Tom Mix in "The Two Gun Man," a coming Fox feature.

Dustin Farnum and his company are at Catalina Islands this week.

Ethel Lynne played the part of an Italian girl for the first time when she was loaned by the Christie Company to George Beban to take part in the propaganda film made by the Italian impersonator.

Louise Lovely, former Universal star, will be William Farnum's leading woman in "The Man of Power," now in the making at the Fox plant.

Little Thrills of the Week

DOROTHY DALTON had a chance to be the central figure in a romance of real life last week. A tall, stout, and somewhat bald person who said his name was John F. Carroll, of New York, called at the Ince studio armed with a photograph of the star and a taxi cab and insisted upon Miss Dalton's staging an elopment scene with him.

Miss Dalton was very busy at the time, and as she is not in the habit of being kidnapped by gentlemen to whom she has not been introduced she politely but firmly refused. Mr. Carroll was placed in the hands of the police and is being held in the psychopathic ward at the County Hospital and suspected of harboring a large hive of bees in his bonnet.

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The week's most important rumor linked the names of Charles Chaplin and Mildred Harris together in the golden claims of romance, and the week's most important denials came from the two above mentioned persons, each of whom said: "There isn't a word of truth in it."

• • •

Tom Walsh, former engaging director at the Ince plant, received the news last week that he has inherited a hundred-and-fifty-thousand-dollar estate in Australia, and as he is named one of the executors he will sail for the antipodes next week. We'd go to Australia for that much money any time.

• • •

Bennie Zeidman was press-agenting himself.

"I've never had anything like a serious mishap since I've owned my car—maybe a little skidding, maybe a bent fender now and then—just bevo accident, nothing more than that."

The very next day he tried to butt a twelve year old palm tree, from the spot it had occupied on Hollywood Boulevard for thirteen long years—and said car is still laid up for repairs!

SAW FIRST ALLIES AT VLADIVOSTOCK

George Ercole, Pathe War Photographer and Twice Wounded, Has Cranked on Many Fronts

THROUGH the enterprise of George Ercole, the famous war photographer of Pathe Freres in Paris, Hearst-Pathe News No. 68 exhibits pictures of the landing of the Allied troops in Vladivostock. M. Ercole will be remembered as the cameraman who secured some two years ago the pictures of the bombardment by the Russian fleet of the Turkish coast and the sinking of a number of Turkish vessels.

Among the scenes shown are Japanese sailors guarding the French consulate; American soldiers, the Belgian mission, etc. It is interesting to note that after he had secured his pictures M. Ercole was arrested and only obtained his freedom with difficulty.

"Mr. Ercole speaks as one having authority and not as the scribes," says the Shanghai Times, of May 28, "for he has been engaged in war cinematography since 1914. His business connections are with Pathe Freres, who sent him to Belgium when the war began, and he was at Mons when the Old Contemptibles made their great stand. In those days Kitchener was the man at the wheel and he thought the proper place for war correspondents and all their tribe was anywhere but the front. One day a British major strolled up to Mr. Ercole and told him that if he did not make himself scarce he would be shot. They did not want films then, and none of the Belgian pictures saw the light. Other ideas prevailed in St. Petersburg—as it was then—and when the Russian Government asked Pathe Freres for a good cinematograph operator they despatched Mr. Ercole. They knew that he knew his business, and as for the other qualification it seemed to be covered by his parentage which was half Irish and half French. So presently Mr. Ercole reported at the Russian capital and found that the advantages of publicity were better understood than at Whitehall. He had a special coach provided on the railways and carried passes which permitted him to go anywhere.

Wounded at Tarnow.

"Mr. Ercole was first sent down to Przemysl, and during the siege he filmed war in many aspects. Then the steam roller rolled forward to Tarnow, when it was almost within sight of Germany, and this was the high water mark of the advance. He was wounded here as the result of an explosion of a 42-centimetre shell which dropped a piece of a railway station on his shoulder, and the Czar recognized his forgetfulness to be afraid by decorating him with the Cross of St. George. A second wound was sustained at Vladova during the great retreat which ended at Brest-Litovsk, but there were many experiences between.

"He was commissioned to join the Black Sea fleet and he filmed the bombardment of the Bosphor Forts. Through their telescopes the Turks might have seen the remarkable sight of a short energetic man with a camera marching about the steel deck, the only living figure to be seen on the warship. But the Turkish gunnery was poor and Ercole did not feel specially uncomfortable.

"Another adventure of great interest was his march with the army of the Caucasus to Trezibond. He was the first Englishman to enter that city in war, and one of the first small group who went in after the city had fallen. A picture shows the two notables of Trebizond who came out to welcome their deliverers. The priest carries a cross for protection.

"The Russians may do what they like," said Mr. Ercole, "but I shall never forget how splendid they were in the first years of the war. They have gone silly and mad, but the first Russian soldiers were great men. I still believe in the Russian soldier."

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

THIS, ladies and gentlemen, is the Thomas H. Ince studio. The fact that this plant was erected in the early days accounts for its being down here on Georgia and Girard streets, near the seething marts of the city, instead of out in the bucolic bailiwick of Hollywood.

The long row of luxurious limousines and other automobiles that line the curb in front of the studio belong to the players and directors employed here. Everyone connected with this studio in any capacity whatever rides to and from work in cars. Only the machines of players earning salaries in the neighborhood of one hundred bones a week are seen standing outside in the street, however.

The cars used by other players are kept in sheds, which you can see by looking across the roofs of the studio buildings to the right. Note the generous size of the vehicles. Each one is painted a beautiful golden yellow in color, and all use electricity as a motive power. Those who ride in them are never annoyed by engine trouble, blow-outs, or the traffic cops.

It is very fortunate that the street car people have their car barns next door to the studio, and it's very handy for the players who do not own automobiles and do not like to walk.

The people you see leaving the offices of the studio are the players who are faring forth to the wilds of cafetaria-land in search of their noonday cakes.

The three men who just passed were part of the herd of tame writers who are kept here.

The one with the cap at the rakish angle is R. Cecil Smith; the other who wears his headgear in a more dignified manner is C. Gardner Sullivan, the highest-priced script writer in the movie industry. The one wearing the panama hat and looking at his wrist watch in an accusing manner is J. G. Hawks.

Following hard on the heels of these scribes are two noted villains of the screen. The one in the lead is Milton Ross; his partner in screen crimes is Donald MacDonald; and stalking these two scroundels is that diabolical deviser of dastardly deeds, Robert McKim, the dean of all friends of the films.

The little lady near the big automobile is Doris Lee, and the other girl approaching from the door is Enid Bennett. The young chap is Al Ray, a cousin to the celebrated Charles. Yes, Lady, we shall see Charlie Ray very shortly.

The two ladies who came out and walked off in opposite directions were Gertrude Claire and Lydia Knott, and the man getting into the car at the end of the row is Jack Holt. Talking to him is William Conklin and the large party near the curb is Charles French. The other two men walking east are John Lockney and Thomas Guise, well known character men.

Yes, Lady, that was Henry B. Walthall. A great many people recognize him from seeing him in "The Birth of a Nation."

We will now pass into the lot. The man seated at the desk in the office to the right is Thomas H. Ince, one of the important figures in the film world.

Mr. Ince began his theatrical activities at an early period in life. When only thirteen years of age he was under the management of Daniel Frohman, playing the part of office boy and official stamp licker in Dan's New York office.

The sweeping success Ince made in this Broadway engagement inspired him to further efforts. He entered vaudeville, and was known as a "bill-topper," if I may quote our English friends, on the best circuit for a number of years.

When the pictures came along Mr. Ince was one of the few men of brains, artistic ability and vision to see their possibilities. He entered the game and his record has been one of steady progress.

If ever an authentic history of the movies be written, the name of Thomas H. Ince will be set down as one of the seven prophets of the pictures.

The two persons who passed with hungry expressions on their faces were, respectively, Fred Niblo, who directs Enid Bennett, and Julian Josephson, a scenario writer who learned the art of dramatic construction from reading the compositions of the pupils of a school where he was once a teacher.

The gentleman standing near the door of the little office is Director Jerome

Charles Ray.

Storm. Near him, looking at the dog with the ball in its mouth, is Thurston Hall. The other part of the triangular audience is Irving Willetts, who directs special productions for Mr. Ince.

Coming down the walk from the south your eyes may be gladdened by the sight of another scenario writer, in the person of John Lynch, and following immediately behind him is Director R. William Neill.

On this stage Victor Schertzinger is putting Dorothy Dalton, whom you see attired in the humble but fetching bungalow apron, and Edward Coxen through the paces of a picture play. The child is Frankie Lee, one of the cleverest kids in the pictures.

And now, as we are about to leave this interesting and fascinating place, after having gazed on the faces and forms of some of the best known people of the screen, we offer, as a closing attraction, Charles Ray, whom you see standing at the door of his dressing room attired in a bath robe and his best unconventional manner.

Mr. Ray is removing the grease paint from his countenance preparatory to seeking food to stay the ravening hunger that agitates his frame.

New York Exhibitors Will Have Headquarters

ON the afternoon of Wednesday, August 28, representatives of the three exhibitors' leagues of New York City met at the offices of the United Pictures Company to decide upon some plan to meet the operators scale of wages. After discussing the matter it was decided to leave the question to the individuals of the league to handle as best they could, according to circumstances governing them.

At Wurlitzer Hall on Thursday, August 29, a meeting of the Manhattan Local was called for 2 p. m. There were sixteen members present. The first subject of discussion was the securing of a permanent headquarters for the league. It was decided to lease the second floor of No. 727 Seventh avenue, next to the Godfrey Building, for a term of two or three years. The floor is ample to afford space for a pool table and different committee rooms, as well as a large meeting room.

President John Manhiemer and Treasurer Charles Steiner were authorized to complete the lease. Wm. Helkermeier and Mr. Hartjen were appointed a committee of two to attend to the furnishings and decorations. It is anticipated that the rooms will be ready for occupancy by September the 15th.

The discussion of the operator's wage scale was broached, but it was decided to leave this subject to an open discussion at the new headquarters, which will be opened with a special meeting and a luncheon. The ten per cent. tax on all film rentals to be placed by the Government was spoken of in a general way. It was dismissed when someone said:

"That's all settled, and we are up against it good and proper, Uncle Sam has told us what to do."

Vera Royer in Barrymore Company.

Vera Royer has been engaged by Herbert Blache as an additional member of Ethel Barrymore's Metro company producing "Lady Frederick," a picturization by June Mathis and Katharine Kavanaugh of the W. Somerset Maugham drama in which Miss Barrymore appeared on Broadway.

Miss Royer, who was last seen in a Metro picture in the part of Clara Oakes, the artist, in "A Man's World," with Emily Stevens, will play a French maid in the Barrymore production.

Hayakawa Preparing for No. 4.

The Hayakawa company is making preparations for its fourth picture. The finishing touches are being put upon the third production, "Bonds of Honor," and Hayakawa and Director Worthington expect to complete the final scenes in a few days.

One of the beautiful locations to be used by the Hayakawans in the next picture will be Bear Valley, in the San Bernadino Mountains, where the company will be busy for ten days or two weeks.

SEATTLE, QUEEN CITY OF NORTHWEST

Tom North, Pathe Western District Manager, Gives Interesting Interview on War Conditions

TOM NORTH, Pathe's district manager in western territory, made a short stopover in Chicago Tuesday, August 27, on his trip to New York from Seattle. During a hurried interview Mr. North informed me he had spent eight weeks in Seattle, where he had built up an entire new office force, and changed the quarters from the old Central office to the New Pathe building, at 2113 Third avenue. This structure is one-story high, built of brick and concrete, with a frontage of 70 feet on Third avenue, and running back to the alley for a depth of 120 feet. It is solely occupied by the Pathe force.

Mr. North had to scurry around for the members of his new staff. The manager, L. O. Lukan, was secured from the Post-Intelligencer, where he held the position of advertising manager. The assistant manager, Ashley McRae, was also taken from another line of business, and the new shipping clerk, Mr. Lackaye, was induced to give up the management of the Green Lake Theatre (which he owns) to his wife and daughter.

Pathe's Seattle office now attends to the bookings for Washington, Oregon and Alaska. Mr. North, however, established a sub-office in Portland, in the Liberty building, and installed as manager A. J. Sperry, who at one time managed the Pathe Portland office. This sub-office will attend to the bookings in Portland and southern Oregon. A. Clayton, formerly in the poster mounting business, was apointed salesman for the sub-office. The difficulties encountered in establishing new office staffs during the present war times are illustrated by Mr. North's experience.

Seattle, with a population of 375,000, has fifty-two high-class theatres, every one of which is "doing tremendous business," as Mr. North expresses it. A city ordinance has been passed which restricts picture theatres to the number stated.

"Money is doubly plentiful in Seattle just now," Mr. North says. "What with the extensive building of ships now carried on, the establishment of Camp Grant about 45 miles away, the Bremerton navy yard across the Sound, the training school near Washington University, where from 5,000, to 10,000 Jackies are being trained constantly, Seattle is enjoying the high tide of prosperity."

The average admission to moving picture theatres in the city is 25 cents, and they are crowded all the time. Every house is packed, no matter what films are run. As the consequence film rentals are lower in Seattle than in any other part of the country. Assuredly this is a serious condition, especially now when producers are struggling to make both ends meet. Theatre owners must remember that without pictures their expensive buildings would be valueless, in most cases.

There is a great dearth of unskilled laborers in Seattle at present. It was found out, a short time ago, that valuable skilled workers were engaged in labor that required little or no skill. The great loss resulting did not escape the notice of the Seattle Chamber of Commerce. A call was immediately made by the members for professional men, including lawyers, physicians, dentists, etc., to volunteer to do this common work. The call was answered immediately, and these professional men are working in eight-hour shifts, for the entire twenty-four hours every day. This has released the skilled laborers who have come to the assistance of the Government, in hurrying essential work to the utmost.

Beginning the week of September 2 the managers of film exchanges in Seattle will take their turn at these eight-hour shifts, every day in the week, from 4 o'clock p. m. until midnight. This action was brought about by Mr. Korpel, Seatle manager of the World Film Corporation, who is also president of the Film Exchange Board of Trade, of Seattle.

Seatle has always been American to the core, and the old spirit flames more fervently than ever. She is more than ever worthy of the proud title, Queen City of the Northwest.

Martin Joins Quartermaster Corps.

Fred R. Martin, at one time a member of the Chicago business staff of the Moving Picture World, and later traveling salesman in succession for Metro, Fox and Triangle in the Middle West, and recently manager of the Omaha office of the General Film Company, writes as follows from Camp Dodge, Iowa, where he is attached to the quartermaster corps:

"Strange as it may seem to you, the writer has succeeded in getting into the service, and though very busy, as you may guess, I still find time to read the W. G. N. of the Motion Picture Industry, which all leads up to the main purpose of this letter, namely, last week's issue of the World which contains the list of all members of the glorious industry who have given their services to the most glorious of all causes. In that list the following have been omitted, and we shall all be most proud to be mentioned in the next list; for though our work at present is far from the paths of the Silent Art, we nevertheless like to feel that we are still of it. The following are all at Camp Dodge:

"Private Stanley J. Mayer, formerly road man for Paramount, in Iowa, later manager Yale Photoplay Company, Des Moines, and now attached to the quartermaster corps.

"Private Fred R. Martin, formerly of the Moving Picture World staff, Chicago office, later road man for Fox, Metro and Triangle, later manager General Film Co., Omaha, Neb. Now attached to quartermaster corps.

"Private Henry J. Leggo, formerly manager Majestic Theatre, Fort Dodge, Iowa. Now attached to quartermaster corps.

"Private Ray Coffin, former manager theatre at Manson, Iowa, later comedy scenario staff, Fox Film Corporation western studios. Now attached to depot brigade.

"Private Wilbur Ingledue, former manager Strand Theatre, Marshaltown, Iowa. Now attached to Medical Detachment, 351st Infantry, 88th division, A. E. F. The latter was the last division to leave here.

"This is some camp and a wonderful life. I am most happy to be in the game and doing something, and hope my time will come soon to 'Go Over.'"

Fred for many years was obliged to walk with a crutch, owing to injuries received in a football game. He is still compelled to wear a built-up shoe and a cane. For six months he has been trying to get into military service and finally succeeded in joining the quartermasters' department of the national army.

Mr. Martin has always been a plucky boy, who fought his physical disadvantage without let-up. After leaving the World he took up the work of traveling salesman in the business, on the suggestion of the writer. That he "made good" is well shown by his record.

The Chicago office force is proud of Fred and esteems him for his pluck and patriotism. Our best wishes are with him.

Patriotic Affair at Rothacker Plant.

The girl employees of the Rothacker plant gave a bunko card party and studio dance Friday evening, August 23, under the auspices of the Illinois State Council of Defense in aid of the Red Cross. The affair was held in the Rothacker studio, which was handsomely decorated for the occasion by the company. The admission tickets, which were sold by the employees, were donated by a printer in the neighborhood. The sum realized from the sale of tickets was quite substantial and was turned over to the proper authorities. The girl employees, who originated the plan and conducted the arrangements, have been highly complimented by the officials of the Illinois State Council of Defense.

"His Birthright" a Big Success.

President Sheldon, of Mutual, was seen one day last week and expressed himself as being highly pleased with the great success of "His Birthright,"

Sessue Hayakawa's first Mutual feature, at the Ziegfield, where it has been showing for the week beginning Sunday, August 25. Reports which have come in to the office from all the leading cities throughout the country show that the first run of the picture has been highly satisfactory.

George Blair Visits Chicago Trade.

George Blair, of the cine department of the Eastman Kodak Company, spent a few days in the city last week visiting the trade. He returned to Rochester August 24.

I. L. Lesserman on Fishing Trip.

I. L. Lesserman, general manager of Universal's Chicago office, left with members of his family last week for a few days outing at Oshkosh, Wis. Mr. Lesserman will spend his time in fishing. Before leaving he startled his colleagues by appearing in the office without his old-time whiskers. His friends say he looks so young now that he will bear watching.

Paramount's Chicago Manager Pleased.

F. M. Brockell, manager of the Chicago office of the Famous Players-Lasky Corporation, told me last week that business is going very nicely at present. Contracts for next season's output have now been closed with all the leading houses in Chicago, and this applies to all the leading cities in the country.

Small Theatre Contrives to Get By.

John Voumvakis, owner of the Eighteenth Street Theatre, at 1343 West Eighteenth street, informs me he is doing quite a fair business with his house of 275 seats. The Thalia, which seats over a thousand people, is only half a block away, but notwithstanding this handicap Mr. Voumvakis manages to operate his house at a profit. His programs are selected on the open booking plan and are comprised of the Fox, Paramount, Select, Paralta, World, Metro and the Pathe product. A service of about eight or ten weeks old is used.

Oak Park Managers Their Own Censors.

Calvin H. Hill, president of the village board at Oak Park, ruled at a meeting held last week, during which protest was made against the ordinance providing for two moving picture censors, that the managers will be held responsible for censoring their own pictures until a new ordinance is passed. As stated in my Chicago letter of last week, the managers said that they could not afford to pay $2 a day per theatre, for the censoring of pictures and that they would be obliged to close down if the existing ordinance were enforced.

THREE BROADWAY SHOWINGS.

The Famous Players-Lasky Corporation scored a triple hit on Broadway the past week at the Rivoli, Strand and Rialto, with three big Paramount and Artcraft productions. All three pictures, "The Hun Within," "Till I Come Back to You" and "On the Quiet," met with exceptional favor of both press and public, as evidenced by the reviews accorded them by the New York critics and the crowded houses. Chet Withey is responsible for two of the current Broadway successes and Cecil B. DeMille directed "Till I Come Back to You."

SCHADE PLAYS UP THE "CRUSADERS"

Sandusky Manager Builds Palace for Kaiser, Which Is Then Attacked by Cut-Out Soldiers

REAL novelty marked the exploitation that Manager George J. Schade gave "Pershing's Crusaders" when the big Government film recently played the Schade Theatre at Sandusky, Ohio. Two weeks prior to the opening a lively newspaper and publicity campaign was started in the local press beginning with two-column 2-inch ads and finishing with four-column 12-inch display.

The marquee of the theatre was converted into a striking pictorial arrangement by the exercise of considerable ingenuity, as follows:

The twenty-four sheets furnished by the First National Exhibitor's Circuit were cut out, backed up, and arranged on either side of the marquee just above the sidewalk. A replica of the German imperial palace was then erected on top of the marquee with the legend "To Hell with the Kaiser" displayed on three sides of the imperial lodging house with American flags on top of both turrets. Some cedar trees were placed about the miniature castle, and also used as a decorative border about the front and sides of the marquee.

Below on the sidewalk entanglements of small green trees were built up with mannikins dressed in tin helmets peering over the top. Large American flags were draped so as to furnish a background for the cut-off figures of Pershing and his troops, who seemed to be marching directly upon the Kaiser's palace.

At night the transparent windows in the place were illuminated. There were also lights at the entrance to the palace, and the entire outside was illuminated by means of an indirect lighting system.

The result created no end of comment and assisted Manager Schade in packing his house to the doors at every performance. The last day of the showing, people were lined up for over two hours waiting to buy tickets. Two morning matinees were also given for children.

To the casual observer it might appear that the decorations for the Schade Theatre ran into considerable expense, but such was really not the case. The entire lay-out was made of corrugated board, stiffened up with two-inch strips. The 24-sheet cut-outs were covered with a cheap grade of varnish, so they would stand the weather. The Kaiser's palace was also made of corrugated paperboard and painted with barn paint. As a matter of fact the whole display did not cost as much as is ordinarily thrown away by many exhibitors in injudicious newspaper advertising.

How the Schade Theatre Decorated for "Pershing's Crusaders."

Baker Reorganizes Metro's Coast Script Department

GEORGE D. BAKER, manager of productions, has augmented and reorganized the scenario department at Metro's West Coast studio in Hollywood. Baker is convinced that the keystone of successful motion picture production is embodied in the choice of the story and its preparation for the screen in the form of a continuity, carefully embellished by experienced scenario writers.

To that end, the manager of production recently engaged the services of Tom J. Geraghty, successful and widely known author of motion picture successes for a score of stars, and Albert Kenyon, brother of Charles Kenyon.

Baker himself is in direct supervision of the work of the reorganized department. He is a prolific writer as well as a director. Since assuming his duties, some five months ago, he has written no less than six scenarios and collaborated on six others.

With the acquisition of Geraghty and Kenyon, Metro's West Coast scenario department has been placed on a firm footing. Baker also has engaged two readers who supplement the reading done by himself, his assistant Charles Hundt, and the Metro Reorganizes and Enlarges West Coast Scenario Department, etc., continuity writers. The readers are Lillian Ducey and Adeline Alvord.

BALSDON SHOWS CHAPLIN TO NATIVES

In Home Letter Film Man Tells Interesting Experiences Exhibiting Back of the Lines

SOME months ago George Balsdon, exchange manager for the Vitagraph Company, signed up to conduct picture shows for the Y. M. C. A. back of the lines in France. Writing under date of June 30 to his family from somewhere in France, he tells a very interesting story of his work. Omitting the purely personal matter contained in the letter, our readers are given therein a most vivid account of what it means to conduct a traveling picture show in the war zone:

"Just got back from a fourteen days' trip out in field. I was dog tired, as I covered around 190 miles that day in my circus wagon. I had some really new experience this trip. Started out from Paris in the rain, and we had rain for three days.

"Visited several camps up front and had the pleasure of looking at the Boche trenches and their wire entanglements, but had to keep a close watch for enemy planes. It was a curious feeling that came over me as I stood looking out over 'No Man's Land' and picturing in my mind the many tragedies and battles that had taken place there and wondering what was coming next. We had dinner (my assistant and I) with our boys. It was 'bean' day, and one of the boys had gotten some lettuce and radishes somewhere. My, how good that feed tasted! The officer in charge warned us to keep a sharp lookout for enemy planes while driving across open space, on account of something that had happened just previous.

George Balsdon Serving Y. M. C. A. "Over There."
Mr. Balsdon in foreground; Mr. McCord at the wheel; Chico MacDonald on the trailer.

When Blowouts Alarm.

"We finally drove out into an open plain where there was hardly a tree for five miles, and I was just thinking that if by chance a Boche airman came that way I'd sell my chance of getting out for a quarter. Just then there was a loud explosion and we both thought 'caught, by Heck!' when we felt a bumping and discovered the bomb was only a blowout in a back shoe, and as they are leather covered the blowout made a loud report. We looked at each other and then the humorous side of it appealed to us and Ha! Ha-ed! for all we were worth, and then gave a very correct imitation of two men fixing a shoe in a hurry.

"We stopped at a large rest camp that night, and as we arrived after taps had sounded we rolled up in our blankets in the car and was awakened by hearing a bugle call and then the band marching up and down playing a reveille march and then another bugle call—reveille—to get up. I washed up and went to breakfast with the boys. They had a cook who was from Maine, who has a wife and eight children at home, but who felt he owed it to 'Uncle Sam' to 'do his bit.' We chatted with him and then he gave me the treat of my stay here so far—a stack of pancakes with real syrup. Gee! it was great. But what's the use? It's only a pleasant memory now.

A Rare Experience, This.

"Passing through a tiny farm village the other night about 8:30, we were pulling a heavy trailer loaded with a Delco gas electric generator, and with our own car loaded with moving picture apparatus. We got a puncture and the villagers all turned out to see if they could help us, and were very kind in their offers of assistance, but we hooked up a wire to our batteries and fixed the puncture, and being tired after a long journey we decided to stay there over night. Most of them had never seen a motion picture, so we decided to give them a treat in return for their kindness to us. We set up a machine in a big barn and while doing so every one went out and hunted up 'ma' and 'pa,' and I believe we had 90 per cent. of the villagers there. I never saw such an enthusiastic audience, although it was some 'smelly' place and had not been cleaned for a week, yet they stood around and sat in mangers and hayracks. We happened to have a Charlie Chaplin reel, then they went wild; such laughter! It was good to hear, as many who were there had great sorrow from loss of son, husband, or father (as their black clothes testified), and a good laugh was a magic tonic to them. It was an event to them, and we have passed through the village since then and they recognized the car, as we are the 'Bon Americains.' We had dinner with a wealthy farmer, and on the night we stayed there I wish you could have seen the room I slept in. The place was over 200 years old. The bed was a massive affair which I had to climb up to—a stone floor and great oak beams that would last forever. And the kitchen, a great big French stove, rows of big copper pots that had been handed down from generation to generation, with everything made so solid as to last, and so spotlessly clean, with a sanded stone floor. A warm welcome awaits me at any time I go through that village. I told them of the Woolworth building and other wonders of America. (Yes, I speak French enough to be understandable now.)

"The picture I enclose shows my traveling movie outfit. McCord is the one at the steering wheel, Chico MacDonald is on the trailer. We generate our own electricity with the engine on the trailer. The car contains all kinds of movie apparatus, and my home. Sometimes I have an assistant and sometimes I go it alone. We can set up and give a show on half an hour's notice.

"It's a great life and I look and feel like a blacksmith. Please note the wrinkles in front of my tunic caused by the dissimilation of the balcony I used to carry there."

Reynolds Talks of Mix, Range and Screen Cowboy

THAT a tremendous lot of water has passed over the motion picture dam since the early days of the art is a bromide often uttered. But like many bromides it is true; and in no phase of motion picture art is it truer than in the so-called Western play.

Time was when the photofan was satisfied with galloping horses, wild chases over mountains and down cliffs and the final close-up of the large-eyed hero getting a half-Nelson on the equally large-eyed heroine. That sort of Western picture went big during its day; but its day has passed. Now the wise spectator demands realism.

As an instance of the development of the Western play, Lynn Reynolds, who directs Tom Mix, calls attention to the play which Mix and his company are now filming at Prescott, Ariz. In this picture, which has the tentative title of "The Two-Gun Man," Reynolds has infused in a logical manner the actual handling of cattle by Mix and others, such as would be expected only in rodeo pictures. This realism includes roping, branding, cutting herds and the spectacular and exceedingly dangerous stunt of bulldogging steers, which is considered the acme of cowboy daring.

"Through the final two reels of this picture," says Mr. Reynolds, "there is a prairie fire as a background for stampede and other fast action. In these scenes Tom Mix is shown riding through a herd of stampeding cattle and bulldogging the leader of the herd so that the steer falls and divides the stampede, thus saving Jane Novak, who is lying in the foreground, from being trampled to death.

"This real Western life could be played only by Tom Mix. Any leading man or star can be a motion picture cowboy of a sort, but while we ourselves have fifty of the best genuine cowboys working for us at present, not one of them can duplicate more than a few of the dozens of stunts performed by Tom.

"It took the showmanship of Mr. Fox, however, to recognize that with it all he had dramatic ability and screen personality sufficient to warrant starring him in pictures. With stories, cast and direction, he is certain to go to the front, not as an imitator of other athletic stars, but in a distinctive field of his own."

Madison Square Garden Exposition Will Be War Exhibit of the Motion Picture Industry

LAST week's announcement in the Moving Picture World that the motion picture exposition would be held in Madison Square Garden instead of the Grand Centrel Palace has revived interest in that event to a considerable degree. President William A. Brady of the N. A. M. P. I. promises the largest and finest trade exhibit that has ever been made in New York. Many features of interest have been arranged for and the committees are already at work. One of the features will be a collection of old projections and posters consisting of examples of the earliest designs used by the picture makers. A committee consisting of Sam Spedon, chairman; William Wright of the Kalem Company; Will C. Smith of Nicholas Power, Inc.; Paul Gulick of the Universal, and A. E. Smith of the Vitagraph Company, are combing the country for specimens.

In addition to the companies in the motion picture business, who naturally would subscribe for space, a large part of the main auditorium of the Garden will be taken up by the exhibits of the various administrative departments of the United States Government. For this reason this exposition will be in reality a war service exposition of the motion picture industry as every attempt will be made to show every detail of the work of the motion picture in the war and the importance it has in the winning of the war.

One of the largest exhibits in the whole exposition will be that of the Division of Films of the Committee on Public Information. The material for this exhibit consists of three carloads of war relics that have been captured from the Germans on the battlefield of France. There are two or three battle scarred aeroplanes and a wealth of other relics, all of which will have the greatest interest, not only to the general public but to those within the industry.

There will also be exhibits by the Army, the Navy, the Aircraft Board, the Fuel Administration and the Food Administration. The War Savings Stamps Committee has requested space and it is very probable that there will be exhibits from the Red Cross, the Y. M. C. A. and other organizations closely allied with the war work of the Government.

"BANZAI" IS HAYAKAWA GIFT.

In exactly thirty hours after a request had been received by Sessue Hayakawa from the chairman of the Liberty Loan committee of the National Association of the Motion Picture Industry, for a film which would assist the flotation of the Fourth Liberty Loan, the film was made, and six hours later it had been cut, titled and shipped to Washington.

When the request for this propaganda film reached the Japanese star he was engaged upon the final scenes of his current production, the third made by his own company—the Haworth Pictures Corporation for release by Mutual. Hayakawa, who has subscribed liberally to the three Liberty Loan issues which the Government has already made and who has campaigned enthusiastically in behalf of the bonds in each of the drives, gave orders immediately to cease all work on the picture, and calling the members of the company together informed them of the task which confronted them.

"It's an opportunity to do another bit to help win the war and we must get busy at once, because this film must be in Washington by August 25 and tonight is the 15th. Some time tomorrow we'll start the picture, which is to be made in 500 feet, and we'll keep at it until it is finished and out of the way," he said.

The story, which was prepared by Hayakawa himself, is unique. Hayakawa, who has the role of a colonel serving under the stars and stripes in France, gave it the Japanese title "Banzai," corresponding to "Hurrah" in English. It is replete with interesting action.

Hart Coming East to Hunt Big Money for Next Loan

WILLIAM S. HART, famous Artcraft star, has been requested to tour three important districts of the East in behalf of the Fourth Liberty Loan campaign. The request came from the three chairmen of New York, Boston and Philadelphia districts, through the Liberty Loan Committee. Mr. Hart immediately agreed to accede to the request early in October and will leave for the East the first of that month.

In the Third Liberty Loan drive, Bill Hart had the Coast states to cover and raised two million dollars in bond sales, besides subscribing $105,000 himself. This time he expects to beat that record considerably, owing to the more thickly populated territory he will have to cover, for, while the ground traveled will be less in extent, he will talk to from three to four times as many people.

Bill Hart's Liberty Speech Face.

Porto Rico Camp to Have Its Liberty Theatre, Too

San Juan, Porto Rico, August 17.

WITHIN ten days there will be a Liberty Theatre for the soldiers at Camp Las Casas in full operation. The theatre is now under construction and when completed will seat 3,100 people.

Alexander Goldman, manager in Porto Rico for the Universal Film Company, will be the manager of the Liberty Theatre. Mr. Goldman returned from the United States on the last ship after having gone to Washington to consult with W. Prentiss Sanger, director of training camp activities.

Mr. Goldman said that several weeks ago he learned that no provision had been made for the erection of a Liberty Theatre at Camp Las Casas. He communicated with Mr. Sanger and later went direct to Washington to consult with him. As a result of this visit an appropriation was made for the Liberty Theatre at Camp Las Casas and instructions were cabled to Major Seward, the constructing quartermaster in charge, to start the work in the theatre at once.

All sorts of entertainments will be given in the Liberty Theatre for the benefit of the soldiers. Manager Goldman said that, although he believes that moving pictures would make up the greater part of the program, every effort will be made to provide other form of amusements. Admittance to the theatre will be charged, and all of the proceeds will be accounted for in the fund for training camp activities. The theatre, he said, must be self-supporting, and if there should be any surplus it will be available for the soldiers to spend on other forms of amusement. All of the help at Liberty Theatre will be from among the soldiers. Manager Goldman will devote a large part of his time to the Liberty Theatre, but will also continue to represent the Universal Company in Porto Rico. HULL.

STOERMER'S NEW ENTERPRISE.

It is rumored that William Stoermer has resigned all associations with the American Standard Motion Picture Corporation, likewise W. K. Bielenberg, effective September 1, 1918. The American Standard Motion Picture Corporation offices have been moved to Chicago, where business will in future be conducted.

Mr. Stoermer remains in New York City, with offices at 130 West 46th street, and will in future devote himself to the William Stoermer Enterprises, of which he is president. He has several big productions on hand and will announce his plans in detail shortly.

Washington's Views for Universal.

A Universal cameraman took a thrilling airplane flight several days ago over Bolling Field, the aviation field at Washington. The films he obtained are part of a special campaign to help Uncle Sam get mechanics for the division of Military Aeronautics. Jack Cohen, director of the pictorial news departments of Universal, received in acknowledgement of this service, a letter from Colonel F. R. Kenney, of the aeronautics division, expressing hearty appreciation. The aviation films will be released in the Universal programme immediately.

Foreign Trade News

Conducted by F. G. ORTEGA

LONDON AGENT PRESENTS EXPORT VIEWS

Lionel Phillips Claims Export Difficulties in America Offer Chance to British Producers

THE FOLLOWING article, which appeared in a recent issue of the London Kinematograph and Lantern Weekly, should prove of interest to all New York exporters:

Lionel Phillips, as exclusive agent for the foreign rights of some of our leading British producers, speaks with authority in dealing with the future of British films abroad. Significant, not to say sinister signs, are not wanting that we have arrived at a parting of the ways, and that New York is making a powerful bid to oust London and to become the world's film trade center.

"I am sorry to say," remarks Mr. Phillips, "that buyers for a large number of markets have recently migrated to America. One by one they have slowly left us. We are selling practically nothing to Japan, their principal buyer having gone to America. The Australian buyers are to-day buying nothing but topicals in this market. The African buyers recently bought everything here and to-day buy 80 per cent. of their films in America. The Scandinavian market has practically left this country, the leading buyers to-day buying in New York. **South America has always been more or less a dead letter for us.** India is now being carefully spoon-fed by the Americans, who have recently sent special representatives to that country and have placed brands en bloc. The business for British films in France and Italy (which also buys for Egypt and other Mediterranean shores) has never been brilliant, and as most of these countries have only limited powers of consumption, the never ending stream of American productions seems to be up against British films everywhere.

"To-day a magnificent opportunity is arising which we can and must make use of if British kinema productions are to make up the leeway of the past. The restrictions in the importation of American films are not only a question of transport difficulties (for the space taken up by the weekly import of American negatives could be filled by one packing case of 40 cubic feet), but there is a general tendency, owing to many contributary causes, of a curtailment of American importations and indeed of manufactures generally.

"Here, then," says Lionel Phillips, "is the British producers' chance on both sides of the Atlantic," and he calls for a combination and co-operation of united British efforts to enter into a vigorous campaign for the British film both at home and abroad. The sympathy of the entire civilized world is with British ideas and ideals, and although we may not as yet be able to beat the Americans in sumptuousness of production, owing to our hitherto lack of capital, conditions have vastly improved with the British film these latter days, as witness the activity of some recent British productions and the price paid therefor, amounting, in some cases, to four or five times the price obtainable for corresponding American productions in this market.

Although right in his facts our London friend is quite off the track in his conclusions. Some British films might be sold throughout the world, but it is doubtful whether they will ever offer any serious competition to the American article, much less take its place.

If Mr. Phillips really wishes to keep in touch with the world markets and maintain his position as an exporter of films on a large scale he should establish his headquarters in—New York.

OUR ACCESSORIES IN FOREIGN MARKETS

German Carbon "Out to Stay" Says Kaufman of Inter-Ocean Film Corp.

EUGENE H. KAUFMAN, head of the carbon and accessory department of the Inter-Ocean Film Corporation, and the man who introduced the Speer Carbon to the foreign markets formerly controlled by German carbon manufacturers, is firm in the belief that the American-made carbons are permanent factors in the foreign field.

Eugene H. Kaufman.

"They are no longer mere subjects for experiment and they distinctly are not war-time fill-ins. Our information is the direct testimony of foreign cinema men who have bought them. Their own letters to us tell the tale. The American-made Speer product has stood all tests. These foreign purchasers have settled down to permanent use of it. Many of them have made long-time contracts that they know must outlast the war. These contracts alone establish that the German made carbon is out, to stay out

"The figures on Speer foreign sale are little short of phenomenal. Recent items, for instance, are 100,000 sent to Australia, India 16,000, China 10,000 and Brazil 27,000. Of course the original chance to place them came through the elimination of enemy-made carbons by war conditions. But the market had to be held through sheer superiority of product. Certainly a year is long enough to tell you whether you have that. It was our Speer experience that impelled us to negotiate the recent contract for the foreign rights of the Fulco accessories. The world-market is waiting for good American goods and it wants them permanently."

Mr. Kaufman announced that the first offering of six Fulco specialties on the foreign market would be enlarged in the Fall to ten articles, because of the call for American products Inter-Ocean is convinced exists.

FOREIGN NEWS AND COMMENT.

The establishment of the Film Exporters of America, Inc., an association designed to safeguard the interests of the dealers doing business in films and supplies between New York and foreign markets, marks the official beginning of what might be termed the brokers' era in the export trade. How long it will last it would be rash to predict, but judging by the experience obtained in other commercial lines and by the trend of events in this particular field

it may be safely granted that the heyday of the non-producing exporter will be reached during the last year of the war. With the coming of peace there will probably be a sharp decline in their activities.

It is the opinion of quite a few well-informed people that the non-producing brokers as such will cease to exist in New York and other moving picture centers on the present large scale one or two years after the resumption of normal conditions. Their independent organizations of to-day will either be swallowed by the producers, or the brokers themselves, if strong enough financially, will have to decide on any one of the following courses: turn producers, associate with or absorb the producing companies the output of which they are handling; start their own renting organization in the markets they are covering, associate with or absorb the clients they are at present supplying with film.

However, whatever the future may have in store for the flourishing merchants of the Film Exporters of America, Inc., they represent at this time a very powerful element that is opening and developing new and profitable fields for the industry in general.

Will "Hearts of the World" be exhibited in Latin America, or are we heading for a repetition of the "Intolerance" case? The scandal in the British trade and daily press caused by the peculiar booking methods adopted in connection with the Griffith war drama is still fresh and has left a very disageeable impression. There appears to be no doubt that this picture does not constitute a purely commercial transaction. The privileges granted and the financial assistance given to the producer seem to imply that it was made to be shown throughout the allied and neutral world, and to be shown now—the question of profit playing a secondary role.

If it is going to create the effects intended, and its value to the cause of the Allies reaped in full, copies of the picture should be on their way to every Latin American republic without a moment's delay.

The difficulties that on account of the war must be overcome when shipping films to foreign markets have also certain advantages, some of them of real importance. At the present time, for instance, it is practically impossible to ship films abroad that have not been obtained through the proper channels, and the legion of more or less unscrupulous dealers that made their headquarters in New York is rapidly disappearing. Needless to state, although many buyers, particularly from Latin America, were caught napping before the new rules went into effect, in most cases the victims had only themselves to blame, either because they were trying to purchase at prices at which pictures cannot be sold, or because they would not listen to the repeated advice of Cine-Mundial in the matter of sending money in advance to unknown people.

Sam E. Rork, general representative of the Haworth Pictures Corporation, announces that the rights to the Hayakawa pictures in the British Isles have been sold to J. K. Walker, of London, and the rights to Australia to the Williamson Company. Both deals include the entire eight productions which Hayakawa will make for the Haworth Corporation for release in this country by special arrangements and through the Mutual exchanges. Negotiations are now pending and nearly closed for the sale of the Hayakawa pictures in South America and Japan.

In the story published by the New York Times on the arrest of William C. Thompson and others implicated in the illicit film traffic between this country and Latin America, the reporter exposes the mysterious and threatening practice of changing the English for Spanish titles in this illuminating way:

"It was learned that when the films were shown in the southern countries the English captions were eliminated and captions in Spanish substituted. The authorities are investigating all the circumstances surrounding the changing of the captions."

The Co-operative Film Company of New York has just released "A Grain of Dust" and "Just a Woman" in Santiago, Chile, opening up with a week's run in the Teatro de la Comedia. José Traver & Co., their local managers, report that "Thais," "Dodging a Million" and "Polly of the Circus," the first three Goldwyn subjects to be released in Chile, have already been exhibited in all the large theatres of that territory.

Figures published in the South American trade papers show that "The Submarine Eye" made 2,400 pesos during its first exhibition in Iquique and 4,600 pesos in the two first exhibitions in Antofagasta. The picture has been one of the big successes of the year in Chile.

Ben Blumenthal, president of the Export & Import Film Company, announces the recent closing of a contract for all Metro productions for the next year for Brazil. With the signing of this contract this company has disposed of all the Metro output for the entire world with the exception of enemy countries.

The Houdini serial, which is being produced by the Rolfe Company, has created a great deal of interest in all foreign markets. The international rights to this production are controlled by the Export & Import Film Company.

WEST'S DOUBLE IN CENTRAL AMERICA

Unique Proposal to Advertise King-Bee Comedies in All Central American Republics

A MODEST request for $50 per week salary has been made to J. Frank Brockliss, Inc., from Central America. A letter explaining the proposal has just been received by Mr. Garrett from some unknown who wants to tour Central and South America for the well known foreign film house. The request is unique, as for that modest stipend the writer of the missive desires to be allowed to traverse the entire country on foot accompanied only by a pack mule.

It seems that he is the living double of Billy West, whose comedies are handled by the Brockliss firm in all foreign countries. Dressed as Billy West and with suitable placards decorating his trusty mule, the correspondent thinks that he can arouse such widespread interest in Billy West comedies in all centers of the Americas that all competitive comedians will be forever eliminated from the field.

He has enclosed a photograph of himself and said pack mule to verify his statement as to his resemblance. However, the familiar stiff hat of Billy has been supplanted by a huge sombrero, which we presume meets with the approbation of all things in general below the equator.

Say Toronto Operators Will Not Raise Scale

PRESIDENT DENTELBECK of the Toronto Moving Picture Operators' Union has issued a vigorous denial to the report published in several Toronto newspapers to the effect that the local operators had held a meeting to consider a demand for higher wages. The operators were reported to have met on Friday evening, August 23, but they did not do so at all. Their regular monthly meeting was scheduled for Sunday, September 1.

Mr. Dentelbeck declared that conditions in Toronto theatres were satisfactory on the whole. He believed that the operators could secure a raise if they went after it, but there was no intention to do so. The officials of the union have taken a very fairminded stand in the matter.

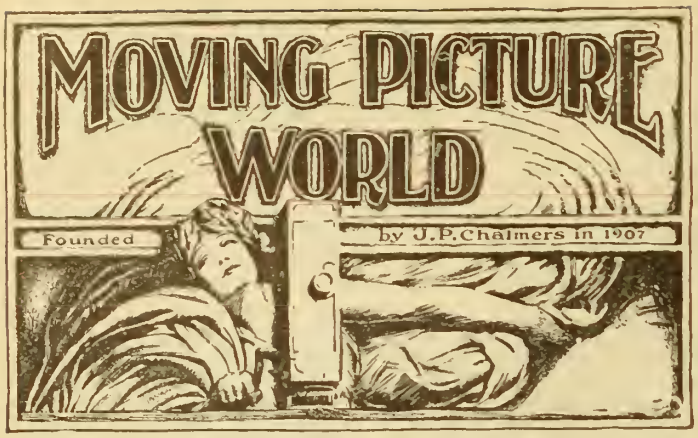
"We are looking to the future," said President Dentelbeck. "What we want is a living wage after the war. We are not getting as much, in proportion, as some other classes of labor, and we are not getting what we should when the high cost of living at present is considered. But we are not making any wage demands because we want the managers to treat us right after the war."

FARRAR TO MAKE LOAN FILM.

Geraldine Farrar has been invited by the United States Treasury Department to make a picture to stimulate interest in the Fourth Liberty Loan and the singer is meeting the emergency with her accustomed zest.

But recently returned from Wyoming where the entire production of "The Hell Cat," her second Goldwyn picture, was made, the diva found everything in readiness at the Goldywn stduios in Fort Lee for her next production. Orders had been given by Samuel Goldfish, however, that everything should be held in abeyance to the wishes of Geraldine Farrar and she chose, of course, to begin work at once on her Liberty Loan production.

Conceived by herself and Reginald Barker, her director, the picture promises to be strikingly original and will present Geraldine Farrar to her admirers in her most gracious guise. While she prefers not to make known the nature of the undertaking until it is finished, Geraldine Farrar's reputation for sincere effort and her well known contributions to patriotic service in the past are enough to guarantee something out of the ordinary.



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43RD STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, September 14, 1918

FACTS AND COMMENTS

JUST a few words about ourselves. It is very seldom that we do any boasting or self boosting, but right now we think it is proper to call your attention to some of the points of excellence in the MOVING PICTURE WORLD which you may have overlooked or just taken for granted in the general run of goodness that has always characterized this publication. You may have noticed that the MOVING PICTURE WORLD is always a little different from the rest of the trade papers you read. Always in logical and readable form our departments are supplying you with the latest and most dependable information on the various topics. The Projection Department has always been the leader in that branch of service. Alongside of it in the front rank stands Advertising for the Exhibitor, always ahead of all others in the matter of bringing to your hands the best and most successful plans and ideas for presenting your program to your patrons and for instructing you in the methods of advertising an amusement business. Now our Music Department has been rejuvenated and restored to its proper position and kind words of approval are coming in with every mail. The department of Educational Pictures gives the only proper and sufficient description of current educational pictures and is sought and read by leading educators all over the United States and Canada who are adapting the screen to school purposes.

*

Our news pages, always reliable, are the most varied and exclusive in point of information conveyed. The great majority of stories being written by our own staff gives the MOVING PICTURE WORLD a distinctiveness that no other publication in the trade possesses. In all instances is the press story minimized and our own given preference. In this way our patrons are given better service and our readers more interesting entertainment. The MOVING PICTURE WORLD is the only trade publication giving attention to country-wide events. Our corps of correspondents, situated at the most advantageous points, keeps us informed upon the daily happenings in their several localities. A considerable number of pages is devoted to this service and is highly appreciated by our readers. The MOVING PICTURE WORLD reviews of current pictures have long held the highest esteem and confidence of the trade. Competent reviewers contribute to this department of the World's activities and their opinions are the best from any point of view.

*

With a few exceptions this about covers what we are doing for our readers. "Rambles" has already made a place for itself and now our Los Angeles Correspondent is stirring your risibles with his incomparable "Rubbernecking in Filmland." Altogether the MOVING PICTURE WORLD is giving the biggest value for the price and is getting the best price for its service in comparison with its several contemporaries. For all that we are not yet through, as you, dear reader, will shortly realize, but just now we are sure that you need not have us tell you that it is so. Your continued patronage proves that. We thank you.

* * *

WILLIAM A. BRADY has again earned the thanks of the motion picture industry for the excellent manner in which he has handled the question of essentiality of the business before the Priorities Committee of the War Industries Board last week. As one of the committee which went to Washington said: "The entire credit for the successful issue should go to William A. Brady." The MOVING PICTURE WORLD is prepared to accept that statement to its full value. Ever since Mr. Brady has come into the picture business his services to the trade has always been of the foremost importance. His diplomatic handling of delicate questions has been most satisfactory to the last particular. As president of the National Association of the Motion Picture Industry Mr. Brady has given the trade the first organization that has done anything of a considerable value and, at the same time, he has not used the organization

or his position therein to advance his own position in the trade.

*

Of the importance to the trade conferred by the action of the Priorities Committee little need be said here. Everyone engaged in the motion picture business knows what it means. Attention should be directed at all times to the few restrictions that men and material shall be fully conserved. While the presentation of the claims of the motion picture men by Mr. Brady enabled the Government to reach the favorable decision it did in the least possible time, there is little doubt that the Priorities Committee's favorable attitude was largely induced by the whole hearted and unhesitating manner in which the industry has always responded to every request of the Government and the absence of profiteers from our ranks.

ABOUT PLOW HORSE DRAMA

Louis Reeves Harrison.

MOST of it is very tame. It is driven back and forth over the same old limited pasture without a chance to escape into wider fields of action, until it grows accustomed to dull routine and is untempted by wider horizons and themes, especially those which call for superior development.

The main objective is the embrace of a man and a woman.

They may have tried very hard to kiss before the end of five reels, but something has always happened to prevent them. Perhaps one of the characters has displayed a revolver. What a thrill goes down the spine of an audience when a pistol is taken from the drawer of an ornate desk, or merely from a hip pocket and laid on the table!

Perhaps there is a storm, vivid flashes of lightning! We may be treated to a downpour of studio rain!

Trains may be wrecked; the lost child may be restored; the mortgage on mother's home may be paid off; the comedian may be injected into the midst of appalling dangers and knock 'em all endwise; the spy may get the plans of American fortifications; the outlaw may reform under woman's tender influence and be a real man "after all"; the heroine may disguise herself as a boy and find herself in some very embarrassing predicaments; the country maiden may win the young Wall Street millionaire "after all"; the heiress may disguise herself as merely a woman and discover that the humble hero is a "nobleman at heart," the millionairess may cut up pranks with a burglar thrown in, who is not really a burglar "after all"; the erring woman may not be a bad one "at heart" and be silently clasped in his arms "at last"—the old plow goes up one side and down the other without variation.

Complication—Chase—Rescue—Embrace.

Nearly every man in real life has a responsibility.

The drama should have an intimate and direct interest in reality.

Nearly every society in real life has some responsibility.

Each of us shares that of the society to which each belongs.

The leading responsibility of our American social organization is that of our mutual enlightenment. We share that as individuals, and our dramatic art can be made to share it also, especially that of moving pictures, because of their general accessibility to the whole people. Just so far as our social institutions are imperfect and work wrongfully against our common enlightenment and happiness, just so far do they furnish topics of live interest to our people. One of the prime functions of literature, stage drama and that of the screen is to appeal to that live interest with all the strength in their power.

How can this be expected of a plow horse who never gets outside of a daily routine, that of going over the same ground continually?

He may have started out to explore a vast domain of thought, but he has settled down to a daily grind, and he gradually comes to believe there is no other field on earth except that in which he works.

A pays B a good salary to pick plays which suit C, not because C knows anything about it, but because he draws a big salary and must be jollied along. Then A puts out money and effort to sell the product and finds it hard work—he lays it to war times, when foreign rights are selling for more than the entire cost of any live picture.

B is satisfied to be a plow horse—it pays him to be.

He knows there is a vast untrained audience throughout the country composed of people who turn this way and that in search of stories new and delightful, which shall stir them to laughter or to tears, but he has been up and down in one field so long that he is out of touch with the eager longings and progressive spirit of those people, even out of sympathy with their unceasing search for drama of significance.

The greatest need of production today is less that of money than of men, men broad and liberal in spirit, with a high and clear outlook, far beyond one narrow old field. With their coming, moving pictures will flourish as never before, and people will not be constrained to say "the surface has not yet been scratched."

PSYCHOLOGICAL STORIES

By Robert C. McElravy.

THE writer once saw one of those printed memorandums sent out by magazines with short stories, technically known, we believe, as "rejection slips." These rejection slips, it seems, are sent with stories on their homeward journey to authors, when the editor is too busy to write personal letters. Frequently they give an outline of the sort of stories the magazine wants, and the particular slip mentioned above even went so far as to tell what the editor did not want.

"We don't want psychological stories!" The exclamation point is ours, but that is what the rejection slip said, in one item.

Now, psychology is a big word, and has quite an alarming sound. But since this particular editor seemed so opposed to it, there was nothing to do but look it up in the dictionary. Otherwise, if one should ever attempt so hazardous a job as writing a short story, one might put psychology into it without the least intention of doing so. In fact, the writer has since come to believe, that is the very thing a young author instinctively does. And, without meaning any disrespect to the editor in question, for his rejection slip spoke only of his own requirements, if every young author should continue to follow his natural instinct in these matters, more bound volumes of short stories of permanent worth might decorate the library shelves.

Psychology is defined in Webster's Unabridged as "The science of the human soul," and anything of a psychological nature has to do with "the systematic or scientific

knowledge of the powers and functions of the human soul."

A psychological short story, then, is one that deals with the soul struggles of at least one or more individuals. It is distinguished from stories of action, detective stories or stories of adventure from the fact that it deals largely with the delineation of character, and this in turn leads to the study of human motives and the changes wrought by the various turns of the plot upon the characters themselves.

The psychological story, or scenario, if it is to be prepared for the screen, is undoubtedly the most difficult to master. But that is a poor reason for not attempting it if one is interested in story writing. For a good psychological story, properly constructed, stands head and shoulders above a simple story of action or adventure, and is likely to outdo the other sort both in immediate popularity and lasting value.

This is not to class the psychological story by itself, for it may be blended with action and adventure. Neither does it mean that the author must turn his back upon lusty tales of the road, crook stories and the like in favor of religious or goody-goody stories. It simply means that where the author knows his characters well and is able to give the psychological touch at the right time, he will get almost twice the effect that could be attained by simple action.

A current screen production, entitled "Her Man," is a case in point. This is adapted from "The Battle Cry," a novel by Charles Neville Buck and is one of the best of recent screen releases. "Her Man" is a feud story of the Kentucky mountains, a fact in itself almost enough to damn it for the ordinary picturegoer, for there have been feud stories without number in past years. This story contains nearly all of the familiar situations found in the average feud tale, the secret murders, clashes between clans, night riders and all that sort of bally rot, as the Englishman says. But it has something more, and that particular something is what lifts it above other feud stories and sends a thrill through the observer not soon to be forgotten. The entire story is built up about a girl who goes into the feud country to instruct and civilize the natives. She preaches against these evil outbreaks and even induces the hero, with whom she is in love, to take his troubles to the law courts for satisfaction. He does this, for the sake of the girl. But eventually, in spite of this, his own life is threatened. The girl begs and implores him to remain at home out of danger, but when his enemies suddenly appear she forgets her teachings and fights herself with all the savagery of a mountaineer at his side. What were her private convictions against mountain feuds when the life of her man was to be taken in this unjust way? She began to fight for the same reason that America set out to kill the Hun.

It was the soul struggles and character changes in this girl that made this an unusual story. Without this it would have been as colorless as the average story of the kind.

Psychological stories are usually the stories you can remember. They affect an observer more deeply because they raise a moral issue in his own mind and he is constantly measuring the actions of the hero or heroine by his own sense of justice. Then there is a slip in the moral status of the hero, the observer's sense of justice is offended and the effect of the story weakens. In other words, the psychology of the production is faulty and it accordingly falls back in strength.

EMPTY TANKS, FULL HOUSES

By E. T. Keyser.

ABOUT a year ago we listened with scant patience to the wail of the Gloomy Gusses that war conditions, war taxes and the Draft were about to put a quietus on the moving picture business, and a few of the more timorous of the exhibitor group, scenting trouble from afar, closed up shop and tried some other line of endeavor.

Like the old sailor in "Midshipman Easy," their judgment was correct but not accurate. There was trouble for some lines of commercial activity, coal retailers and railroad presidents for instance, but it has skipped the picture men. The industry has been declared essential and the operators have been ruled as immune from the "work or fight" regulations. The Government has learned to appreciate the fact that the only possible propaganda for use in Russia and in neutral countries is the celluloid story, which requires no translation and which is more obviously truthful than the printed word.

And now comes the intimation that Sunday automobiling is to be discouraged, not because there is any governmental disapproval of Sunday motoring but because fuel and oil are needed for sterner service.

This means that the city dweller whose Sunday trip took him afield for the entire day will now spend a portion of that day in the picture theater and that the suburbanite will help to fill the ticket box of the local show instead of his gasoline tank. This means that from now on the attendance at Saturday and Sunday picture shows is slated for a profitable increase.

Which adds proof to the statement of the wise man who said the worst of his worries had been over troubles that had never happened after all.

Pennsylvanians Win Decision On Sunday Shows

One of the most important decisions handed down in Pennsylvania was delivered by Judge McLaughry in the Circuit Court at Mercer, Pa., in the case of Farrell vs. Adler, Leslie and Stahl. The decision states that Sunday shows are legal under the present Pennsylvania statutes providing they are properly licensed under the borough law. Judge McLaughry ruled that the boroughs are self-governing and that matters pertaining to the licensing of amusements come properly under the borough's governing powers.

In the decision the Judge ruled that the act of May, 1915, provides sufficient power to be vested in the boroughs to permit such operation if the proper license has been granted, and that the entire matter is outside the court to interfere.

The decision came as the climax to a case which grew out of litigation raised over a year ago, on the operation of motion picture shows in Farrell on Sundays. The borough authorities permitted their operation, but the case was appealed by the various taxpayers on the ground that the State law forbade Sunday shows, and that the local authorities were exceeding their authority in granting permission to operate on Sundays.

This decision of Judge McLaughry is the first definite ruling of the kind and will undoubtedly put a quietus upon anti-Sunday crusades from a legal point of view throughout the state. The motion picture men of Sharon hav made application for Sunday license t the borough authorities, and upon ad vice of counsel will open their show to the public in a short time. Farre and Sharon are industrial towns clos together, and the exhibitors feel sweeping victory has been won fo them. Movements favoring Sunda operations in other industrial sectio will undoubtedly take form in the nea future, and it is believed that it wi not be long before the Sunday idea be comes general. The three defendants i the case at Farrell have fought a har fight and credit must be rendered the for taking the initiative in a matte which may have such far reaching con sequences.

PATHE-NORTH SALE COMPETITION

Being the Second of the Series of Sound Suggestions from a Master Sales Manager to His Staff That Will Be Read with Interest by Exhibitors and Exchangemen

AS detailed in the last issue of the Moving Picture World, Tom North has determined upon a sales campaign for Pathe in the Western District, the trophy to be permanently awarded the exchange holding the cup for three months in succession. The cup is a really handsome affair, but its intrinsic value is slight as compared to the record the cup will stand for, and the bonuses will amount to far more than the cost of the cup.

Having received favorable comment from the managers in his district, to whom the idea of a contest was broached, Mr. North sent out this letter, more fully outlining the terms of the contest, and contributing some ginger talk. He wrote:

Dear Mr. ———:

I didn't begin with askings. I took my job and stuck;
I took the chances they wouldn't, an' now they're calling it luck.
And they asked me how I did it, and I gave 'em the Scripture text,
'You keep your light so shining a little in front o' the next!"
They copied all they could follow, but they couldn't copy my mind,
And I left 'em sweating and stealing a year and a half behind.

—Rudyard Kipling
in "The Mary Gloster."

Hurrah! Each and every member in the Western Division accepted the cup competition proposition, and each one swears that he will win the cup, so that, commencing August 1, the race for the cup will be on! Lay out your plans for a real hard driving race, as the balance of the boys swear by all that is holy that the cup will land in their office.

Competitors.

Manager of the following branches are in competition for the cup: Salt Lake City, Denver, Los Angeles, San Francisco, Seattle, Spokane.

The Contest.

This contest is for a silver loving cup. A cup will be awarded to the exchange that exceeds the business done by that exchange during the month of April, 1918, by the largest amount. In other words, the business for your office during the month of April, 1918, amounted to $———, and if you exceed this amount during the month of August by $1,000 and the next highest office exceeds their amount by $999, why you win the cup for the month of August competition. If, during the month of September, you exceed your August month by the largest amount of any of the offices, you will retain the cup another month. If you again succeed in exceeding in October the business you did in September, then the cup belongs to your office for all times, and another cup will be put in competition. To be more plain, if you succeed in winning the cup for three successive months then the cup remains the property of your office.

Campaign.

Lay out your campaign dates, and advise each and every one of your staff of this competition. The race is going to be a hot one and the pace fast and furious, so it will behoove you to get busy right away.

Remarks.

It is really with a great deal of pleasure that I note your promptness and the spirit in which you have accorded this contest. I feel mightily proud to have association with a man like you, and you can believe the writer that he is very sincere in this exclamation and if he can be of any service to you please know that that is what he is in this position for; and another thing, do not overlook the fact that he is more than glad to co-operate with you in any and all matters.

With such spirit as you have shown it is an absolute cinch that the western division will lead the entire Pathe organization before November 1, and it is going to hustle the balance of the organization to take the supremacy from us after that time.

The home office is going to furnish us with the best product that they can obtain, and we are going to show our gratitude by securing the best business of any part or division of our entire organization.

During the time that I was back East I heard nothing but good words and lofty exclamations about the hustlers in the film business out West, and you know how proud it made the writer feel to know that the boys of the West are held in such high esteem, and during this contest we are going to show them that they have not underestimated us by any means.

As a suggestion the writer thinks it would be a good idea if you would advise your local Chamber of Commerce, Commercial Club and Rotary Club of this contest and get their backing, as there is always a great amount of civic pride displayed by the bodies above mentioned, and you could use a letter from each of the bodies above mentioned to good advantage in circularizing your territory, and at the same time you could get a corking good newspaper story on this contest and the local civic bodies sanctioning it.

The writer also suggests that you have a rubber stamp made reading about like this:

"This branch is in competition with other Pathe branches for a silver loving cup, which will be won by the branch turning in the largest amount of business during the month of August! You know how proud we will be to have the ——— Branch win this cup, and we feel quite certain we have your undivided support in this contest, for which we thank you."

Also as a suggestion a neatly painted card placed in the location which will meet the direct gaze of each and every one coming into your office, reading as follows:

"Did you know that we are in a competitive race for a silver loving cup? Ask us about it."

Lay out your plans for the hottest campaign that you have ever instituted, and forward the writer copy of it. As a slogan the writer suggests that you send a copy of the following to each and every one of your salesmen, as well as your booker:

"Every time you see an expressman take a feature, serial, scenic, comedy, or in fact any piece of film belonging to an opposition concern into a theatre, just impress upon your mind the fact that a chance went by to make a Pathe sale."

Get busy at once, and when the bell sounds August 1, instead of sticking with the bunch, jump out ahead.

Yours for success and lots of it,

Yours very truly,
Pathe Exchange, Inc.,
TOM NORTH,
Western District Manager.

Screencraft Pictures Begins Work at Studio

WORK on the first production to be made by Screencraft Pictures, Incorporated, was started August 26 at the Thanhouser studios in New Rochelle. Previously the necessary sets had been made, props secured and everything put in readiness. Before a foot of film was exposed Mr. Fleckles and Mr. Wineberg of Screencraft had all of their plans completed. Frank Reicher, who is directing the production, has completed his cast.

The leading roles will be assumed by Mary Boland and Lucy Cotton. Miss Boland has appeared in several well known special productions in the past. She also enjoys a wide stage experience. Miss Cotton also has had camera experience. She is a splendid type.

The story for this first play is "Flaming Ramparts," written by Edith Barnard Delano. It is not a war story. The picture, however, will not be issued under this title. Miss Eva Unsell wrote the screen version of Miss Delano's story and has done her work full justice.

The leading male roles will be handled by Harris Gordon and Raymond Bloomer, with Ira D. Schwarz at the camera.

BETTY HOWE UNDER KNIFE.

Betty Howe, former Vitagraph and International Film star, was operated upon last week. Miss Howe, who since her appearance in "To Hell With the Kaiser," has had the ingenue role in the new serial being produced by the Western Photoplay Company, was taken suddenly ill during one of the final scenes of that production. Reports following the operation were to the effect that Miss Howe had undergone it successfully and that complete recovery might be counted upon within a few weeks.

The operation was most unfortunate because of the fact that Miss Howe has just been placed under contract for a series of pictures in which she is to be the featured player, announcement of which has been postponed until her readiness to enter into the new association is definitely assured.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Looks Like a Record.

HAL HODES, of Universal publicity, seems to have dug up a record holder in Carl F. Miller, of the Strand, Fremont, Ohio. The Strand had "The Kaiser, the Beast of Berlin," for two days. There are two daily papers in town. Mr. Miller ran a total of 23 advertisements, covering 330 column inches of space for the two-day run, varying from a two three-quarters to seven fives, there being six of the latter. With this went fourteen reading notices totaling 101 column inches and five cuts, adding 72 column inches making a grand total of 503 column inches of space for a single two-day run in a small town. Mr. Miller adds that the papers took everything they could get on the subject, and that he used up most of the press book. He is fortunate in working in with a live exchange, but given the cuts—and the nerve—any small town man can do what Mr. Miller has done. If anyone can beat this record for a two-day run of any subject, we'll be glad to hear from him.

Getting Results.

L. W. Barclay, of the Grand Amusement Co., Johnstown, Pa., writes that he is getting more material and attention as a result of his article in the big Convention Number, but sends in one cut for a Bluebird which he was able to use by sawing off, and adds that a second cut, one for "The Deciding Kiss," was so covered with company advertisement that he could not get rid of it. Publicity men may think that it is clever to smear a cut up with advertising for the production company, but in the main they merely spend their employer's money. Men like Mr. Barclay are paying space rates to advertise their own attractions and not the production companies, and yet Paramount, which has spent the most money for national advertising, is the limit in trying to make the managers share the expense, by plastering their cut material. Mr. Barclay got action by making a definite complaint instead of a general kick, and by backing up his statements with the evidence in the shape of the cuts. Let's get together with specific complaints and see what can be done.

Program Copy.

Try this on your own program. It is from the Garfield, Chicago. We note that Mr. Ryan does not yet sign his name to these appeals, though we think it would help not a little.

"LET'S LIVE"

A life in two hours—out goes the library lamp. Be sure you have the key! We're bound for a chair in a theater that knows and shows what we want to see in photoplays. We don't have to hunt for it—don't even have to take a chance on what we'll see. At the "Garfield" we'll see foremost stars, superbly directed in clean motion pictures. And when those two hours have past we can't forget the pictures that work such a happy transformation in us.

Mr. Ryan has been using his front page for special attractions of late, but we think that some talk like this is as well worthy of the space as the weekly program. Get your patrons interested in pictures as well as certain pictures.

The Wholesale Hardwicks.

The Hardwick Brothers, Clovis, N. M., seem to hoard their advertising until they get a couple of pounds before they send it along. It's all worth while and there's the trouble. It's not easy to pick out stuff for mention, but one novelty advertisement takes first place. It is a small envelope of the sort known to the trade as a "prescription envelope." Inside is a capsule containing a 5 by 8 throwaway, on very thin paper, advertising "Believe Me, Xantippe." The chief bank reads:

Office—Lyceum Theatre Building
Hours—7:30 to 11:00

DR. WALLACE REID
Specialist
Grouches—Blues—Melancholia

℞

For..... *Everybody In Clovis* .....

DIRECTIONS FOR TAKING—ON INSIDE

Medicine envelope containing a capsuled advertisement.

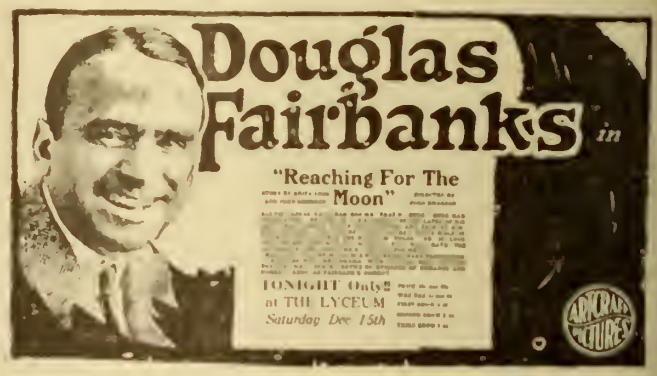
A \$40,000 bet——a \$100 forgery——a million dollars' worth of girl and enough fun and excitement to pay off England's war debt! Like "Xylophone" it sounds different than it looks——and like "Xmas," it's something to look forward to! Try and pronounce it, be sure and see it, it's the only sure cure for grouch, blues or melancholia.

The same type was also used to run these off on wall paper, a light ground being used. It is the first wall paper bill we've seen in a long time, but it is possible to get a job lot of paper cheap or to use the sample books that most decorators have laying around their shops. The same style of talk is used for "Vivette." The introduction runs:

It was lots of fun to be engaged to two fellows at once—until they found it out. Then—'!?xx—Bloole!

(NOTE—A girl that can get two nowadays with Uncle Sam in the field against them—she's some humdinger.)

This sort of thing may not sound like selling talk, but it gets a laugh that is credited to the play itself and a good impression is established. We have shown before the cross-page rules, but here is another example that is good save for the lack of lower case letters in that ten point bank. In the original the line is five inches wide—and there are eleven lines, making entirely too much all-caps to be read with ease.



A cross-page space dropping nine inches. The frame is stock and the current attraction is put into the mortise with type. There is too much all capital copy.

The frame is all one piece and the title and selling talk is dropped into a mortise. With a set of these for popular stars, the cost of art work can be materially cut without a loss of effect. It might be possible to carry this further and letter the top for the house and mortise for cut as well as copy. The next examples show a pair of four elevens, one advertising with a cut attractor and the other depending upon the type display for effect. These two examples take better care of the house signature than the cross page, and even in a small town we are strong for a big signature. The title of the house should stand for as much in the minds of the patrons as the name of the star or the title of the play. In the next cut four examples are shown. Two of these are four

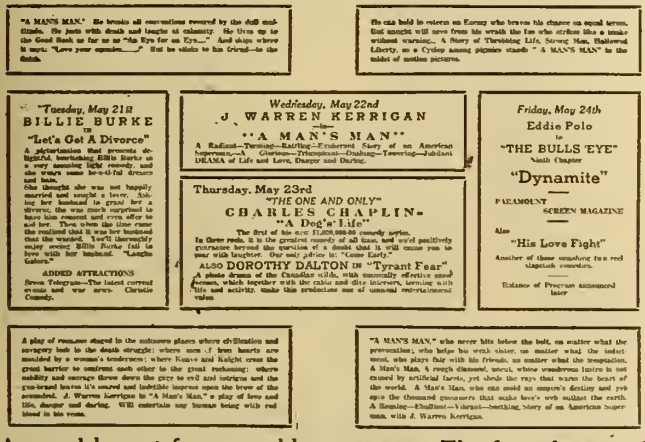
BILL HART
AS
"BLUE BLAZES" RAWDEN
Face to Face, He Was Blue Blazes Rawden, Behind His Back The Bell Hound of the North'—But All These Grim ringed Men of Strong Pleasures and Stronger Passions Acknowledged Him Brute and Leader of Brutes
LYCEUM
TO-NIGHT!
Saturday, March 9th
Also—Crackin' Good Two Reel Comedy!
MARY PICKFORD
Mary Pickford
IN
"AMARILLY OF CLOTHESLINE ALLEY"
LYCEUM
SATURDAY
March 30th
TO-NIGHT!

A pair of four elevens from the Lyceum, Clovis, N. M., contrasting type work with a cut attractor.

columns wide and two are two columns each. All drop about seventeen inches. The Talmadge display is the best of the four, but the use of the dollar mark in "purchase" is apt to be regarded as an error since but one is used. Were there a chance to use several it would be more apt, but a single $ does not suggest the taint of money but rather that the linotype operator hit the wrong key. The smaller advertisements are good examples of the all-reading style. That for Huck and Tom

Four display ads from the Lyceum, Clovis, N. M. Those on the right offer good displays for their types. The ones on the left are less successful.

is better form than the Cohan, which is boxed in with rule work. By taking the side heads into the margin picks up the eye more quickly. It takes more time to set, but the result is worth while. The last example shows the new weekly program layout, the cut giving the middle


"A MAN'S MAN."
Tuesday, May 21st
BILLIE BURKE
"Let's Get A Divorce"
Wednesday, May 22nd
J. WARREN KERRIGAN
"A MAN'S MAN"
Thursday, May 23rd
"THE ONE AND ONLY"
CHARLES CHAPLIN
"A Dog's Life"
ALSO DOROTHY DALTON IN "Tyrant Fear"
Friday, May 24th
Eddie Polo
IN
"THE BULLS EYE"
Ninth Chapter
"Dynamite"
PARAMOUNT
SCREEN MAGAZINE
Also
"His Love Fight"
Balance of Program announced later
"A MAN'S MAN," who never hits below the belt, no matter what the provocation; who helps his weak sister, no matter what the indictment, who plays fair with his friends, no matter what the temptation. A Man's Man. A rough diamond, uncut, whose wonderous luster is not caused by artificial facets, yet sheds the rays that warm the heart of the world. A Man's Man, who can mold an empire's destiny and yet open the thousand gateways that make love's web outlast the earth. A Rousing—Exhilirant—Vibrant—Soothing Story of an American superman. With J. Warren Kerrigan.

A novel layout for a weekly program. The four days each have a special box for selling talk above or below the program.

pages. Four days are shown on this page, and each day has a special box, though in this case all four of the boxes have been used for "A Man's Man.' A better layout would be a display advertisement for each space and selling talk in the boxes above and below. The page is 5½ by 8½, the cut showing the double middle page. We liked the Hardwick monthly program, and perhaps they are still getting it out, but no samples were sent in this batch. We hope they do not wait another six months before sending the next batch.

It's Big Enough.

Don't argue that your house is too small to make it worth while to advertise. Advertise and watch your house grow. We know a man who advertised a frame shack into a brick building. You can do it, too.

Posting.

Just because the whole town passes your house in the course of the day, do not suppose that you need no poster displays. In New York there are three candy stores under the same management in two blocks leading to a railroad station. The third does the largest volume of business because it has been advertised by the other two. The first gives the idea and the second is a reminder. The patron goes into the third. It's the way with posters. Start to talk to them before they can see your house lights.

Try It Yourself.

Advertising put the stars where they are. Try some of it on the house. Make your theater known three towns away if you are in the country or three theaters away in town. It pays.

Bottled Up.

The Oneonta (N. Y.) theater sends in a two drachm vial such as druggists use labeled:

Pep and Punch
The Sure Cure
Open me up and look me over.
Oneonta Pharmacy
41 Chestnut street Oneonta, N. Y.

This label nearly covers the vial. Inside is a sheet of very thin paper 4x7 inches advertising "A Fight for Millions" and offering an admission for five cents and the announcement to the first chapter. The idea is not new, but it is not often worked, because the vials cost money, but any novelty of this sort will be read and read carefully where a far more attractive sheet will be dropped scarcely noticed. And in passing, the Oneonta got a good job of typesetting on this circular, with a nicely proportioned selection of type faces to throw up the most important points.

Don't Use Quotes.

Be sparing in your use of quotation marks. Too many exhibitors seem to think that the lavish use of quotation marks gives point to what they write. It is like a man laughing at his own jokes to put quotes on what you think is clever. Don't do it. If it is really clever, the reader will appreciate it the more if he finds it out for himself. Quotation marks should be used only in quoting the words of others.

Ours and Yours.

Remarks the Hill theater, Newark: "Just look at our, or I should say your, program on the other side, &c." We like that idea. Make it the patron's own program. Give him an interest in it.

Drawn Designs.

Lately we asked Thomas D. Sorerio, of the Park theatre, Boston, for his ideas on the drawn designs he always used for that house. We asked if he did not think that type would be better than hand-lettering. Mr. Sorerio explains:

> Under separate cover I am sending you last week's ads as they appear on the pages, and you will see that the first ad that catches your eye is Park theatre, because I take special pains personally to see that it is properly drawn and the right kind of hand-lettering put in. These ads before they go to press are seen by me two or three times before I give them my final O. K.
>
> You will find in smaller towns, and, in fact, in a good many larger towns, that it does not pay to take chances with com-

A Page from a Boston Sunday Advertiser in Which an Excess of Display Results in Hardly Any Display at All.

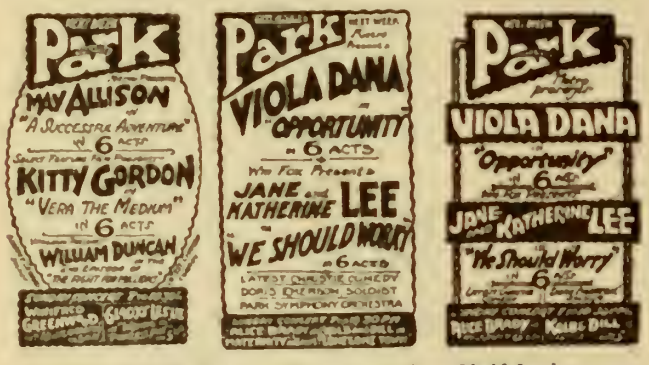
> positors, as they are not up to the minute—in other words, progressive. They are so used to the type ads they have been getting that you cannot get them out of that rut.
>
> I also note what you state about having a mortised cut. I use the mortised cut in every other city where we have our theatres of which I am general manager. It is not necessary in Boston for me to use same. Of course, if I had a lot of theatres named Park theatre I would have them all mortised. As you know, that saves a lot of money in the long run, but many

exhibitors do not know the value of advertising. Advertising and making these ads is hard work, and lots of exhibitors do not like to tie themselves down to hard work. I am very conscientious in my ads, and if at any time they will do the exhibitor any good I should be only too glad to send them to you.

Boston is pretty bad on the matter of display, as we pointed out last Summer, and the drawn design seems to be the general rule rather than the exception, but it makes a pretty poor advertising page as you will find if you will put the glass to this reproduction of a page from one of the Boston Sunday papers. There is so much reverse cut work and so much hand-lettering that nothing stands out particularly well, but we think that a space no larger than the Park takes, with a one-inch margin of white all around it would get more results than the most elaborate design—until the others started to copy. The second example gives a better detail of the Park display. This is a

A Double Column Four and One-Half Inch Space Used by the Park, Boston, Which is All Hand Lettered.

double-column four and a half inch space in which the stars are fairly well displayed and the titles not so well. The lettering is fairly clear, but the best hand-lettering possible will not equal a similar letter in type. When reduced space is taken, as in the daily single three and one-half inches, the effect is even less good. In suggesting a mortise



Three Daily Spaces, Three and One-Half Inches, Single Column.

we did not have in mind a mortised frame, but a mortised original design in which the minor type could be set, though a mortised frame would also work well, and this, too, would cut down expense and give greater legibility at the same time, were the printer to be trusted, but apparently the Boston printers are not up to standard. Perhaps this is one reason why even "My Four Years in Germany" is given but a two fives—and rather scant fives at that. We think that if some paper gave more careful attention to composition, it could coax larger displays. Here part of the cost must be put into the designs.

Over the Top With Ryan.

Charles H. Ryan sends in his program for Over the Top, which may give hints to others who have still to produce this play. It would work as well for other patriotic subjects. At the rise of the drop the stage showed a trench scene, this following an overture of southern medleys. Singers from two music publishers "plugged" their songs not too violently, then the stage and house lights were turned out for ten seconds while the orgnuist played the chimes slowly. Following this the stage was flooded with a dark blue while the drummer played the fife (flute stop effect) and the drummer came in with the snares. There was just a moment of this and then the stage hands sang a few bars of "Tenting tonight" off-stage, interrupted by the bugle call to "Charge." Red and green-fire torches were lighted while the drummer blew the whistle signal for over the top and then the stage hands called "Over the top, best of luck, boys." The drummer worked the bass drum for a distant cannon effect while a stage hand rattled the thunder sheet. Then one pistol shot was fired from the orchestra and this turned loose three guns and two cannon on the stage. During the "battle" the organist played hurry music. Then came the bugle call, "Stop firing," followed by the "Call to colors." The blue flood was changed to red and a huge flag was raised on the stage, illuminated from below through a trap. There followed a set of patriotic slides, then some patriotic short lengths, and the feature followed. We think that it would have been better to have run the slides and short features before the production, going from the flag-raising right into the feature, but the general layout is excellent, and even a small house can suggest the trenches with sand bags after the manner shown in the issue for July 13.

Lacks Text.

Justin Fair, of Pathe, sends in a page advertisement used by Textile Hall, Greenville, S. C. The page cost but $40, which is pretty reasonable, but Mr. Fair opines that it takes some nerve to take so much space in a town of but 17,000. It does, but having paid that much for space, we think that the house might have told more about the film. It is not so much the space you take as what you say in that space that counts. If the same feature has been running in a large town nearby, then the copy is enough, but there should be some selling talk unless the story is exceptionally well known. A few lines about the plot, telling the high lights of the story, would have helped a great deal, but the alliteratlve phrases below are not selling talk unless backed up by argument. There are times when the bare announcement is better advertising than all the selling talk that could be crowded into a page, and this is at least better than a page overloaded with explanation and promise, but there is a happy medium to be followed in most instances and we do not think that the fame of the stage play is so general in the small towns as to make unnecessary some identification of the story. At any rate the house had the nerve to plunge on advertising, and even size will have its effect in persuading many persons that the play advertised in such space must be out of the ordinary.

TEXTILE HALL
Today and Tomorrow
The Extraordinary Attraction
FANNIE WARD
THE YELLOW TICKET
Performance Starts 3 P. M., Continuous Until 11 P. M.
Admission 25c Plus War Tax.

A Full Page Advertisement Used in a Town of 17,000 Population. The Advertising Story is Too Brief.

Too Much.

The Hill theatre, Newark, claims that its house is 25 degrees cooler than outside. This is a little too much. Twenty is too much, for that matter, and fifteen is about the limit of belief. If you claim too much you are not apt to be believed at all.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

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Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. — Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

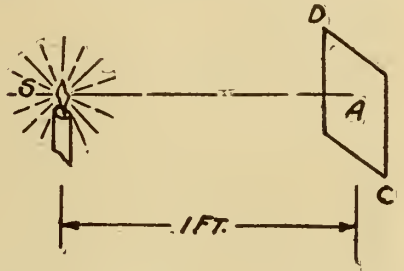
Foot-Candle Standard for Comparison.

The principal difficulty confronting prospective purchasers of Mazda lamp projection is found in the lack of any convenient method of comparing its screen illumination with that of the arc they now have in use. To say that the arc of given amperage D. C. or A. C. will duplicate a given type of Mazda in screen illumination is, at best, but a very rough and unsatisfactory method of approaching the problem, because two 25-ampere D. C. arcs may give very different results as to screen illumination, due to difference in kind or set of carbons, difference in condenser, distance from condenser to aperture, distance from aperture to projection lens and position of revolving shutter or its matching to meet existing conditions. This department has up to this time advocated an amperage basis for comparison for the very simple reason that it has seen no way of applying any other more accurate standard of comparison. But after all what is the use setting up something which must in due time be pulled down. Why adopt something which is a makeshift because of the difficulty in introducing that which is right and accurate? Therefore we propose reversing our position and advocating the foot-candle as a right and proper standard for comparison of the arc and Mazda.

This matter rightly approached is not so difficult as it sounds, for the foot-candle is simply a unit used to measure the illumination on a newspaper, a desk top or a motion picture screen, as the case may be. In the sketch, if the source, S, gives an intensity of one candle along the line SA, which is perpendicular to the plane CD, and if A is one foot distant from the source, the intensity of illumination on the plane CD at the point A is one foot-candle.* As a matter of fact, the intensity of illumination, measured in foot-candles, is the unit of measurement most intimately associated with our everyday use of light and a measurement which the eye either consciously or unconsciously is making whenever the faculty of vision is being employed. A working idea of a foot-candle of illumination can be obtained by considering the intensity on a newspaper being read by the light of a candle, the paper being held approximately one foot away from the candle.

The usefulness of the foot-candle as a measure of screen illumination depends: first, upon the providing of Mazda lamp salesmen with reliable portable photometers (which, I undersand, has already been done); second, upon the proper understanding of what difference there may be in the foot-candle screen illumination as between the arc and the Mazda to give equally satisfactory results, and third, and most important, upon the co-operation of projectionists and their willingness to accept and understand this new method of comparison. Besides simplifying a comparison of the two sources, this plan will also form a basis for the setting up of a standard of screen illumination necessary to bring out the photographic detail of films, and that is a very important matter indeed.

The real diffculty of establishing standards of screen intensity necessary to do justice to the films is found, I think, not so much in the size of picture or the distance the picture is projected, as in the variation in reflecting power of different screen surfaces. The illumination on a surface as indicated by the foot-candles must not be confused with the appearance of the surface as regards brightness. A gray surface lighted to an intensity of one foot-candle does not appear so bright as a white one, for a greater proportion of the light falling upon the gray surface is absorbed and lost. The brightness of a projected picture depends, then, not only upon the intensity of illumination, but upon the percentage of light which the screen reflects as well.



The injection of unfamiliar terms into any industry is always accompanied by some temporary confusion, but I have faith to believe that we can work it all out to a satisfactory conclusion, and to this end I have arranged with the engineers of the National Lamp Works for publication in this department of fundamental light measurement as applied to motion picture projection. These engineers have also kindly offered their services in answering inquiries on this subject through this department or direct.

*The definition of a foot-candle is "An intensity of illumination equal to that produced at a point on a plane which is one foot distant from a source of one candle and which is perpendicular to the light rays at that point."

A Most Excellent Letter.

From Marvin H. Thoreau, Victoria, B. C., comes the following letter, which is the type of communication we hope will be quite common in this department in the not distant future:

Inclosed find ten dollars and five cents, to be applied as follows: Four dollars for handbook, third edition, of course, three and a half for a year subscription, two and a half for Hallberg's Motion Picture Electricity and five cents for carbon copy of department matter if you use the letter therein. Have studied the handbook many times, but never owned one of my own, and in this connection think the near-beers are on you. When you addressed the theatre men of Vancouver you asked: "What is the proper amount of tension at the aperture," to which I replied: "Ninety, etc." "Correct! There is a man who owns a handbook and has studied it," was your comeback. (Nope, brother Thoreau. Drinks are on YOU. Very evidently you HAD studied a handbook and I gave you credit for being a real sport. Apologies (but no drinks) for my error. It was a very natural one. Umph, guess that'll hold you for a few minutes, darn you! Ed.) In Toronto you paid us (Vancouver) quite a compliment considering those two questions about tension and clock. Wm. McCourtney, of the Orpheum, answered the latter question. Since your visit to Vancouver and Victoria I know of only two new projectors being installed in the first named city (May be some excuse for that. War is hell, you know. Ed.), both at the Rex Theatre, and one in Victoria. The Rex clock is still black figures on white; also, another clock has been installed on the other side! (If the Rex manager is determined to hand his box office a black eye he should at least respect the eyes of his audience. Ed.).

The theatre in which I work has no clock and, personally, I hope it never will have. (Wrong, brother. A clock, IF PROPERLY INSTALLED, not only is unobjectionable, but is a convenience to the audience. I have never objected to the clock itself, but to the utter foolishness of using a white face with black hands and letters, with light smeared all over the whole clock and much of the surrounding wall. Ed.). The exit lights in this theatre (8 of 'em) used to be red letters on yellow art glass, 10x24 inches, with two big tungstens behind. Now I have only the red letters showing and will soon have 2 c. p. lamps behind them. (Good! That is just plain common sense. Audience now sees the exit just as well as before, and the eyes are not strained and annoyed by the big blotches of light. Ed.). The orchestra and auditorium lighting comes next on my purity squad activities.

My Power's is A. C. driven, with friction speed control. The Simplex is D. C. driven, with rheostat speed control, though new A. C. motor and friction control are ordered. Have removed tops of lamphouses and installed metal hoods, with 3-inch vent

to roof. (Good. Ed.) Carbon alignment is as recommended for D. C. My screen is glossy and smooth, with a perfectly be-yutiful fadeaway. House is 70 feet wide, so you may imagine results with that type of screen.

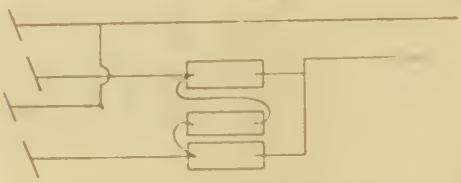
Before I came the light was always stolen from one arc to the other. Here is what I have done: One Power's and one Simplex rheostat connected in multiple, with all grids cut in. (Your sketch does not show rheostats in multiple. You have one on each lamp. Ed.) They were delivering 45 amperes at the arc. By connecting an old coil rheostate as per sketch and putting the Power's on next to high and Simplex on high I was able to get 40 amperes at each arc on changeover. As soon as the switch of either lamp is pulled the other jumps to fifty. Generator is rated at 65 amperes, and would give 100 at changeover, but the motor will not pull more than 80. (I read your text several times before your plan entangled itself. The third rheostat has little or no effect as to actual changeover. With both arcs burning it would, I think, steal current from the arc having highest voltage, delivering the pilfered goods to the other arc. But with one arc shut off, assuming the rheostats to be connected in ahead of the machine table switch, there would be a multiple, consisting of the rheostat belonging to the arc in use and a series of the other arc's rheostat with the third one. This would operate to boost the amperage. If the idea was to do that without purchasing additional equipment or changing switches or wiring, as I see you say in next sentence, the plan is a clever one—decidedly so. Ed.) I had to do this without changing wiring or using additional switches. The arcs are easy to handle and there are no complications to puzzle the occasional substitute projectionist.

Attached find pattern of my Simplex shutter. I want to know what it would be if speeded up 50 per cent. I realize that, due to faster covering and uncovering, the blade would be narrower, but would it be enough so as to give a 50-50 two-winger? I have my shutters so made that they allow only the beam to pass, and all vagrant light is stopped at the ports; also, I intend stopping down at the aereal image as well. The gears of the Power's are so badly worn that I cannot get a good shutter on it. Can you tell me where I can get gears made for the speeding up of the Simplex shutter? (The question of so radical a change is something you should take up with the Precision Machine Company, 317 East 34th street, New York City. If I understand you aright you have the once-and-a-half-around shutter in mind. Whether or no you could get a 50-50 two-wing shutter on your machine by using that plan is too much of a problem for me to figure out, and anyhow the necessary gears should by all means be made by the Precision Company. I would not advise even trying the plant except the Precision Company approved, or at least consented, and made the necessary gears, etc. Ed.) What do you think about stopping down the front condenser to reduce the beam at the shutter? Think I have my optical system about as nearly correct as possible, but want your opinion. Sometimes use 54 and sometimes 50 amperes D. C. May get a new generator soon, so give me data for both amperages, with plano convex and M Bi-C. Am enclosing plan of theatre for comment on picture size. Picture, 21 foot 2 inches; throw, 130 feet; drop, 45 feet. Screen has two-foot black border and stage is set in medium green. What happened to the Sabo short back focus lens?

A most interesting letter indeed. Here is a man who apparently has studied his business to some purpose. He is far advanced in understanding of scientific projection. He can talk understandingly of the problems he presents, and unless he really understands them pretty well he is a stem-winding wonder. I wonder how long it will be before the man who talks understandingly will be the rule, instead of the exception?

Now mind you this is NOT a roast on projectionists in general, but a commendation of those who understand that there really are problems in connection with projection requiring careful, intelligent handling, and the application of expert knowledge. I have preached the red letter exit sign, but how many projectionists have grasped the importance of the matter, and have taken it unto themselves as a legitimate part and parcel of projection? And how many have followed it out intelligently, to the cutting down of the exit illumination after accomplishing the red-letter-black-background part? In other words, how many of you really apply brains to your projection problem? Now don't get peeved. If you are one of those who do, then this does not hit you. If you are one of the aw-dats-good-enough sort, then you have my permission to get just exactly as mad as you want to—the madder the better!

More recent data bases lens formula on amperage. For 55 amperes D. C. here is your lineup. Piano convex lenses, 6 6 and 7 5, with 16 5 inches from center of combination to film; diameter of objective, 2 inches, though that is just a trifle small. With 2 inches diameter, however, the waste will not be much. With M Bi-C lenses you should have 6 5 Meniscus and 9 5 biconvex, with 18 inches to film. Your



2-inch diameter projection lens will still do fairly well.

For 60 amperes D. C., plano convex, you need same combination, with .5 inch less distance to film, and with M Bi-C the same, with ¾-inch greater distance to film. In each case the projection lens diameter is the same and is based on your back focus (3 19 32 inches on Power's and 4 1 16 on Simplex). This data takes care of distance of arc from lens and presumes condenser lenses to be not to exceed 1 16 inch apart. Your present lenses (1⅜ diameter on Power's and 1 9/16 on Simplex), is wasting light, or will be with higher amperage. Very soon I will publish a resume of projector optical system, by Griffith, later I shall have something of large value to offer, I think.

As to size of picture, I never have and don't think I ever will recommend such a large one as you have, except in very rare exceptional cases where rear seats are an abnormal distance from the screen. In my opinion a 19-foot picture would be large enough, and would give you a better general result, the reduction being added to the black border. The Sabo lens is still hanging fire. War conditions have made it impossible for Mr. Sabo to proceed. You will, of course, reduce the effective ray at the aereal image if you reduce diameter of front condenser, by stopping down or otherwise, but by so doing you cut off a portion of your available illumination. If you do that you might better use a condenser of less diameter; stopping down may, under some conditions, sharpen focus. Your distance from screen to front row of seats (26 feet) is most excellent indeed. It more than complies with the rule of minimum of 15 feet for a ten-foot picture and one foot of added distance for each added foot of screen width. My compliments, Brother Thoreau. You are a projectionist—not a mere machine "operator." There is a large difference!

The Wage Scale of 306.

Local Union 306 has adopted a new wage scale, as has already been noted in another department of this paper, page 1232, August 31 issue, same having already taken effect. In the main the scale seems moderate enough, particularly when present conditions are considered. It contains a few items upon which comment seems in order. The scale contains a classification of houses based on prices of admission and seating capacity. Viewed broadly, I cannot see wherein seating capacity has any right and proper place as a governing element in this kind of classification. Aside from hours of labor there should be no classification of projectionists based on anything except ability. The higher price is presumed to and should secure to the theatre a superior grade of ability. For an equal number of hours of duty that is the only proper reason for a difference in pay. The theatre seating 500 and charging 50 cents is in duty bound to supply its patrons the same grade of expert projection service that is given by the same price house seating 1,000. On regular positions the scale runs from a minimum of $25.20 to a maximum of $33.60, which is moderate enough. In fact, one might question whether real ability can be had at these figures. Oh yes, I well know the exhibitor has a heavy burden to bear, but handing the box office a wallop by means of inferior ability in the projection room is not going to help him any. In this connection I might add that the audience paying 25 or 50 cents admission has the RIGHT to expect better service in every particular than has the one paying a less sum.

The recognition of a seven-day week may possibly be defended on the grounds of war time conservation of labor, but I do not believe a man who works 365 days a year is ever an efficient man, or that there is any true conservation of labor by requiring or even allowing seven days of labor. And if the union recognizes the 7-day week, on what grounds can it defend substituting the six day week for computing fractions?

In its last paragraph, the scale forbids union men from operating stereopticons. This was, I think, not intended, but the prohibition is there, nevertheless, and there very clerly too.

The last clause of the scale reads: "All members of this union holding positions as manager can relieve operators (Pants, coat, ladies' waist or motion picture? Ed.) for supper only. This applies to exhibitors also."

This is, it seems to me, ill advised. Should an exhibitor become a projectionist I venture the assertion that he would be shown no special favors by the exhibitors' league. In fact, I think he would be immediately asked to present his withdrawal therefrom.

To sum up, the new scale is, aside from the points I have named, moderate, and errs, if at all, on the low side.

Projection Experience

MOTION PICTURE

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Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARG ARET I. MACDONALD

Opening of School Renews the Educational Campaign

SCHOOLS everywhere are reopening. In these days of advanced methods, this means that the educational institution desiring to do the most effective work must surely be fully equipped with the moving picture method of teaching. It ought almost to seem unnecessary to have to present any argument to support this statement. It is, however, a regretable fact that for many absolutely inadequate reasons many school authorities are allowing themselves to be lulled into a state of indifference by the varied conditions of the times, which, when studied, ought to prove an incentive rather than a hindrance to the progress which the education of today demands.

The most fallacious idea presented for still further delay beyond the vacation period in adopting the picture-teacher is the "after the war" slogan. This is not only foolish, but is as bad as a pro-German idea in that it hinders the education of young America as to the needs of the hour.

History in the Making.

These are days highly favorable to the pupil in that he is able to learn the most important period of the world's history in the making with all the interesting and progressive details rather than superficial facts afterward. It is everywhere acknowledged even in governmental circles that the present up to the moment readiness of the American people is due entirely to the enormous supplementary aid of the publicity films of every kind. Indeed, it must be said that never before has there been known such a campaign of education which has at once lifted whole nations into a full knowledge of truths, facts and conditions which in days long ago would have required a generation of time to accomplish. This fact alone stands as a pre-eminent factor claiming the immediate adoption of the moving picture in the schools.

In addition to the facts and claims above noted the actual experience of those institutions which have already used the pictures is the last needed proof. It is of importance to note that there is not a single technical school under control of the United States Government which has not its picture-teacher outfit. There is not a school of instruction, a warship, a training camp of any description without this equipment. The lack in one single instance would immediately be reported as a dereliction of duty of those in charge. Let every school and educational institution in the land be at once similarly equipped.

W. H. J.

Offerings in Screen Magazine No. 87.

Among the interesting items in Universal Screen Magazine No. 87 are the hunting of wild honey in the forests of the state of Washington, together with views illustrating the ingenuity and artistry of glass blowers, and how they transform molten glass into the graceful articles that adorn milady's boudoir. An official film of the Department of Agriculture shows how 1,780 farmers, growing berries in an area in the northwest fourteen miles square, operate their own canning factory. Another section of this reel shows the hatching of pheasants' eggs, worth $5.00 apiece. One of Willie Hopkins' miracles in mud, "Kaiser Bill," concludes this reel.

The Psychology of Song.

Among the interesting educational pictures showing at the Strand last week is that part of the Government publicity series which deals with the psychology of song. That soldiers are helped by music when on the march is a fact as old as military marching itself. Indeed it is doubted if ever an army existed that did not in some measure at least know the value of even the crudest elements of rhythm.

Napoleon was the first to officially note and command the use of music to sustain his weary troops. The further use of all kinds of music in army life is too well known to be repeated here. It has remained for America, however, to appreciate and initiate to the fullest extent the psychology of song as a necessary part of military training.

The United States Government has secured the services of eminent singers to give musical training to all the soldiers. The pictures shown are of these talented leaders training large numbers of men in both patriotic and the latest popular songs, so that they can bring up their spirits in times of stress. The audience caught the enthusiasm when they saw upon the screen an army of enthusiastic soldiers singing "We won't come back till it's over—Over There."

Trout Streams of the Catskills.

The 134th release of Paramount-Bray Pictograph contains a treat for followers of Isaak Walton. A trip to a fishermen's paradise, where brook trout abound in countless numbers in the hundreds of streams that twist and turn through the valleys of the Catskills, has been recorded on film.

Not all trout are taken by fishermen equipped with the most expensive tackle. For the cameraman came upon a barefooted boy whose rod was the peeled branch of a tree, whose line, no doubt, once served to hold some parcel together, and whose bait was a worm from the garden patch. His catch would have been the envy of any angler.

The art of fly casting as exemplified by men who know it, furnishes some spectacular incidents and little Mr. Brook Trout lived up to his reputation as the most gamey of fish.

This reel in addition contains two other interesting subjects which were originally scheduled for release in Pictograph No. 133, "The Psychology of Song" and "Aerial Warfare."

"If" Is the Secret of Harry Hoyt's Success

OF ALL the generative forces in the generative forces in the creation of plots for photoplays, the greatest is the word "if," says Harry O. Hoyt, author of "The Road to France,"

Harry O. Hoyt.

a World Picture starring Carlyle Blackwell and Evelyn Greeley. Mr. Hoyt ought to know, as he is the creator of over six hundred photoplays—a record that has never been equaled by anyone else. He makes use of "if" in this manner: "I walk ten to fifteen miles a day, and as I pass along I observe people and objects. I say to myself: 'If that man or woman should step out in the street and hail a passing vehicle what would happen next?' I mentally follow up the situations that would naturally evolve from such an action, and the first thing I know I have a complete story. This formula can be utilized in a thousand different ways, and each one is productive of plots. It is a never failing well of ideas, and one thing is sure—it will never go dry."

Thornby to Direct May Allison.

Robert T. Thornby has been engaged to direct May Allison in "Kate of Kentucky," by George D. Baker and Thomas J. Geraghty. Thornby came to the screen from the legitimate stage. He first directed for World Film Company in the East and then for Paramount in the West. He has directed also for Pathe, Universal and Fox.

SELECT SHIFTS MANAGERS ON COAST

Hicks Goes to Seattle, Knappen to San Francisco and Lotz to Denver—All Promotions

AN important change in branch executives in Select Pictures' Pacific Coast exchanges will place Harry H. Hicks, now manager of the San Francisco branch, in charge of Select's Seattle office the middle of September. J. S. Woody, Select's field manager, is temporarily in charge of the Seattle exchange and will operate it until the arrival of Mr. Hicks. Mr. Woody will then move eastward, visiting other branches in his capacity of field manager.

Mr. Hicks has made a great success with Select Pictures, having been with that concern from the day that it started business, August 6, 1917, when he opened the Los Angeles branch. His success in the southern California territory was so marked that last December he was promoted to manager of the larger and more important San Francisco branch. Here Mr. Hicks' success has been even more marked than in Los Angeles. Mr. Hicks has brought business up in such a manner that in recognition of this work he has been given charge of the Seattle branch, covering the states of Washington, Oregon, Idaho and Montana.

Harry Hicks is by no means a stranger in the Pacific Northwest. It was there that he made his start in the film exchange business, with the General Film Company in Seattle. Later he became district manager on the Pacific Coast for General, having charge of the Seattle, Portland, Spokane, San Francisco, Los Angeles, Denver and Butte branches.

Knappen to San Francisco.

Select's Branch Manager, H. L. Knappen, now at Denver, will assume management of the San Francisco branch on September 9. This, too, is in the nature of a promotion, as San Francisco is a more important branch than Denver and is given to Mr. Knappen in recognition of the success he has made for Select in the latter exchange since he took charge there last December. Knappen, who was a newspaper man before entering the picture business, is returning to his old stamping ground in getting back to San Francisco, for it was here that he was employed on the most prominent of the Pacific Coast dailies.

Lotz Goes to Denver.

Beginning September 4 Select's Denver branch will come under the management of H. E. Lotz, who makes his first appearance as a member of Select's field force on that date. During the last year Mr. Lotz has been, first, special representative of the Triangle Film Corporation, traveling among exchanges, and latterly representing Triangle in its western division, embracing Salt Lake City, Denver, Seattle, Los Angeles and San Francisco, with headquarters at the latter city. Prior to that Lotz was for a year in the San Francisco exchange for Pathe. Previously he had been Canadian general manager for General, with headquarters at Montreal, having worked up to that position two years after his start with the General as roadman out of the Seattle exchange.

VITAGRAPH PUTS OVER THRILL.

Montgomery and Rock, the Vitagraph Big V comedy team, did night scenes on one of the busiest traffic corners of Los Angeles one night recently. This was much to the entertainment of a throng of sightseers. A polite "drunk" was the role being taken by each of the boys. The scenes were part of the Montgomery and Rock new two-reel Big V Special comedy, "Roffs and Riots."

One of the roof thrills in this picture was the breaking of a flagstaff with Montgomery and Rock at its very highest point. Another thrill was the boys sliding down a drainpipe from the top of a seven-story hotel. It was a hand-over-hand performance and difficulty was experienced in filming it, as the camera buckled five times. Both Joe Rock and Earl Montgomery claimed their muscles to be sore all over when the stunt was finally completed. The pipe had been whitewashed. This made it slippery and thus made the thrill all the harder to put over.

Doris Kenyon to Increase Yearly Number of Pictures

BY special arrangement entered into between Theodore C. Deitrich, president of De Luxe Pictures, Inc., and William L. Sherry, president of the William L. Sherry Service, eight Doris Kenyon features, with Miss Kenyon at the head of her own company, will be produced within the next year, beginning September 1. The original arrangement entered into between De Luxe Pictures, Inc., and the Sherry Service called for from four to six pictures for the first year.

The great success of the first Doris Kenyon pictures, "The Street of Seven Stars," by Mary Roberts Rinehart, and "The Inn of the Blue Moon," by Louis Joseph Vance, resulted in a demand by exhibitors and motion picture patrons for a larger number of Kenyon features. The pictures will be released through the Sherry Service upon specified dates.

The same policy will be maintained in future as has marked the past productions by Miss Kenyon. Clean, wholesome stories by famous authors produced on a elaborate scale will be the rule followed.

Miss Kenyon has started work on her third production, "Wild Honey," adapted by Louis Joseph Vance from the original story by Virgie E. Roe.

ARMY PRAISE FOR BIG U.

"Crashing Through to Berlin" is taking a big part in the entertainment provided for soldiers at the various camps before they leave for France. H. N. Berman, head of Jewel Productions, Inc., has arranged with the War Department Commission on Training Camp Activities, to show the big film at all the Liberty theatres, conducted exclusively for soldiers.

Mr. Berman received several days ago a letter from E. L. Hyman, director of the picture division of the commission, extending hearty thanks and appreciation for the use of the film.

"Jewel Productions, Inc., can feel justly proud," writes Mr. Hyman, "of being able to present to the men its inspiration just before they are leaving the country to go over and drive out the Hun."

NOT RELEASED BY GENERAL.

Referring to an item in a recent issue of the Moving Picture World a representative of General Film Company states that the Broncho Billy reissues are not being released through that company, and that distribution of those subjects is in other hands as formerly.

Nazimova Talks About Metro's "Eye for Eye"

THE title of Mme. Nazimova's forthcoming superfeature, "Eye for Eye," which Richard A. Rowland and Maxwell Karger will present in October, was chosen by the star herself from a list of fifty titles submitted. "Eye for Eye" is the name that has been given the screen version of the great three-act play, "L'Occident," by the Belgian dramatist, Henry Kistemaeckers, which Albert Capellani and June Mathis have adapted for Mme. Nazimova's use, with Mr. Capellani directing.

"The reason I chose the title 'Eye for Eye' from the list of those submitted," says Mme. Nazimova, who will be seen in the fascinating role of Hassouna, a girl of the desert," is because it exactly expresses the meaning of the play. The original title, meaning 'The Occident,' expresses it, too, but unfortunately a great many people do not understand French, and to many minds 'The Occident' means very little more. Kistemaeckers wanted to bring out in his great drama the vital difference between the standards of the Eastern and the Western worlds—the Orient and the Occident.

"Because the words 'An eye for an eye, and a tooth for a tooth' appear in the Bible, many people consider that they are wholly Hebraic in application. That is not the case. 'Eye for eye and tooth for tooth' is the rule throughout the Orient. It is the Mussulman's creed."

"An eye for an eye and a tooth for a tooth" is also the creed of Hassouna, the heroine and principal of the play. She is a true daughter of the Orient."

NAZIMOVA,
In "Eye for Eye" (Screen Classics).

SHERRY SERVICE ANNOUNCES ITS STARS

Product of Well-Known Players Now Under Its Banner—Gilbert M. Anderson to Come Back Strong

THE William L. Sherry Service, organized in June, is now releasing on regular schedule a continuous line of ultra features, with an array of feminine stars famous for their charm and beauty. William L. Sherry, the founder and organizer of this young giant of an enterprise, is now smiling in contentment over the perfection of his new company, which is now running like a well oiled machine. Most of his former lieutenants, when they heard that Mr. Sherry was perfecting a new organization, resigned their positions and enlisted under the banner of their old boss. Among those who changed their business affiliations were Norman J. Sennett and A. C. Novotny, the former exchange manager and the latter auditor of the Paramount New York exchange. Mr. Sennett with the Sherry Service is now presiding as general manager. The auditing department is in charge of Mr. Novotny. Daniel J. Savage, formerly manager of the Buffalo Paramount exchange, is now general manager of sales, and has shown himself to be a live wire in his branch of the business.

A Bevy of Stars.

Four feminine stars thus far made their debut under the banner of the William L. Sherry Service, all four sponsored by able and reputable producers. These are Jewel Carmen, Catherine Calvert, both presented by Frank A. Keeney; Doris Kenyon, presented by Theodore C. Deitrich, and Vangie Valentine, presented by Harold J. Binney. In addition to these there has been brought into the service the Burlingham Travel Pictures, an excellent array of thirty scenic subjects taken in various parts of the world by the American explorer, Frederick Burlingham. These five releases from the nucleus of the William L. Sherry Service. A full series of fifty-two productions for the ensuing year is being arranged for.

The latest news is that Gilbert M. Anderson, famous for years on the screen as "Broncho Billy," has returned after a few years' absence and will be seen henceforth in big, virile, western productions, all of which will be released through the William L. Sherry Service. In this new picture productions Mr. Anderson graduates from the two-reel class to multiple reel features, with strong stories from fiction successes and a capable supporting cast.

"Broncho Billy" Returns.

Mr. Anderson's first release on the Sherry program will be a rugged masculine five-reel subject that is perry well summed up in the strong title, "Red Blood and Yellow." This picture will be released September 22. On October 6 there will be released a two-reel G. M. Anderson picture. This will be in the nature of a "special," as the G. M. Anderson pictures will be long subjects hereafter. On October 20 the second Anderson feature will be released. It is a five-reel picture entitled "Son-of-a-Gun." The contracts between Mr. Anderson and Mr. Sherry were closed in an unusually short space of time. Mr. Anderson arrived in New York on August 24. On that same day he exhibited his first three pictures privately to Mr. Sherry, who was so impressed and pleased with them that contracts were drawn up immediately, covering indefinitely all of the Anderson productions, and signed August 26.

Mr. Sherry is extremely enthusiastic over this last addition to his program, and maintains that the former "Broncho Billy" will come back stronger than ever and will prove a formidable rival to those few other strongly masculine actors who are at present such a furore in motion pictures. Furthermore, Mr. Sherry has requested particularly, that some announcement be made of the fact that none of the G. M. Anderson features distributed through the William L. Sherry Service will be re-issues of any pictures acted by Mr. Anderson in the past. They are to be all new and up to date features, most of them adapted from play and story material that has met with big success in other mediums.

Famous Players-Lasky's Season in Full Swing

THE new season of 1918-19 of the Famous Players-Lasky Corporation, which opened September 1, is now in full swing. Ever since the plans of this organization for the new year were announced, some two months ago, the activities of every department have been speeded up to take care of the greatly increased output of Paramount and Artcraft pictures. Enlargements in studio space and facilities to meet the new release schedule of twenty feature productions weekly, exclusive of the many short subject, have been completed, and all the studios of this company and its affiliated producing units are now reflecting the rush of the new season's activities evidenced in the distribution department and its exchange offices throughout the country.

In addition to beginning the new year for the Famous Players-Lasky Corporation, September marked the opening day of Paramount and Artcraft week throughout the country. Some of the large exhibitors are running one Paramount or Artcraft picture for the seven days, others are making several changes during the week, while smaller theatres are showing a different subject released under these trademarks.

Over forty of the largest newspapers in the United States, covering a circulation of 30,147,583 readers, carried full page advertisements in which every theatre that announced Paramount and Artcraft week was given free representation. In addition to this the bill of each of these theatres for the entire week was given space in these advertisements. Besides this, announcements of Paramount and Artcraft week are presented on billboards which were recently rented by the Famous Players-Lasky Corporation for its national billboard campaign.

In outlining the plans for the new season of the Famous Players-Lasky Corporation, Adolph Zukor, president, said: "The new year should prove the greatest in the history of the motion picture. Never before has the screen been called upon to do such important work as is clearly cut out for it during the season 1918-19. The Government has decided that the motion picture industry is essential, that it is an important factor in winning the war. That the motion picture industry will more than live up to this faith placed in it by the Government is apparent from its past achievements in this direction.

"The entire organization of the Famous Players-Lasky Corporation has been dedicated to two purposes, to help keep up the spirit of America and to perpetuate and refine the art of the motion picture. For the season of 1918-19 we have laid out the most ambitious plan ever conceived by any film organization. As has been previously announced, there will be 208 feature productions released under the Paramount and Artcraft trademarks. Besides this there will be 156 short subjects, including educational and comic films. Thus the output of the Famous Players-Lasky Corporation is being doubled for the new season."

World Actors Organize to Diminish Wastage

A MEETING held by World actors regularly employed at the World studio, in which an organization was formed to work in sympathy with the War Industries Board in conserving film and reducing wastage, should have a far-reaching effect in the industry and be the forerunner of similar action on the part of actors in other studios.

The forming of this organization came about through the desire of the World actors to show their appreciation of the board's action in declaring motion pictures essential and to do their bit in complying with the board's demand that all wasteful methods be eliminated. The actors pledged themselves to make re-takes unnecessary, wherever possible; to save time by being prompt at the studio and ready at scenes so that the greatest amount of work can be done in a day and to have all costumes and clothes ready for scenes in advance.

A system of fines was also agreed upon, the fines to go to the Red Cross. Where re-takes are necessary, the footage is to be estimated by a committee and a fine of four cents a foot to be assessed against the guilty party. One dollar fine is to be assessed on each actor who is late if he has no legitimate excuse. A dollar fine will also be levied if the actor is late because of not being made up when the director is ready to "shoot" a scene.

The agreement has been signed by all actors and actresses who are regularly employed by the World. Present at the meeting were the following: Montagu Love, Carlyle Blackwell, Evelyn Greeley, Louise Huff, Barbara Castleton, June Elvidge, Madge Evans, Johnny Hines, Frank Mayo, John Bowers, Muriel Ostriche, George MacQuarrie and Jack Drumier.

FOX EXCHANGE GROWS.

To take care of the new business which has developed since the announcement of the William Fox campaign for the fall the New York exchange of the Fox Film Corporation, on the seventh floor of the Leavitt building, 130 West Forty-sixth street, has found it necessary to enlarge its office space.

A large room, formerly used as a reception hall for visiting exhibitors, has been converted into working space. A number of mohogany desks and other office furniture have been installed, affording better facilities for meeting the increased demand for Fox pictures.

BLEICH KEEPS FAITH WITH PUBLIC

Kentucky Exhibitor Tells How He Built Up Business from a Store to Three Theatres

AN exhibitor whose name has been seen often in the "Advertising for Exhibitors" department of this journal is George A. Bleich, of Owensboro, Ky. His entry in the field dates back to 1908, beginning with a little store show in Jonesboro, Arkansas, soon after acquiring all the theatres in the

George A. Bleich.

town, then later at Hopkinsville, Ky., where he built a handsome seven hundred seat house, which he sold in 1912 to the Crescent Amusement Company of Nashville, and in that year he erected the Empress at Owensboro, in the same state, in which town he has since remained, controlling all the theatres in his town.

Mr. Bleich has been a successful showman from the very beginning, and his Empress Theatre in Owensboro is not only an institution in that town but is one of the largest and most handsome in the state. He attributes a great deal of his success to newspaper advertising and is a firm believer in this method. He was probably the first exhibitor to use the personal, "You-can-depend-on-this," "take-it-from-me" style in his announcements, and at whatever the cost to tell the truth and to refrain from exaggerating. Keeping faith with his patronage is his hobby, and many can secure a lesson from his views, which we have asked him to write and are as follows:

Introducing Exhibitor Bleich.

When I entered the business of exhibiting motion pictures I did so with the full realization that while it was different in many ways from that of "the butcher, the baker, the candlestick-maker," yet the same principles of ethics obtained. It seemed to me that to secure a permanent and profitable patronage in my theatre I must be honest and deal fair with the people.

How could I possibly afford to be less honest in my dealings with the public than other tradesmen? I had known several managers who deluded themselves into believing the old P. T. Barnum adage about the people enjoying being humbugged and who therefore took every unfair advantage that opportunity presented. They are now out of the business or else hanging on the ragged edge. They thought that they could "get by" with it, but they did not. They had to pay the penalty for every untrue statement and every unfair advantage.

Suppose a grocer shortweights the housewife. Will she continue her patronage with him or will she take it elsewhere? The answer is obvious. Likewise, if I speed up a show to the detriment of proper projection in order to turn the crowds in and out quickly I am shortweighting and I may justly expect the same fate as the dishonest grocer.

Must be Truthful to Win Respect.

I believe that I am one of the first exhibitors to have ever used the personal method of advertising. Using such method, my advertising must be reliable to be effective and I must be truthful if I hope to have the respect of the community. When I bill the appearance of a highly popular star in a warmed over reissue of a release of long ago I always offer it as such, and sometimes call attention to the contrast between the old and the new. If I am to show a picture that I know is not good for children, I make friends of the parents by advertising that fact. I have many times stated that the picture I was offering would probably prove a bore to many or that it was not up to the standard.

My effort to keep faith with the people has been pleasant and profitable to me. I know that my advertising is effective and I believe that the community regards me as a man of integrity. I think that the patronage I enjoy in my town is enduring. I am convinced that the Empress Theatre is regarded as highly respectable. And I know that these results are in very large measure due to my efforts to keep faith with the public.

HART COMPLETES LOAN FILM.

William S. Hart has completed his propaganda picture for the Fourth Liberty Loan and says it will be a real "thriller." "Why," remarked Bill, "even my Pinto pony emerged from retirement to take part—the first time he has appeared in a film since he was pensioned off. Once he has appeared in public for the Red Star—that's all." The picture runs about 500 feet and is a western subject, but every act and scene is a moving expression of the necessity of putting this loan over the top with a bang. Mr. Hart wrote the scenario and the plot is also his own. The film will be handled by the National Association Committee, of which Adolph Zukor is chairman.

Drucker in Medical Corps.

E. J. Drucker, former manager at General Film Company's St. Louis exchange, is now at Camp Greenleaf, Chickamauga Park, Georgia, having been inducted into the Medical Corps since his recent entrance into army life. His station is in Detention Camp, Bn 15, No. 10. In a letter to Sales Manager W. F. Rodgers of General, he reports camp life O. K. and his work as very interesting to him.

Scenes from "The Talk of the Town," Universal's Special Attraction, Featuring Dorothy Phillips.

Garson Company Leaves for West Coast Studios

BLANCHE SWEET left August 24 for California, where she will start work immediately on "The Unpardonable Sin," by Hupert Hughes, a story which recently ran as a magazine serial and which has just been published in book form. The picture will be produced at the Sunset studio, which Harry Garson, under whose management Miss Sweet is now working, leased some six months ago, and which has been fully remodeled and enlarged.

In the meantime the various sets to be used in the picture have all been completed, and everything is in readiness waiting Miss Sweet's arrival. Her first picture, "The Hushed Hour," was completed before she left California. It has not been decided yet just how they will be released, but it is expected Mr. Garson will make this announcement soon. "The Unpardonable Sin" will be ready for release about October 15.

Among those who accompanied Miss Sweet westward were Marshall Neilan, who will personally direct "The Unpardonable Sin," and who has been appointed supervising director of all the Garson productions; Katharyne Stuart, who made the screen adaptation of "The Unpardonable Sin" and who is also responsible for "The Savage Woman" and other successes; Arthur Edeson, cameraman, and Bertha Fenwick, general auditor of the Garson enterprises.

JEWEL PUSHING SALES.

Jewel Productions has opened an intensive campaign among its exchanges to exploit current and forthcoming feature productions. It is the purpose of H. M. Berman, sales manager, to inaugurate a system of advertising and distribution that will take the last ounce of waste effort out of the company's operations, and to provide the last degree of help in every direction for the exchangemen.

As part of this plan, Hal Hodes, assistant sales manager, left last week on a tour of the exchanges, prepared to provide a special advertising program for each exchange executive. His task will be to pass enough time in each district to thoroughly educate the exchangemen on the new campaign, and also to get the benefit of the ideas they may have developed for their own needs.

Older Men Prepare for War.

Middle-aged men have their day in the films of war service that will be released September 20 in Universal's Screen Magazine. The scenes were produced by H. E. Hancock of the Y. M. C. A. and form a message of the way men of advanced years are rallying like young fellows to the needs of their country. Volunteers are shown going through the course of instruction and physical training provided by the Y. M. C. A. at its college at Lake Massasoit, Springfield, Mass. The day begins with lectures and singing. Then follow scientific games, boxing and swimming lessons. The men find to their own astonishment that they are pretty spry and have lots of "kick" left.

How Uncle Sam Reclaims Bullets.

How tons of bullet and shell fragments may be reclaimed in the future from the battleground of Europe is shown in scenes of the Universal Screen Magazine to be released September 13. The scenes are taken on the rifle range at Camp Logan, Texas, and show Captain E. A. Moreno, reclamation officer, and his men salvaging the bullets spent in rifle practice. The magazine also includes "A Bit of Japan in America," "Following the Hounds," "The Evolution of a Cough Drop," "Through Coney on High," and "Miracles in Mud," by Willie Hopkins, the sculptor.

Romantic Stories for Kerrigan.

That J. Warren Kerrigan has a host of admirers, who have been waiting for his appearance in high class feature pictures, has been proved to the W. W. Hodkinson Corporation by the way in which the exhibitors throughout the country are booking Hampton-Kerrigan pictures and their expressions of satisfaction.

It is the intention of Jesse D. Hampton, producer of Kerrigan pictures, to produce this popular star only in romantic stories of adventure with an occasional light comedy touch.

So far but four Warren Kerrigan features have been released through Hodkinson Service. "A Man's Man" and "The Turn of a Card" met with success, and the exhibitors waited impatiently for the star's recovery from the accident that laid him up for a year. Then came "One Dollar Bid" and "Burglar for a Night," Paralta pictures, to enjoy good business during the hot weather. Kerrigan's next, a J. D. Hampton production, "Prisoners of the Pines," promises to be different from anything he has done in a long time. It will be released September 16.

Lewis Joins Pathe Staff.

Randolph Lewis, well known in the motion picture business, has been added to the Pathe publicity staff by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. Mr. Lewis becomes manager of the publicity department.

Mr. Lewis was formerly in the publicity and scenario departments of the Fox Film Corporation. Prior to that he was a New York newspaper man for a number of years, among his important engagements being that of editor of the Sunday Herald. He is a member of the Associated Motion Picture Advertisers.

P. A. Parsons remains in general charge of the advertising, publicity and poster department, this being his sixth year in that capacity.

Mr. Lewis' engagement heralds a very active publicity campaign on the new Extra Selected Star Photoplays, the Special Features and "The Wolves of Kultur," the serial which, it has just been announced, will be released by Pathe.

Robinson Joins Gordon-Mayer.

The Gordon-Mayer Film Corporation, which is rapidly perfecting its organization, has signed George K. Robinson as sales manager and efficiency man. Mr. Robinson was formerly connected with Louis B. Mayer, but for the past four years has been with the Paramount offices in Boston. Mr. Robinson helped organize and place the Paramount on their present efficiency basis. He is fast putting the new Gordon-Mayer concern on a similar footing. His experience and reputation in New England places him in the leading ranks of film men.

H. Hirsch, who has been connected with the Mutual Film Corporation in Boston for many years, has resigned from that corporation and joined the forces of the Gordon-Mayer Corporation and of the First National Exhibitors' Circuit. Mr. Hirsch is favorably known in the entire New England territory, and will no doubt take a prominent part in distributing the coming Gaumont serial, "The Hand of Vengeance," which is to be distributed through the Gordon-Mayer Film Corporation.

No Conviction at Lexington.

Lexington, Ky.

LITIGANTS, lawyers and witnesses, filling several automobiles, journeyed to Justice Bodkin's court at Coletown, Ky., ten miles from Lexington, to hear the Sunday picture show cases against the employes of the Ben Ali Theatre as well as the proprietors, on August 22. The cases were to have been heard on August 15, but were postponed due to witnesses being absent. The cases were taken to Magistrate Bodkin after a number of Lexington magistrates refused to hear the cases, claiming that they were in favor of Sunday shows, or else were not satisfactory to members of the Churchmen's Federation, which is pushing the prosecution.

On August 22 a jury was obtained after considerable trouble, and the cases were opened on August 23. The principal witnesses were soldiers from Camp Buell, who testified that they were on duty from 5.30 o'clock in the morning until 6:30 o'clock at night, and that their only chance for recreation was on Sunday. The defense was based on the fact that picture shows are essential in war times, especially for soldiers, and that they cannot be classed as a violation of the old Blue Law statute, which prohibits unnecessary work on the Sabbath. A case was recently won on this contention at Lexington.

After examining many witnesses the jury was unable to reach a verdict, the jury of six men becoming hung with four for acquittal and two for conviction. No announcement has been made as yet concerning further prosecution.

Ruth Roland Hurt.

Ruth Roland, star of the Pathe serial "Hands Up," was painfully but not seriously injured during the filming of the eighth episode, according to a despatch from Los Angeles.

She was riding a blindfolded horse without saddle, bridle or reins. The horse, terrified at his helplessness, made a bolt for a cliff Unable to stop him Miss Roland threw herself from his back and was kicked and trampled upon. Some of the ligaments of her right leg were torn and the bones badly bruised. She was confined to her bed for a week from her injuries.

Heavy Demand for Weeklies.

Reports from Universal exchanges reveal that the various news weekly services are having enormous growth. The exchangemen declare there is scarcely a film theatre in the country now that does not run some sort of news pictorial on its programme every night.

It has become a task of great magnitude to supply the demand for news pictures and to cover the news through the camera's eye as fast as it happens. Jack Cohen, in charge of the department, believes he has a more colossal task than a feature film director.

Industry Needs Ideals, Say Hodkinson Producers

THAT the moving picture industry, in its present state, needs new ideas and ideals is the belief of producers whose output is distributed by the W. W. Hodkinson Corporation. Jesse D. Hampton, a producer who recently became allied with Hodkinson Service, making pictures starring J. Warren Kerrigan, recalls the fact that it was just three years ago that he first talked with Mr. Hodkinson about producing and found they both had the same ideas.

In a recent letter to Mr. Hodkinson, Mr. Hampton writes: "Through all the changes and turmoil of these three years I have retained my original viewpoint—that the business needs new ideas and more ideals, and that both are commercially possble with you at the head of a great distributing company. Your breadth of vision, ability, fairness and honesty will, of course, make for success

"I selected your organization because of my belief that the policy you have adopted for exhibitors will, in the long run, prove most satisfactory to all interests—exhibitors, distributor and producer."

Lester Park, president of the Lillian Walker Pictures Corporation, another Hodkinson producer, who has run the gamut of the industry from exhibiting to producing, is convinced that the Hodkinson plan is the only one so constructed as to gain genuine co-ordination between producer and exhibitor

Mr Park writes as follows: "I feel it would be a serious personal lapse to let the consummation of our contract for the distribution of eight Lillian Walker pictures pass without an expression of my satisfaction in having effected this releasing arrangement with you.

"As you know, I have been working for more than a year with exhibitors in an effort to develop some sort of practical co-operation between exhibitor and producer.

"When I say to you, therefore, as I do, that I believe your plan is the only logical business policy now before the industry that will gain genuine co-ordination between exhibitor and producer, I trust you will accept the assertion, not alone as a personal tribute, but as a plain statement of facts by one who has been in the closest touch with all the co-operative plans in the field.

"In placing the series of Lillian Walker pictures in your hands for distribution, therefore, it is my honest belief that I have not only served the interests of my own company best, but that I am doing 'my bit' along lines that have a most vital bearing on the interests of the exhibitors of the country as a whole."

Edith Lyle in Hollywood to Work in Big Production

THE latest Broadway player to listen to the call of the camera is Edith Lyle, who is popularly known along the Rialto as a leading woman for

Edith Lyle.

many famous stars, having been starred in several Manhattan hits herself.

Miss Lyle is particularly well remembered for the excellence of her work as leading support with Louis Bennison in "Johnnie Get Your Gun," which play has been recently made into a picture by Fred Stone for the Famous Players-Lasky Corporation. Previous to appearing with Mr. Bennison in this play, she played as principal support to Frank Craven in "This Way Out" and created the leading feminine role in the Morosco production, "Mile-a-Minute-Kendall."

Among the stars that Miss Lyle has been associated with as leading woman may be mentioned William Mackaye, John Barrymore and Thomas Wise.

Miss Lyle is in Hollywood, where she will appear in a spectacular motion picture production under the direction of George Foster Platt.

Canadian Exhibitors May Help a Most Worthy Cause

"Canada's Work for Wounded Soldiers," a five-reel serial showing the work that Canada is doing in the way of hospital treatment and vocational training for her wounded men, is open for booking free of charge to all Canadian exhibitors who care to ask for it. The film has been used quite extensively for educational purposes by the Federal Board of Vocational Training, a committee from which made a trip through Canada from coast to coast last May to study Canadian methods.

In order to make the serial as great a success as possible the Department of Soldiers' Civil Re-establishment, which is issuing it, is furnishing publicity just as is provided for any feature film. The department's publicity branch is sending out posters, sets of photographs for lobby display, and special newspaper reading matter, which is sent directly to the newspapers. The reason for this is that the department can obtain greater co-operation and space from the newspapers by direct contact. In the smaller communities in particular letters are being sent to all prominent war workers asking them to secure locations for posters, and co-operate in every other way they may find practical.

The serial, which took eight months to complete, was photographed by W. J. Craft, who photographed "The Hazards of Helen," and who of late has been taking educational film for the Pathescope Company of Canada.

Ralph Faulkner as President Wilson. Count von Bernstorff in the German Embassy.
Characters in "The Prussian Cur" (Fox).

Rambles 'Round Filmtown

With WALTER K. HILL

Boosting Along a Good Thing.

FROM the pages of Amusements, Minneapolis, Minn., we clip the following pertinent and timely suggestion that looks toward the formation of some propaganda that will "prop." We quote:

You know the fellow who comes in and casts anchor at your desk and tells you how Baker is a failure, the railroad administration has fallen down, Hoover is a grafter, the coal trust is running Garfield, the wrong kind of ships are being built and President Wilson has been hoodwinked by the Shah of Persia.

The next time he comes in, put your fountain pen in his hand and your knee on his chest and make him sign this pledge:

THE ANTI-BELLYACHE SOCIETY

Unincorporated :: Offices Everywhere
No Dues :: No Offices :: No Annual
Banquet :: Object: To Discourage
War-time Bellyaching
Emblem: Peppermint. Cure-all: Patriotism.

I Avow the Belief, That even I could not run this war and please everybody;

That war must necessarily interfere with some peaceful occupations and pursuits;

That all men should HELP as much as possible and complain as little as possible—that they should "'can' the bellyache."

Therefore, I hereby join the Anti-bellyache Society and thus becoming an A-b (Anti-bellyacher) I pledge myself: To refrain (so far as possible) from and to discourage bellyaching for the term of the war; to get new members whenever possible; to impose on myself a fine, payable to the American Red Cross, for each bellyache of which I may be guilty.

Signature.....

P. S.—Having signed this card a new member will put it in his pocket, to be reminded frequently. Duplicates of this card will be supplied to all who make request and send postage stamp to William A. Lochren, 706 Film Exchange Building, 16 N. Fourth St., Minneapolis.

—w s s—

Here's a Few Big Splashes.

Launching ships.
Launching attacks.
Launching publicity campaigns.

—w s s—

Note of warning:

"Love Watches," with Corinne Griffith (Vitagraph).

—w s s—

"Five Thousand an Hour" for Hale Hamilton is announced.

The "Get-Rich-Quick" Wallingford of the stage bids fair to keep it up on the screen.

—w s s—

Philip Van Loan Correction.

Misunderstandings, typographical errors and a host of other everyday excuses are offered to cover the fact that in recent stories and advertisements of "The Common Cause," J. Stuart Blackton's forthcoming war production to be distributed by Vitagraph, the actor was identified by the name, Philip H. Van Lorn. Hence, this correction.

Van Loan, who plays the poilu in this feature, which is under the auspices of the British-Canadian Recruiting Mission, has had an eventful career, which began in Amsterdam, Holland, his birthplace. His first film engagement was with the Great Northern Co., in Copenhagen, Denmark. In this country he has played leads and heavies, and also directed many notable productions.

Puzzling the Picture Fans.

For a long time before William S. Hart, as "Riddle Gawne," began circulating the producers of pictures have been puzzling the fans. For instance:

"Riddle of the Rings" (Kalem).
"A Riddle in Rascals" (Kalem).
"Riddle of the Double Cross" (Pathe).
"Riddle of the Green Umbrella" (Kalem).
"The Riddle of the Silk Stockings" (Imp).
"The Riddle of the Tin Soldier" Kalem).
And
"The Riddle of the Wooden Leg."

And the great riddle: "Why are some picture titles?" remains unsolved to this very day.

—w s s—

Industry Gains Reward.

Beulah Livingstone, Olga Petrova's personal representative, who acted as advance agent for the Polish star's recent coast to coast personal appearance tour for the sale of W. S. S. in the theatres of thirty-five leading cities, was the recipient last week of a beautiful little diamond La Valliere and also a substantial check as a "souvenir" of her services on the trip.

—w s s—

Absent-Minded Treatment.

Billy Armstrong, L-KO comedian, is slowly recovering from discovery of the fact that they don't fake anything in the movies any more. He was supposed to slide down a fire pole onto a rubber pitchfork in the film "Fools and Fires," just completed.

The property man forgot the pitchfork was to be of rubber.

—w s s—

Betty Blythe or her press agent can be handed credit for this one. Here is what he wrote:

"Who says women are afraid of mice? Betty Blythe, Vitagraph leading woman, has a pet mouse in her apartment. The little rodent appeared one evening, seemed hungry, and Betty fed it. Since then Miss Blythe has kept a supply of cheese crackers on hand, and every evening has ministered to the hunger of the little creature with her own fair fingers."

If you don't believe this one maybe Betty will tell us another.

If She Does We'll Print It.

ROLL OF HONOR

Moving Picture World Employes Serving with the Colors

Home Office:

BEN H. GRIMM
ALFRED CHALMERS
HANFORD C. JUDSON
JOHN A. BELL
WILLIAM BOWER
FRANK E. KNEELAND

Correspondents:

KENT WATSON, Dallas.
S. A. M. HARRISON, Houston.
J. L. RAY, Nashville.
ABRAHAM NELSON, Portland, Ore.
JOHN L. JOHNSTON, Minneapolis.

Discouragements of Vamping.

LOUISE FAZENDA says her pride is beginning to be hurt. Off the screen, Louise is an exceedingly pretty girl. On the screen she always has a part that makes her look like a last year's bird's nest.

"I am always pursuing some recreant lover who doesn't fall for my fascinations on the screen," explains Miss Fazenda. "Really, it's beginning to hurt my pride. From this time onward, right after every picture, I am going to buy about a million dollars worth of new clothes and get all kalsomined and permanently marcelled and pulled in at the right places and let out at other places and put on uncomfortable shoes and say 'eyether' and 'neyther' and 'cawnt' and dazzle them for a few days just to restore my self respect."

—w s s—

Boosting the P. A.'s Game.

Personal press representatives of E. K. Lincoln, Oscar Apfel, Carl Laemmle, Mary Pickford, Mae Marsh, Leah Baird, William S. Hart, Douglas Fairbanks, Olga Petrova and Charley Chaplin may add this paragraph to their string and it applies with equal credit to all of them.

—w s s—

"The Prussian Cur," "Why America May Win" and "Why I Would Not Marry" are advanced as Timely Pictures; but timeliest of all is "18 to 45" which broke in the William Fox news the day President Wilson issued his proclamation.

Truly William is SOME Fox.

—w s s—

"Scandal Mongers," in Bluebird titles, indicate that "Midnight Madness" is inspired by "Fires of Youth" when taking "The Long Chance" in grabbing "The Deciding Kiss in "The Empty Cab"—"The Love Swindle" in which the "Winner Takes All."

—w s s—

Officials View Temple of Duck.—Morning Telegraph Headline.

Must have been dusk when Dick Watts wrote that one.

—w s s—

Among the many notables who have commended "Hearts of the World" is Admiral Fullam, U. S. N.

Sounds like a jokesters references to celluloid tape.

—w s s—

Asked by an interviewer how she liked serial work, Leah Baird replied:

"I feel that this is the critical hour."

No, Leah; you're wrong. The time you have in mind will be 11:60 P. M., September 30.

Then we'll set the clocks back one hour.

—w s s—

Those Were the Happy Days.

"A long time ago when Heinz had one pickle and W. N. Selig had one camel, Tom Mix was noted for his daredevil stunts, and his one and two-reelers of those days were famous for that reason."—Morning Telegraph.

—w s s—

Fame's A Fleet Bird of Passage.

Quick now! Do a little fast thinking.

Did you ever hear of Ada Lum, or Yvonne Shelton, or Vivienne Segal, or Monda Glendower?

No? Well, that's peculiar.

They have just won, according to the Morning Telegraph, "The highest honors that can be accorded an actor or actress." They ran second, third, fourth and fifth to Edmund Breese in a popularity contest.

The contest was open to both stage and screen and proving what a tremendous power the Telegraph is in the picture business its influence upon readers resulted in the five leaders being selected entirely from the stage.

Edmund Breesed in the winner by a large majority.

Ada, Yvonne, Vivienne and Monda have a foursome of pretty names, anyhow.

The Fights Fred Goodwins.

FRED GOODWINS, who has a fight with Bert Lytell in his forthcoming Metro picture under production in Hollywood, hung a knockout punch on his own jaw with his knee. It wasn't in the scene at all, but Goodwins is double-jointed, and after Lytell had struck him, Freddie threw himself backward over a settee.

He doubled up like a jacknife, but with such force that his knee smashed him on the chin.

Being double-jointed saved his life once, Goodwins declares, so he has nothin' to kick about. It was in London several years ago. He slipped and fell under a horsedrawn tramcar, but instantly drew his knees up to his chin, and the vehicle cleared his body, so that he escaped injury.

—w s s—

Publicist Spins Spider Web.

Rollin Sturgeon, directing Monroe Salisbury in "Hugon the Mighty," announced the other day he had found a trained spider, and had directed the creature in one of the most difficult incidents ever encountered in film-making.

Director Sturgeon asserts he was able to make a scene of a spider in the actual performance of spinning his web.

—w s s—

Coffin Painting Breamer.

Sylvia Breamer, who is featured with Herbert Rawlinson in J. Stuart Blackton's "The Common Cause," has been sitting for Haskell Coffin, who is painting a portrait of the Australian beauty to adorn the cover of a popular "fan" monthly.

From her account of the event it must be a most interesting experience having ones self transferred to canvas by such an artist as Coffin. It seems that he entertained his fair subject with Shakespearean sonnets, which, Miss Breamer says, can be blamed for the sublime expression painted on her countenance. In all sincerity she declares, "Mr. Coffin's work is marvelous, truly inspirational."

—w s s—

We learn from publicity that William S. Hart has put his famous pony again into action as an actor in a Liberty Loan film. Despite the name of "Fritz" the pinto has long struggled under, he will do his bitterest bit in obliterating a lot of other Fritzies who are now infesting the earth's surface.

—w s s—

Dramatic Mirror carries a page announcing "Mother, I Need You." The girl in her birthday suit, occupying a conspicuous position as she retreats from the foreground, looks as though she needed a dressmaker more than she needs a mother.

—w s s—

Mary Boland and Lucy Cotton will shortly appear in Screencraft's adaptation of the Harper's Magazine story, "Flaming Ramparts." Director Frank Reicher is not to be envied, having two stars to deal with, but everything has gone smoothly, the only hitch being the selection of a proper title for the screen version of the story. Suggestions for same are now in order.

We Suggest "Flaming Ramparts."

—w s s—

Cameraman Joins Six Famous Men on Camping Trip.—Trade Paper Headline.

Then there were seven

—w s s—

Arthur Sommers Roche took "The Millionth Chance" and asked World Pictures to change their title.

They did it.

—w s s—

"Sauce for the Goose" is our ideal of luxury in titles for picture distribution in territory east of the Rhine.

But what a hit "Bread" would make!

—w s s—

Raymond C. Hill has sold to World Pictures the rights to his melodramatic story, "The Far East."—News Item.

That's what he gets for contributing to RAMBLES.

Rambles 'Round Filmtown

Ryskind's Rhymed Review.

BELIEVING that this stuff is too good to be confined to the free and unlimited coinage of Progress-Advance circulation, we copy Morrie Ryskind's snappy comment, in worse than verse, on Pauline Frederick's presentation of "Fedora."

A tale one cannot help but liking:
So pepperful it will not bore a
Blase roue, the plot's so striking;
And so's Miss Frederick as "Fedora."

She is engaged to Vladimir
A Russian Count of No-account.
(Excuse us, but we know you'll cheer
To learn the film's a Paramount.)

But Vladimir is really "nuts"
On Mr. Ipanoff's young wife.
So Ip cuts the "ifs" and "buts",
Vlad took his wiff—he takes Vlad's life.

Fedora says she'll get the guy
Provided she has zip enough.
But finds—so Fate hands us the lie—
That she is gone on Ipanoff.

And when she hears the how and why,
And learns that Vlad is just a cad;
She says, "I'll stick through thin and thick
With Ip!"—and so she does, begad!

—w s s—

Odds Are 18 to 45 in His Favor.

I'LL PLAY no more Germans!" announced George Norris, who was cast to appear as a German spy in the new Metro picture "Unexpected Places," in which Bert Lytell is starred.

Not only did the husky young star grab the supposed spy by the legs and give him a good drubbing in the rough and tumble fight which ensued, but Norris complained that Bert called him a "damnable Hun"—which is more than any American can stand—even for Art's sake.

—w s s—

Morning Telegraph, speaking of a busy screen queen, says:

She will not even have a single day's rest when she is through, because she has been engaged by another company and will start with them the day after she finishes.

Even Before She Has Begun.

—w s s—

This chuck positively refuses to stay away from Old Doc Muck.

"Gustav Seyffertitz" is listed in support of Wallace Reid in "The Source" by Famous-Player publicity.

—w s s—

Joe Lee, the International.

Joe Lee, Shanghai, China, is listed among the callers at Arrow Film Co. offices in W. E. Shallenberger's Bulletin. We quote: "He took back a corking serial."

—w s s—

Basing a suggestion solely upon Terry Ramsaye's publicity, Gail Kane might well be referred to as "The Vesta Tilley of the Screen."

—w s s—

Villain Frustrates Curiosity.

"Synopsis of Current Publications" was a heading that promised interesting disclosures of the interior decorations of film trade publications.

But, on reading into the department, we found only film-stories summarized.

—w s s—

Recently a picture review in an esteemed contemp contained seven repeats of the adjective "good." Recalling a bit of stage dialog:

Mother-in-Law.—"I'm going away from here."

Son-in-Law.—"For good?"

Mother-in-Law.—"For good."

Son-in-Law.—"Good."

And Best of All She Went!

Publicists Acclaim Garfield's Decree.

THE "Save-and-Have Gasoline" request Dr. Garfield propounded to the great American public was hailed with delight by publicists in the Empy industry. There is no more loyal and submissive element among our citizenry than these same mimeographers, and they have cut out Sunday joy riding to a man.

Some imaginary interviews:

P. A. Parsons.—"These are spectacles, not motoring goggles."

Ted Eltonhead.—"The best use I find for gasoline is in cleaning my clothes."

Tom North.—"They mix it with wood alcohol at film banquets on the Pacific Coast."

George Bowles.—"Crude gasoline is great for the hair—if you have the gasoline."

Terry Ramsaye.—"The Interboro is an electric system, I believe."

Paul Gulick.—"Out Tuckahoe way we are all walking."

John Flynn.—"Yonkers streets close at 9 o'clock evenings."

Nat Rothstein.—"Just back from vacation and my car is tired."

Joe Brandt.—"Mr. Laemmle has promised me a ride after the war."

Jack Meador.—"I always walk—except on pay day."

Harry Reichenbach.—"There are seventeen Reichenbachs behind the Allies."

Charles Wisner Barrell.—"My bungalow is lit by candles."

Arthur James.—"Marse Henry was right. To Hell With the Kaiser."

Jay Gove.—"Sunday is my only day of rest."

Pete Schmid.—"Gasoline means nothing to any Jerseyman."

Dwight Perrin.—"Gasoline? Where have I heard that word?"

Hopp Hadley.—"Gasoline and water won't mix."

Lee Kugle.—"Who told you I owned a motor?"

Henry McMahon.—"Professor Garfield is a credit to educational affairs."

R. H. Cochrane.—"Look at the Chinatown rubberneck wagons! The Yanks are slumming!"

Jerry Beatty.—"What does Lawrence, Kansas, care about it?"

Fred B. Warren.—"This is a Goldwyn, Hear?"

Ed. Hatrick.—I've hiked all over France. Why not here?"

Arthur Oliver.—"Mr. Keeney seconds the motion."

"King" Solomon.—"Mrs. Solomon obeys all Hoover regulations—and some of mine."

"Bill" Rudolph.—"Among other things I don't own an automobile."

Zit.—"You're mistaken. That's not a Pullman. It's my motor."

Vivian Moses.—"Gasoline will win the war. Garfield is a good doctor."

Wilbur Bates.—"Count on me to favor all conservation—except copy paper."

Willard Holcomb.—"Sweet words are they: 'Save Gasoline.'"

—w s s—

Look! See! What Sheldon Missed!

Mr. Lewis received an offer from Italy's representative to make a trip to Italy during the month of July and head the expedition of the Boy Scouts of America. Had Mr. Lewis been able to accept this honor his reception by the Italian Government would have been the same as that accorded to the highest official representing America in the common cause of humanity.—Extract from a Sheldon Lewis advertisement.

What a great boost for the acting business it would have been when Mr. Lewis stepped up to King Emanuel, shoved out his grappler and said:

"Hello, Manny, old top. Here I am!"

And just think of that slap on the back from one of the best Kings in the deck!

—w s s—

Why We Pick the Cubs to Win.

	Won	Lost	P. C.
Chicago Nationals.....	84	45	.651
Boston Americans.....	75	51	.595

THE RAMBLER.

Music for the Picture

Conducted by GEORGE W. BEYNON

Synchronizing Your Music Score Means Perfect Feature Fitting

THE slowly progressing evolutions in picture playing are bringing forth the quintessence of musical art to add to the beauties of the screened drama. There have been eras as distinctive in picture music as those which marked musical history.

First, we had the "slappity-bang" noise created by piano and drums operated by alleged musicians. Because musically inclined people shunned the "movies" of that day, it mattered little whether the racket fitted the scenes or not. It was only another feature to use in the "bally-hoo" of the loud-lunged lout who called for patrons to his species of side-show. When something new had to be found, the illustrated songs were added to the puerile program, but its accompaniment remained as vile as before.

Hanging tenaciously to the edge of precipitous ruin, pictures pulled themselves not only to safety over the ledge, but to prominence. Cultured people perceived its claim to merit as clean entertainment and began to patronize the "movies."

This was the beginning of the second era or transition in the realm of picture music. Catering to the better classes meant providing real music and small orchestras took the place of the erstwhile piano-drums combination. The orchestra played music chosen while the picture was being screened. There was no attempt to suit the situations, but dreamy, sweet, popular melodies lulled the people into a pleasant frame of mind.

Picture producers saw the possibilities in music and brought on the third period by providing cue sheets for the orchestra leader. These gave the cues to start a certain kind of musical effusion, and served the purpose of portraying the emotions of the scene depicted. Of course, the first few were weird indeed, viewed in the light of later advancement, but they served the purpose in that they taught the musician to analyze his picture.

Then came the call for musical scores, specially synchronized and arranged to minutely interpret every inch of the film. The plan proved successful beyond the most rosy expectations and the producers clamored for composers. Scores by the hundreds were arranged and sent the exchanges. Here they remained, for the exchanges employed no musicians to handle that department. Some exhibitors received the benefit of them by insistent demand, but, in the large majority of cases, they were blissfully ignorant of the new method of enhancing a picture. No publicity was given the movement and it drifted into spasmodic and sporadic attempts. The light dimmed into fickle flickerings and is still flickering.

In the meantime, the playing of pictures generally has advanced upon the basis of the cue sheet. Although it is well-nigh impossible to cue a picture and provide at one and the same time suitability and synchrony, the cue sheets have materially helped the leader to offer an adequate accompaniment. Until recently, he has not attempted to synchronize his music to the picture, feeling that the obstacles were insurmountable.

We have now reached what might be called the Synchrony Era. All the larger theatres make it a special feature of their settings. The Rialto and Rivoli orchestras in New York have brought this point to a very high standard. Not only is the musical setting synchronized for the feature picture, but the Pictorial Review and the Scenic receive just as careful treatment. The pleasure derived by the auditors is thus materially increased. There is no breaking of phrases, no harsh clashes of extraneous keys. Every number fits the situation upon the screen, each theme is clearly defined, and, as the curtain rings down upon the picture, one feels that the music has been cohesive and coherent.

What does it mean? Nothing if not a perfect score. The musical setting, cued from the picture, chosen from standard numbers in the musician's library, carefully cut to fit the length of scene, becomes a musical score perfectly synchronized. Thus, while the light may flicker with the producer, the exhibitor is feeding it oil and making strong the flame of art.

There can be only one ultimate result. It may come in some unusual form. It may be that the time is not yet, but sooner or later, the photoplay must carry with it a musical score to make it appealing to the smaller exhibitor. The larger theatres have facilities for providing their own scores and are utilizing them. This straw shows which way the wind blows.

Oh, for a prophetic vision to see the wonders of the music of the future! Filmcraft developed to the highest degree and enveloped in musical beauty, what a combination! A clean, educational, artistic form of entertainment to recreate the body, mind and morals! Let's all strive for it!

The secret of synchrony lies not so much in the careful timing of the selections as in the accurate judgment of the musical director. Music need not be cut up to fit the situations, but if care be taken in the finishing of phrases the musical setting becomes cohesive, one complete whole that conveys to the audience that sense of unity so essential to plot portrayal.

An Open Letter to the Photoplay Musicians.

ALL we can say to the many letters of congratulation is the time-worn yet time-honored THANK YOU. "Music for the Pictures" has found itself and in its enlargement is finding every leader in the country.

We have received more kind words from musicians than would seem possible. Space does not permit us to publish these letters at present, but, from time to time, we expect to print some of them.

Boys, we sincerely appreciate your hearty co-operation and take pleasure in dedicating these columns to the picture playing musicians of America. It is a delight to note the deep interest taken in our work and we can assure you all, that it is an incentive to greater endeavor.

This portion of the Moving Picture World belongs to you and your interests, and we are depending upon you to assist us in making it the success for which we all hope. Without your hearty support, it will lose its usefulness and become of no value to you nor to ourselves. From the spontaneous response elicited upon the first issue, we know that you appreciate its merit and believe in its service facilities. This is a fine beginning. We want to hear from all the leaders, organists, and piano players in the country.

We do not aim to please ourselves nor strive to glorify our name. We want to help you solve the problems of picture playing, keep you abreast of the times, and serve you with implements of warfare—the cue sheets. We court constructive criticism and welcome your suggestions. Nothing gives us more pleasure than to be called into consultation.

Again thanking those who have been so kind in their felicitations and assuring you of our deep interest in the personal welfare of each, we are,

Yours musically,
GEORGE W. BEYNON.

Votichenko Dedicates New Composition.

The eminent Russian musician, Sacha Votichenko, who is said to be the only exponent of the tympanon, which used to be such a popular instrument in the days of King Louis XIV, has dedicated his new series of Russian and Polish folk lore to Madame Petrova. These selections are now being arranged for full orchestra, and will be played between the acts when Madame Petrova returns to the speaking stage in October. She is to appear in a new play by herself and W. E. Roberts, author of "Dwellers in Glass Houses" and other successful productions on the English stage.

CUE SHEETS for CURRENT FILMS

"Changing Woman, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Serenata		Spanish Serenade	Crespi
1. AT SCREENING	2 min. 15 sec.	Mexicana	Herbert
2. T. MILLE. NINA GIRARD	2 min. 45 sec.	Spanish Gaiety Bolero Characteristic.	Eno
3. T. DON SENOR JOHNNY	1 min. 45 sec.	Capricious Annette Moderato Caprice.	Borch
4. T. REHEARSING FOR AN	2 min. 45 sec.	Alborada Caprice Espangnola.	Andino
5 T. JOHNNY ARMSTRONG WOULD	1 min. 45 sec.	Granada.	Lon
6. D. WHEN NINA ARRIVES AT	3 min.	Scherzetto Symphonette Suite.	Berge
7. D. WHEN NINA TALKS TO PRES	3 min. 15 sec.	Pearl of the Pyrenees Intermezzo.	Frank
8. T. WHILE TEN THOUSAND FEET	2 min. 30 sec.	Impish Elves Intermezzo.	Borch
9. D. AS SCENE FADES TO THEATRE	1 min 45 sec.	Jewel Song (Faust)	Gounod
10. D. WHEN AUDIENCE APPLAUDS	45 sec.	Babillage Allegretto.	Castillo
11. T. ONE EVENING BEFORE THE	3 min.	Natalia Spanish Pastoral.	Luscomb
12 T. BIRDS OF A FEATHER	2 min. 45 sec.	Perpetual Motion Allegro Agitato.	Borch
13. T. TELL THAT MANAGER IF	2 min. 30 sec.	Vivo Finale	Berge
14. D. AS SCENE FADES	30 sec.	THEME	
15. T. WITH THE ULTIMATUM OF	30 sec.	Carmen (Opening Scene)	Bizet
16. D. AS OPERA SCENE FADES	1 min.	May Dreams Moderato Serenade.	Borch
17. T. AND NOT ONE MOMENT	3 min 45 sec.	THEME	
18. T. AS THE TRADERS APPROACH	1 min. 45 sec.	Any Operatic Air.	
19. T. DON'T TURN YOUR HEAD	1 min. 30 sec.	Gruesome Misterioso	Borch
20. D. WHEN JOHNNY SEIZES	2 min. 45 sec.	Hurry No. 33	Minot
21. T. AND ALL THE FOLLOWING	1 min. 30 sec.	THEME	
22. T. ON THE THIRD DAY THEY	2 min. 15 sec.	Paola Allegretto Scherzando.	Landberg
23. T. DOWN TO THE SEA LEVEL	2 min. 30 sec.	Cadiz Allegretto.	Albeniz
24. T. THE OLD FOSSILS WERE	1 min. 15 sec.	Indian Mysterioso	Levy
25. D. IN THE INDIAN THEATRE	30 sec.	Operatic Air with Indian Drums	
26. D. AS SCENE FADES	2 min.	Memories Valse Espagnole.	Miro
27. T. TWO HOURS LATER	1 min. 15 sec.	Manolos y Manalos Allegro Con Fuoco.	Stege.
28. T. WHILE PERCHED UPON A	2 min. 15 sec.	Manzano Spanish Intermezzo (Guitar)	Books
29. T. SAY I'LL PLAY YOU A	2 min.	THEME	
CHARACTER		Drama.	
ATMOSPHERE		South American (Natives and Indians).	
MECHANICAL EFFECTS		Dog Barking, Water, Guitar.	
SPECIAL EFFECTS		None.	
DIRECT CUES		None.	
REMARKS		Nina is Opera Singer. Calls for excerpts from operas.	

"Fires of Youth."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Love is a story		Andantino	Herbert
1. AT SCREENING	1 min. 30 sec.	Petite Bijouterie Tempo di Valse.	Bohm
2. T. LUCILLE	2 min. 30 sec.	Love in Arcady Allegretto.	Wood
3. T. IN THE LONELY EVENINGS	3 min.	Intermezzo. Moderato.	Granados
4. T. RONALD'S NICE BOY	1 min. 15 sec.	THEME	
5. T. THE BOY CAME	1 min. 30 sec.	Charmer. Tempo di Valse.	Vecsey
6. T. THE ROMANCE BEGAN	2 min.	THEME	
7. T. JOHN'S SPARE TIME	2 min. 30 sec.	Intermezzo. Allegro.	Arensky
8 T. DON'T YOU THINK	1 min. 30 sec.	Midsummer. Allegretto.	McQuarre
9. T. THAT EVENING	1 min. Andantino.	THEME	
10. T. NO DOUBT YOU WILL MISS	2 min. 15 sec.	Canzonetta. Moderato Allegretto.	D'Ambrosio
11. . RONALD BECAME	3 min.	Perpetual Mobile. Allegro.	Bohm
12. D. LUCILE AND RONALD LEAVE	1 min. 45 sec.	Dramatic Agitato No. 38, Moderato con Agitazione.	Minot
13. T. GOD FORGIVE ME	1 min. 30 sec.	THEME	
14. D. LUCILLE RE-ENTERS HOUSE	2 min. 30 sec.	Hurry No. 33. Vivace.	Minot
15. T. WAITING FOR RETURN	2 min. 30 sec.	Berceuse. Andante.	Hjinsky
16. D. RONALD AT DESK	2 min 30 sec.	Appassionato No. 40 Moderato con Passions.	Borch
17. D. LUCILLE ENTERS RONALD'S	1 min. 30 sec.	THEME	
18. D. CROOK ENTERS RONALD'S	3 min	Dramatic Tension No. 44, Moderato Agitato.	Borch
19. D. RONALD AND JUDGE	3 min. 30 sec.	Adagio Pathetique Adagio.	Godard
20. T. IN AFTER YEARS	1 min. 45 sec.	THEME	
CHARACTER		Melodrama.	
ATMOSPHERE		American.	
MECHANICAL EFFECTS		None.	
SPECIAL EFFECTS		None.	
DIRECT CUES		None.	
REMARKS		None.	

"Friend Husband."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—Babillage.		Allegretto (Entr Acte),	Castillo
1. AT SCREENING	4 min. 15 sec.	Frills and Furbelows Rondo Roscoe.	Crespi
2. T. IN A NEIGHBORING CITY	1 min. 45 sec.	THEME	
3. T. AND THE PICTURE OF	3 min.	Lento Allegro Symphonette Suite.	Berge
4. T. THE READING OF THE WILL	1 min. 45 sec.	Baby Sweetheart Allegretto.	Corri
5. T. AND AS I HAVE TO MARRY	1 min. 15 sec.	Dramatic Narrative	Pement
6. T. I WISH YOU WOULD PUT	2 min.	THEME	
7. T. THE HUT ON JUDGE ROANS	1 min. 45 sec.	Continue to Action.	
8. DOLLY IN HER ROOM	45 sec.	Pizzicato Mysterioso	Minot
9. HERE IS YOUR FIRST CASE	2 min. 45 sec.	Scherzetto.	Berge
10. T. WILL YOU MARRY ME	2 min.	Intermezzo. Allegretto.	Pierne
11. T. OH JUDGE YOU HAVE DONE	3 min. 15 sec.	THEME	
12. T. AND SO DOLLY'S TEN	1 min. 15 sec.	Continue pp.	
13. T. HAPPY THE BRIDE	2 min. 15 sec.	Mon Plaisir Valse Caprice.	Roberts
14. D. RAILROAD IN VIEW	2 min. 30 sec.	Hunkatin. One Step.	Levy
15. T. IT DOESN'T MAKE ANY	45 sec.	Railroad Allegro No. 2	Simon
16. T. AS THE EVENING SHADES	4 min. 15 sec.	Humoresque.	Tschaikowsky
17. T. YOU HAVE A COLD	3 min. 15 sec.	Springtime. Valse Intermezzo.	Drumm
18. T. AND THE NEXT MORNING	2 min. 30 sec.	Eccentric Comedy Theme,	Roberts
19. T. SHE'S OVERHEARD US	3 min.	THEME	
20. T. WHAT DO YOU MEAN BY	3 min. 30 sec.	Evening Breeze Allegretto.	Langey
21. T. THE JUDGE WAS RIGHT	2 min.	Dramatic Recitative	Levy
22. T. MY GOD, AN ALLIGATOR	4 min. 45 sec.	Valse Lente	Schuette
23. T. AND THE STICK, TOO	2 min. 30 sec.	Eccentric Mysterioso	Lake
24. D. FLASHBACK TO DOLLY	1 min. 30 sec.	A Mysterious Tone Picture,	Borch
25. T. THE WOODLAWN PINOCHLE	2 min. 30 sec.	THEME	
26. T. HA, HA, AND JESSE JAMES	4 min. 15 sec.	Sinister Theme	Levy
27. T. WHAT'S THE MATTER	5 min. 30 sec.	Six Minute Hurry	Levy
28. T. UNTIL THE END	1 min. 15 sec.	THEME	
CHARACTER.		Dramatic.	
ATMOSPHERE.		Neutral.	
MECHANICAL EFFECTS.		None.	
SPECIAL EFFECTS.		None.	
DIRECT CUES.		None.	
REMARKS.		None.	

Rialto Theatre Turns To Oratorio Solos.

We have heard ballads, mushy and touching; popular songs, patriotic melodies, classic effusions, and grand operatic arias, but it remained for the Rialto to introduce oratorio selections. You may think that the theatre is no place for sacred song, but had you heard the enthusiastic reception accorded Lorrie Grimaldi, a basso, singing "Shall I In Mamre's Fertile Plain" from Joshua, your opinion would be altered.

Stepping quietly upon the stage, in a dim light, and accompanied only by the organ, Mr. Grimaldi rendered this famous bass solo in a most acceptable manner. It is true his diction was a bit faulty and his enunciation rather poor, yet his interpretation and cantabile style won the hearts of the audience.

The overture, American Fantasie, played by the Rialto Orchestra and conducted by Nat Finston, proved pleasing. The fact that it was not finished, but blended into the march which opened the Animated Weekly made it more interesting. This method robs the director of merited applause, but has the advantage of carrying the show along more briskly.

The musical opening to "The Hun Within," a feature of intense dramatic value, was, to say the least, surprising. Light and of popular trend, it naturally gave the impression that we were to see a comedy drama. The early part of the picture was very light in character and that may have excused the bright introduction, but in view of the fact that the introduction was changed immediately after the characters had been listed and another light intermezzo took its place, we believe that a heavy dramatic prelude would have proved more effective. At least it would create the proper atmosphere and afford a splendid contrast.

The playing of selections from "You're in Love" was very "draggy," making the number altogether too long for comfort. Portions of it were delightful and the trio arrangement of the theme for 'cello, harp and organ was exceptionally well done. Mention might be made of the lighting effects.

The comedy and organ solo closed the bill. At the organ consul George Crook offered a "Concert Overture in C Minor" by Hollins in a manner that clearly placed George in the foreground of the picture organists. He is good and will become one of the greatest organists in the industry.

Popular Song Featured at the Broadway.

To the strains of "March Slave," by Tschaikowski, played by The Broadway Concert Orchestra, we were ushered by the prettiest lady to a cool and secluded seat. We liked the overture in its interpretation and rendition generally, but the drummer annoyed us. He seems to hold a grudge against the famous Russian composer, for he banged the daylights out of his timpani evidently from sheer cussedness. This was not nice of him. Besides, it spoiled the pleasure of the auditors.

While passing, it might be noted that this aggregation of men are known and programmed as a Concert Orchestra. This speaks well for the management in this day when three pieces are loudly heralded as a Symphony Orchestra. And it must be remembered that the orchestra comprises sufficient men to play symphonic works.

The organ solo, programmed as "The Courts of Jamshyd," was not played. Something else must have been substituted or our memory of melodies is playing us a trick. Mr. Johnston is a good man at the consul and the people appreciated whatever he was playing. The fact that he did not finish it seemed to make little difference.

The best thing on the bill was the singing of the popular song, "As Washington Crossed The Delaware, So Pershing Will Cross The Rhine." The gentleman who perpetrated this number lays no claim to artistry, but his enunciation was clear and his voice pleasing. During the song, two tableau effects, emblematic of the two periods—1776 and 1918—were given with beautiful lightings. The first showed Washington and his little band as they crossed the Delaware River, while the second displayed Pershing leading his heroes in Hunland. It was well staged and most effective.

"Crashing Through to Berlin" proved interesting from the picture standpoint, but disappointing from the musical angle. After a feature has been run a week, there should be no excuse for non-synchrony. The sudden breaks and crashes are things of by-gone days in picture setting and those who carelessly persist in offering poorly synchronized scores mark themselves as antiquated.

The use of Elgar's "Pomp and Circumstance," filled with hope and triumph, was hardly warranted in the scene depicting the ruins of Louvain, nor could there be any justification in playing The Marseillaise only part way through. We are proud of France and her warlike achievements and we are glad to pay her just homage when the strains of The Marseillaise are heard, but consider it bad taste and in the nature of an insult to be left sheepishly standing as the number is suddenly broken off in the middle. If played at all, it should be finished, and there was ample time to do so in view of the long sub-title immediately following the scene.

There were many parts of the picture that received a musical interpretation that could not be excelled and with but a few more minor exceptions—such as sixteen bars from the "Hallelujah Chorus," introduced by the organist for the apparent purpose of showing that he knew it—the music fitted. An educational picture is always hard to set, and this feature is especially difficult, so that we must not be too hard on it.

Mr. M. Kashin, who now has charge of the destinies of The Broadway, shows his showmanship in his wonderful lobby displays, his artistic stage settings and house lightings. No doubt the music will improve and we look for big things from The Broadway in the future.

One of the First "Floral Horseshoes."

Hagerstown, Md.,
AUGUST
TWENTY-EIGHTH,
1918.

Mr. George W. Beynon,
Musical Editor,
Moving Picture World, N. Y.

My dear Mr. Beynon:

Congratulations to you on your success in making "Music for The Pictures" of special and greater interest to those of us who are engaged in this important line of work, as shown in the MOVING PICTURE WORLD, issue of August 31. Speaking for myself, I must say that you have made a decided acquisition in the interests of good music for the Picture and I am sure that my fellow musicians will all appreciate with me the value of this important addition to the journal, which should make it an incentive to all who are earnest in their desire to raise the musical standard and make it what it should be, namely: a source of pleasure and inspiration to the listener and a real help to the subject presented on the screen.

You have my best wishes for your continued success in the noble work which you have undertaken, this first issue of which reflects great credit on your efforts and good judgment.

With regards to you, I remain,
Very truly yours,
ARTHUR EDWARD JONES,
Theatre and Concert Organist.

"Dixie" Adopted as a Southern War Song.

One Saturday night in 1859, Daniel Decatur Emmett, a member of the famous Bryant Minstrels, was told that a new "Walk-Around" was wanted before Monday's rehearsal. He attempted it the following day, but the inspiration was lacking. Going to the window and gazing discontentedly out on a down-pour of rain, his thoughts reverted to the Sunny South. He sighed and, turning to his wife, murmured: "I wish I was in Dixie." This expression was a favorite one with the troupe when enduring the Northern winters. As the exclamation passed his lips, he knew he had stumbled on the inspiration he had needed. He seized his violin and soon had the melody worked out.

The song was enthusiastically greeted wherever it was heard. It really had no connection with the war. But it was chosen as a catchy piece to be played at the inauguration of Jefferson Davis. It made a distinct hit and was adopted as a Southern propaganda song. Several war writers tried to change the lyrics so they would have some bearing on the Southern cause, but their efforts did not meet with popular favor and Emmett's words became universal favorites.

Emmett was a Northern man and his sympathies were always with the North. He came of a line of warriors, his grandfather having fought in the Revolution and his father in the war of 1812. For himself, he gave his services to his country in the civil war, going as a player of the fife and later taking up the drum. Yet the simple little song, which has been called the most original of all American national songs, came near being his undoing among his Northern friends. In Secession days, the song was branded as a rebel song, and one editor went so far as to attack Emmett in his paper. A rather amusing story, showing the bitterness and narrowness of the period, is related: It seems that when Emmett was traveling in the South he visited the grave of Stonewall Jackson. Being a very warm day, the old man removed his hat to wipe his brow. The papers made much of the incident and dilated at length on how Daniel Decatur Emmett stood with his head bared and wept at the grave of the Southern general.

What is fame? Surely not monetary gain. During eighty years of honesty, frugality and piety, for Emmett was intensely religious, his returns as a composer amounted to only a very few dollars and obscurity in a little Western town. The man who had the ability to write "Old Dan Tucker" at the age of fifteen and who had the creative talent in a marked degree, could not commercialize his faculty. In his old age, he crept back to Mount Vernon, Ohio, his birthplace, and made his home in a tiny cabin on the outskirts of the town. Here he eked out a scanty living by raising chickens and tilling a garden. A small annuity from the Actor's Fund was a great source of comfort and joy to him.

When he was 79 years old, a minstrel manager conceived the idea that the old gentleman might still be useful as a figurehead in a show. Accordingly he traced Mr. Emmett to the little town where he had become practically lost to the world. Upon inquiry, he was given the following information: "Yes, Dan Emmett lives here. But he never wrote 'Dixie' nor anything else." "A prophet is not without honor—save in his own country."

The artistry of picture playing truly indicates the personality of the leader. Don't offer a slovenly performance, for by it you will be judged.

"Girl Who Came Back, The."

Released by Paramount—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—Dodola	Valse Lente	Frey
1. AT SCREENING. 2 min. 45 sec.	Sonnet D'Amour. Andante.	Taylor
2. T. NEWSPAPER INSERT. 2 min. 15 sec.	Bonne Maman. Gavotte.	Gillet
3. T. GO EASY WITH HER. 1 min.	Agitato No. 1. Agitato.	Langey
4. T SHE AIN'T THE SORT 4 min.	THEME	
5. T. SEE IF MR. HARTNER. 1 min. 30 sec.	In the Village. Allegro.	Godard
6. T. BAYARD IS THE VERY GINK. 2 min. 15 sec.	La Blanche. Minuet Pastorale.	Hegner
7. T. I'LL PUT ONE OVER ON 'EM. 1 min. 45 sec.	Idillo. Allegretto.	Lack
8. D. LOIS ENTERS HOUSE. 1 4 min.	Serenade. Allegretto.	Peerne
9. T. IF YOU DON'T LET ME GO. 2 min. 15 sec.	Appassionato. Allegro.	Berge
10. T. I DON'T WANT TO BE. 2 min. 30 sec.	Atonement. Andante.	Zamecnik
11. T. DON'T LET HIM FIND. 2 min. 15 sec.	Le Retour. Vivace.	Bizet
12. T. I'M NOT YOUR GIRL. 3 min. 15 sec.	Astarte. Andantino.	Mildenberg
13. T. REFUGE 2 min. 15 sec	THEME	
14. T. RALPH. 3 min.	Idilio.	Lack
15. T. A FAMILY CONFERENCE. 4 min. 30 sec.	Chanson Indone. Andantino.	Bemberg
16. T. FOR THEIR SAKE. 2 min. 30 sec.	Mignonette. Allegretto.	Friml
17. T. WE'VE FOUND THE REAL 3 min. 15 sec	Romance. Moderato.	Mericanto
18. D. LOIS KNOCKS AT DOOR 2 min. 30 sec.	THEME	
19. T. I'VE GOT THE PEARLS 1 min. 30 sec.	Hurry No. 26. Vivo.	Minot
20. T. IF YOU TRY TO STOP ME 3 min. 30 sec.	Agitato Appassionato No. 55. Allegro.	Borch
21. T. THE COURSE OF CIRCLING 3 min. 15	Idillo. Allegretto.	Lack
22. T. WHILE THE MEN ARE OVER 2 min	Sonnet D'Amour. Andante.	Taylor
23. T. MISS BURTON BROKE OUR 1 min.	THEME	
CHARACTER	Melodramatic	
ATMOSPHERE	Neutral	
MECHANICAL EFFECTS	Follow picture.	
SPECIAL EFFECTS	None	
DIRECT CUES	None	
REMARKS	None	

"Hoosier Romance, A."

Released by Mutual—Five Reels.

Prepared by J. C. Sullivan

THEME—In the Gloaming	Old Melody	
1. AT SCREENING. 1 min. 30 sec.	Farmer on the Mountain. Idyll Adagio.	Borch
2. T. JEFF THOMPSON THOMAS. 1 min. 30 sec.	When You and I Were Young Maggie.	
3. T. LITTLE PATIENCE THE 3 min.	Souvenir. Tranquillo-Revierl.	Drdla
4. D. PATIENCE AND MOTHER 3 min. 30 sec.	Elegie. Triste Molto Lento.	Massenet
5. T. THE GOOD SQUIRE AND HIS 3 min.	Heart Wounds. Allegro Expressivo	Grieg
6. PUT THAT WHERE THE MOTHS. 1 min. 30 sec.	The Last Spring. Andante.	Grieg
7. T. BUT TIME HEALS WOUNDS. 3 min. 30 sec.	The Shepherd's Pipe. Allegretto.	Gregh
8. T. AND SO THINGS WENT FOR. 2 min. 15 sec.	Morning (Peer Gynt). Allegretto Pastorale.	Grieg
9. T. AFTER THE EVENING MEAL. 2 min. 15 sec.	Nocturnal Piece. Andante Moderato.	Schumann
10. D. PATIENCE AND JOHN. 2 min. 15 sec.	THEME	
11. D. WHEN JEFF WAKES UP. 1 min. 15 sec.	Dramatic Agitato No. 43.	Borch
12. D. FLASH OF PATIENCE AT 1 min. 45 sec.	The Old Oaken Bucket.	Old Melody
13. D. PATIENCE AND JOHN AT. 1 min. 30 sec.	THEME	
14. D. PATIENCE AT BARN. 3 min. 30 sec.	Good-Bye.	Tosti
15. T. THEY MISSED THE SONGS. 45 sec.	THEME	
16. T. A WIDOWER WITH A FARM. 2 min. 30 sec.	Trombone Sneeze.	Sorenson
17. T. COURTIN' DAYS. 4 min. 45 sec.	Pulcinello. Allegretto.	Aletter
18. D. WHEN JEFF ENTERS ROOM. 1 min. 45 sec.	Dramatic Andante No. 39.	Berge
19. T. AND SOME FOLKS RECKONED. 1 min. 45 sec.	La Cinquantaine.	Gabriel-Marie
20. D. CLOSE UP OF PATIENCE. 1 min. 15 sec.	Good-Bye. Play pp.	Tosti
21. T. I'VE READ SOME LAW. 2 min.	Le Secret. Allegretto con Moto.	Gautier
22. T. THE WEDDING NIGHT. 2 min. 15 sec.	Mignon. Entr' Acte Gavotte.	Thomas
23. D. GUESTS ARRIVING IN RAIN. 5 min.	Norwegian Bridal Procession. Characteristic.	Grieg
24. T. WHAT'S THE JOKE? 1 min. 45 sec.	Humoresque. Allegretto.	Dvorak
25. D. WHEN THE WIDOWER ENTERS 3 min.	Pulcinello. Allegretto.	Aletter
26. D. PATIENCE COMING DOWN. 1 min.	Wedding March	
27. D. WHEN PATIENCE RUNS. 2 min. 15 sec.	Morris Dance (Henry Eighth Suite). Allegro Giocoso.	
28. D. PATIENCE AND JOHN. 1 min. 30 sec.	Shepherd's Dance. Allegretto.	German
29. D. SQUIRE MARRYING COUPLE. 1 min.	THEME	
30. D. WHEN CROWD RUSHES IN. 1 min.	Torch Dance. Allegro Molto.	German
31. D. DANCE. 1 min.	Old Fashioned Reel. Vivace.	
32. D. WHEN DANCING STOPS. 1 min.	Trombone Comedy till Jeff goes	
33. D. WHEN JEFF LEAVES. 45 sec.	Cymbal Crash—Follow with Joyous Allegretto.	
34. T. IN THE GRAY DAWN. 30 sec.	THEME	
CHARACTER	A rural romance of 1870.	
ATMOSPHERE	Rustic.	
MECHANICAL EFFECTS	Rooster crows, cymbals crash.	
SPECIAL EFFECTS	Old-fashioned reel	
DIRECT CUES	Old Oaken Bucket.	
REMARKS	None.	

"In Judgment Of."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—My Paradise	Moderato.	Zamecnik
1. AT SCREENING. 2 min. 15 sec.	THEME	
2. T. NONSENSE, MOTHER, I CAN 2 min. 45 sec.	Sweet Jasmine. Allegretto Grazioso.	Bendix
3. T. YOU'RE ARRESTED, THE 1 min. 45 sec.	Agitato No. 69. Allegro Agitato.	Minot
4. D. WHEN MARY FAINTS 2 min. 15 sec	THEME	
5. T. ON MARY'S BIRTHDAY. 3 min.	Nola. Capricious Allegretto.	Arndt
6. T. YES, I HAVE HEARD SHE. 3 min.	Audale Printanbere. Intermezzo Allegretto.	Lacombe
7. T. THIS IS MY FRIEND DR. 2 min. 30 sec	Dramatic Tension No. 9.	Andino
8. T. AS THE DAYS PASS INTO 2 Min	THEME	
9. T. HAUNTING MEMORIES. 3 min	Barcarole. Summer Idyll.	Buse
10. T. HE IS MY SON. 2 min. 45 sec	Grave Allegro Molto.	Berge
11. T. WHEN LOVE MEETS LOVE. 2 min. 45 sec.	THEME	
12. T. THE PRICE OF FOLLY 4 min	Twilight. Moderato Intermezzo.	Cesek
13. T. THE UNSUSPECTING. 4 min	Serenade. Allegro Grazioso Intermezzo.	Cesek
14. T. AT THE BANK. 3 min 15 sec.	Dramatic Recitative.	Levy
15. T. NO, IT IS NOT FORGERY. 1 min. 45 sec.	Turbulence. Allegro Agitato Con Fuoco.	Borch
16. T. NOW WAIT, JUDGE, I HAVE. 3 min 15 sec.	Hurry No. 33.	Minot
17. T. THE BLOW. 2 min. 45 sec.	Dramatic Tension No. 36.	Andino
18. YOU DIDN'T DO IT, I KNOW. 3 min. 15 sec.	Dramatic Agitato No. 43.	Borch
19. D. WHEN LANDLADY TESTIFIES. 2 min. 45 sec.	Dramatic Tension No. 67.	Shepherd
20. T. THE VERDICT. 2 min. 30 sec.	Dramatic Finale No. 63. Moderato Appasionato.	Smith
21. T. AFTER ACQUITTAL, JUDGE. 2 min.	Impish Elves. Winsome Intermezzo.	Borch
22. T. WHAT AM I THINKING ABOUT? 1 min.	THEME	
CHARACTER	Dramatic.	
ATMOSPHERE	American society.	
MECHANICAL EFFECTS	Automobile.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	The dramatic suggestions should be carefully followed out to interpret the picture.	

One swallow does not mean a summer or a meal, and, by the same token, one excellent performance sandwiched in, once in a while, does not indicate good picture playing.

• • •

The cemetery is the place for the dead ones, not the orchestra pit.

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"Inn of the Blue Moon, The."

Released by Sherry—Five Reels.

Prepared by S. M. Berg.

THEME I—Coquette Caprice.....Allegretto Scherzando, Arensky
THEME II—Souventr.....Tranquillo. .....Drdla
1. AT SCREENING.....THEME 1
2 min.
2. T. CHARLTON SLOANE.....May Dreams.....Borch
3 min. Andantino non Troppo Lento.
3. T THE INN OF THE.....THEME II
3 min.
4. D. DOROTHY THINKING OF.....Intermezzo. .....Huerter
4 min. Moderato.
5. D. DISTRICT ATTORNEY.....Garden of Love...Ascher-Mahl
4 min. Caprice.
6. D. JUSTINE COMING. .....Dramatic Tension.....Levy
2 min. Andante Molto.
7. T. THE MANUFACTURED. .....Heavy Misterioso.....Levy
1 min. 30 sec. Andante Misterioso.
8. T. EARLY TO RISE.....THEME II
1 min.
9. T. WHAT A BROKEN.....Under the Leaves.....Thome
4 min. Poco Agitato.
10. T. WITH ADELAIDE'S .....THEME 1
3 min.
11. D. WHEN BOY BRINGS.....Kathleen. .....Berg
2 min. Valse Lento.
12. D. WHEN MAN TAKES.....Prelude. .....Jarnefelt
2 min. Moderato.
13. T. I M NOT JUSTINE.....THEME II
3 min.
14. T. BUT MOTHER, WE'RE.....Capricious Annette .....Borch
3 min. Characteristic Moderato.
15. T. BARNYARD HEROES.....March Burlesque.....Gillet
2 min. Un peu Allegromente.
16. D. LETTER (IT IS LIKE).....THEME I
1 min 30 sec.
17. T. MR. CHARLTON SLOANE.....Dramatic Andante No. 24,
1 min. 30 sec. Borch
18. D. AFTER JUSTINE LEAVES.....Allegro Agitato.....Kiefert
2 min. Allegro.
19. T. THE BARNYARD HERO.....La Ballerina.....Johnstone
5 min. Scottisch Characteristic.
20. T. THE THREE RUNAWAYS.....THEME I
2 min.
21. D. WHEN SISTERS LOOK.....THEME II
2 min
22. T. THE TWINS EXCHANGE.....In the Bungalow.....Langey
2 min. Allegretto Intermezzo
23. D. MAN ATTACKS GIRL.....Dramatic Allegro.....Langey
30 sec. Allegro.
24. T. JUSTINE. .....THEME II
30 sec.
25. D. MOTHER ARRIVES AT.....Legende. .....Frimi
3 min. Moderato con Expressino.
26. D. AFTER FADE AWAY OF .....THEME II
1 min.
CHARACTER. .....Comedy-drama.
ATMOSPHERE. .....Rural.
MECHANICAL EFFECTS.....Watch picture.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....One theme only may be used if desired.

"Johanna Enlists.

Released by Paramount—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—Mimi. .....Tempo Di Valse.....Gardner
1. AT SCREENING. .....THEME
2 min.
2. T. ONE HOUR AND FIFTY-FIVE....Boola Boo (You're in Love),
3 min. Tempo Giusto. Frimi.
3. D. JOHANNA AND CHICKENS.....Barcarolle. .....Offenbach
3 min. 30 sec.
4. T. GEE, NOTHIN' TO DO.....Berceuse. .....Iljinsky
2 min. Andante.
5. T. STOP THAT INFERNAL.....Joyeux Meunier.....Gillet
1 min. 45 sec. Allegro.
6. D. CAVALRY MARCHING. .....Over There.....Cohan
2 min. March.
7. T. A REGIMENT, BY HECK.....Men of Sparta.....Zamecnik
3 min. Marziale.
8. T. WITHIN AN HOUR.....Serenade. .....Zerkowitz
1 min. 45 sec. Allegro.
9. T. WE HAVE A SICK OFFICER.....En Bateau (Petite Suite),
3 min. 30 sec. Andantino. Debussy
10. T. YOU LITTLE JOAN OF ARC.....Imaginart Ballet Music,
2 min. 15 sec. Coleridge-Taylor
Tempo di Minuette.
11. T. DAYS PASS. .....THEME (Omit Introd.)
2 min. 15 sec.
12. T. THREE CHEERS FOR.....Miniature. .....Jacobi
2 min. 45 sec. Tempo di Marche.
13. T. WHEN JOHANNA SUGGESTS...Allegro Agitato.....Kiefert
1 min. 30 sec. Allegro.
14. T. THAT AFTERNOON JOHANNA...Humoreske. .....Dvorak
2 min. 45 sec. Moderato.
15. T. INSTEAD OF GOING TO..... Canzonetta. .....Nicode
2 min. 30 sec. Moderato.
16. T. INSPIRED BY SO MUCH.....THEME (Omit Introd.)
2 min. 15 sec.
17. T. —THE JEALOUSY BETWEEN....Serenade. .....Zerkowitz
5 min. 15 sec. Allegro.
18. T. YOU, YOU BIG HUNK OF.....Manuel Memendez.....Fillasi
4 min. 15 sec. Andante.
19. T. I MIGHT HAVE KNOWN.....Yankee Girl.....Ifalzman
1 min. 30 sec. Tempo di Marcia.
20. T. ALL JOKING ASIDE.....Berceuse. .....Iljinsky
3 min. 45 sec. Andante.
21. T. FIND THE WOMAN IN THE.....Poem. .....Fibich
3 min. Andante Placido.
22. .. FOR SUCH A WOMAN.....THEME
2 min. 15 sec.
23. T. SEVERAL UNCERTAIN HOURS..Canzonetta .....Nicode
3 min. 15 sec. Moderato.
24. T. FOR TEN CENTS.....Over There. .....Cohan
3 min. 45 sec. March.
CHARACTER .....Comedy-drama.
ATMOSPHERE. .....Rustic and patriotic.
MECHANICAL EFFECTS.....Follow picture.
SPECIAL EFFECTS .....None.
DIRECT CUES.....None.
REMARKS. .....None.

"Long Chance, The."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Sweetheart .....Valse Lente.....Romberg
1 AT SCREENING.....Adagio Cantabile.....Strauss
2 min. Adagio Expressione.
2. T. OLIVER CORBLAY.....Odilio. .....Lack
1 min. 45 sec. Allegretto.
3. D. FLASHBACK HAYLY AT.....Eve. .....Crawford
1 min. 30 sec. Allegro (One Step).
4. T. TWO WEEKS LATER.....Her Dream.....Caruso
2 min. Andante Moderato (Ballad).
5. T. TO THE BELLE.....Intermezzo. .....Onivas
2 min. 45 sec. Allegretto.
6. T. A FEW DAYS AFTER WED.....THEME
1 min. 30 sec.
7. AS NEW OWNER.....Sahara. .....Frey
1 min. 45 sec. Moderato (Fox Trot).
8. D. OLIVER AND CAREY AT.....Harrison Fisher.....Creager
1 min. 30 sec. Allegro (One Step).
9. T. A DESERT TRAGEDY.....Tempest. .....Lake
1 min. 15 sec. Allegro (Storm).
10. T. SEVERAL DAYS LATER.....Chanson Bohemienne....Boldi
1 min. 15 sec. Valse Lente.
11. T. IN SAN PASQUALE.....Over the Waters.....Hoffman
2 min. Andantino.
12. T. MOTHER OF. .....Erotik. .....Grieg
2 min. 15 sec. Lento.
13. T. A FEW HOURS LATER.....Slumber Boat. .....Gaynor
2 min. Lullaby.
14. T. BACK IN SAN PASQUALE.....A Little Good-for-Nothing,
2 min. 15 sec. Allegro (One Step).
Von Tilzer
15. T. COME QUICK, YOUR.....Adagio Cantabile.....Strauss
2 min. 30 sec. Adagio Expressione.
16. T. BOB McGRAW.....Pinochio. .....Caruso
1 min. 45 sec. Moderato.
17. T. ONCE MORE .....Furioso No. 1.....Langey
1 min. 15 sec. Allegro (Sand Storm).
18. T. BORAX O'ROUKE. .....Dramatic Tension No. 64,Borch
2 min. Andantino.
19. T. AN EVENING SOME TIME.....Derby Day in Dixie....Whiting
2 min. 15 sec. Allegro (One Step).
20. T. HER DAY'S WORK OVER.....Hurry No. 33.....Minot
1 min. 30 sec. Vivace.
21. T. MORGAN CAREY. .....Over the Top.....Romberg
2 min. Moderato (Fox Trot).
22. D. BOB AND GIRL.....THEME
2 min.
23. T. I HAVEN'T TURNED DIS.....Little Serenade.....Grunfeld
2 min. 30 sec. Allegretto.
24. D. CAREY CONFRONTS BOB.....Dramatic Tension No. 36,
4 min. Andino
Moderato Assai, Quasi Adagio
25. T. I DIDN'T COME TO SEE YOU...Appassionato No. 40.....Borch
3 min. 45 sec. Moderato Agitato.
26. D. HARLY LOOKS AT WATCH....Agitato No. 49.....Shepherd
2 min. 15 sec. Allegro Confucco.
27. T. PASSING OF WORST MAN.....THEME
1 min. 30 sec.
CHARACTER. .....Dramatic.
ATMOSPHERE. .....Western.
MECHANICAL EFFECTS.....Follow picture.
SPECIAL EFFECTS.....Sand storm.
DIRECT CUES.....None.
REMARKS. .....None.

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Edited by John C. Freund

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"Power and the Glory, The."

Released by World—Five Reels.
Prepared by S. M. Berg.

THEME—Mountain Song	Andautino.	Borch
1. AT SCREENING. 2 min.	THEME	
2. T. LAUREALLY CONSADINE. 3 min.	Mountaineer's Dance. Allegro Giacoso.	Borch
3. T. EARLY SUNDAY MORNING. 1 min. 45 sec.	A Dream. Andante Celestial.	Borch
4. T. GRAY STODDARD WEALTHY. 2 min. 30 sec.	Reve D'Amour. Allegretto Grazioso.	Zanecnik
5. T. OH, THE POWER AND THE. 3 min. 15 sec.	THEME	
6. T. MAVITY BENCE HIS. 3 min. 15 sec.	Adieu. Moderato Melodie.	Karanoff
7. T. THE GATEWAY OF HOPE. 3 min. 15 sec.	Coquetterie. Valse Rubato	Matthews
8. T. THE FOLLOWING SUNDAY IN. 2 min. 45 sec.	THEME	
9. T. A MEETING OF THE SOCIAL. 4 min. 45 sec.	Serenade. Allegretto Moderato.	Kautzenbach
10. T. SEVERAL WEEKS LATER THE. 4 min. 30 sec.	Petite Serenade. Allegretto Serenade.	Horton
11. T. A MIRACLE OF MODERN. 1 min.	Dramatic Tension	Levy
12. T. THE DANCE OF THE UPLIFT. 1 min	Kathleen. Valse Lento.	Berg
13. D. WHEN CHARLIE TOSSES COIN. 1 min	Hunkatin One-Step.	Levy
14. D. WHEN DANCE SCENE FADES. 2 min. 30 sec.	Impish Elves Winsome Interluezzo.	Borch
15. T. WHAR'S JONNIE. 1 min 45 sec.	Dramatic Agitato No. 38.	Minot
16. T. GIT DOC. MILLSAPS. 3 min. 15 sec	Recollections. Allegretto Moderato.	Williams
17. T. YOU GO TO THE HOSPITAL. 2 min 15 sec	Lullaby. Andante Con Expressione.	Williams
18. T. WHAT BE YE AIMIN' AT? 2 min 30 sec	Meditation Andante.	Williams
19. T. I'LL STAND FOR HER BOARD. 3 min. 30 sec.	After Glow. Moderato.	Cobb
20. T. WITH THE DAWN. 2 min 45 sec	THEME	
21. T. WHILE OLD PROS PASSMORE. 2 min 30 sec	Serenade Allegretto Grazioso Allegro Agitato	Frommel
22. T. GIT BACK THAR. 1 min. 15 sec		
23. T. REVELATION. 1 min 30 sec.	Romance Andante Sostenuto.	Frommel
24. T. AND THEN SHADE REACHED. 2 min	Furioso No. 11	Kiefert
25. THE FOLLOWING AFTERNOON. 3 min.	Dramatic Tension No. 30.	Andano
26. T. THEY MIGHT A' LOCATED. 2 min 45 sec	Vivo Finale Syncopette Suite.	Berge
27. T. ALL RIGHT IF YOU. 2 min. 15 sec	Agitato No. 6 Allegro Agitato.	Minot
28. D. WHEN JOHNNIE ENTERS. 1 min 45 sec	Furioso No. 6	Shepherd
29. T. THE POWER AND THE GLORY. 45 sec.	THEME	
CHARACTER.	Dramatic	
ATMOSPHERE.	Blue Ridge Mountains.	
MECHANICAL EFFECTS	Water Automobile, Shots, Telephone, Whistle	
SPECIAL EFFECTS	None	
DIRECT CUES	None	
REMARKS.	Pay particular attention to mechanical effects throughout.	

"Sauce for the Goose."

Released by Select—Five Reels
Prepared by Louis F. Gottschalk.

THEME—In Poppyland	Moderato.	Albers
1. AT SCREENING. 2 min. 15 sec.	Phyllis. Tempo di Valse.	Deppen
2. T. AND WHILE HE IS BEING. 2 min 45 sec.	THEME	
3. T. THE APARTMENT DIRECTLY. 2 min.	Le Dauphin. Allegretto.	Seeboeck
4. T. TRAVERS HAS FOOD FOR. 3 min. 45 sec.	Minuet. Tempo di Minuet.	Puccini
5. T. WELL NOT JUST THAT WAY. 3 min.	The Bim-Bims. Moderato.	Adam
6. T. WOMAN'S TRUE POSITION. 2 min. 45 sec.	Serenade. Andantino.	Strube
7. T. IF SHE CAN. 2 min. 30 sec.	Mimi (Omly Introd.). Valse Lente.	Gardener
8. D. KITTY AND TRAVERS ENTER. 2 min.	Nocturne. Andante.	Doppler
9. D. JOHN ENTERS. 3 min. 45 sec.	Told at Twilight. Moderato Cantabile.	Huerter
10. T. I'LL COME—SEVEN-THIRTY. 2 min. 30 sec.	Caprice Annette. Allegretto.	Berge
11. D. MRS. ALLOWAY AT DRESS. 3 min. 15 sec.	Chant Indone. Andantino.	Korsakow
12. T. WE ARE GOING TO THE. 4 min. 15 sec.	THEME	
13. D. KITTY AND TRAVERS. 2 min. 15 sec.	Pizzacato Luette. Andantino Grazioso.	Lack
14. T. THAT'S JOHN GOING HOME. 2 min. 45 sec.	Phyllis. Tempo di Valse.	Deppen
15. T. KITTY, I LOVE YOU. 1 min.	Serenade. Allegretto.	Drdla
16. T. LAST TRIP TO-NIGHT SIR. 1 min. 30 sec.	Mysterioso No. 66. Allegretto Agitato.	Smith
17. D. JOHN ENTERS. 4 min. 15 sec.	Le Dauphin. Allegretto.	Seeboeck
18. D. TRAVERS ENTERS FROM. 1 min. 15 sec.	Phyllis. Tempo di Valse.	Deppen
19. T. IT WASN'T A BURGLAR. 3 min. 45 sec.	Passepied. Allegro.	Debilles
20. T. MRS. ALLOWAY, I AM A. 2 min. 15 sec.	Minuet. Tempo di Minuet.	Puccini
21. T. OPEN THE DOOR. 1 min. 45 sec.	Dramatic Agitato No. 38. Moderato.	Minot
22. T. ONE OF THOSE COLD, GRAY. 3 min. 30 sec.	Arabian Night Romance, Andante.	Mildenberg
23. T. MRS. CONSTABLE IS NOT IN. 2 min. 15 sec.	Mimi. Valse Lente.	Gardiner
24. T. I AM YOURS. 2 min. 30 sec.	Canzonetta. Allegretto.	Godard
25. T. MRS. ALLOWAY. 3 min.	Minuet. Tempo di Minuet.	Puccini
26. T. MAY I COME IN. 2 min.	Humoresque. Moderato.	Dvorak
27. T. MR. TRAVERS I'LL. 1 min. 15 sec.	THEME	
CHARACTER.	Comedy Drama.	
ATMOSPHERE.	American Society.	
MECHANICAL EFFECTS	None.	
SPECIAL EFFECTS.	None.	
REMARKS.	Only light music needed.	

"That Devil Bateese."

Released by Universal—Five Reels.
Prepared by James C. Bradford.

THEME—By Saskatchewan.	Moderato.	Caryll
1. AT SCREENING. 2 min	The Maple Leaf Forever, Moderato.	Canadian
2. T. BACK FROM NORTH WOODS. 2 min. 15 sec.	Song of the North. Allegretto.	Hanks
3. D. BATEESE CONFONTS BAD. 1 min. 30 sec.	THEME	
4. T. SEEKING SOLACE. 1 min. 15 sec.	Mother's Garden. Tempo di Valse.	Frey
5. D. MEN PLAYING CARDS. 2 min. 15 sec.	Sinbad. Moderato.	Romberg
6. D. GIRL ON ROCKS. 3 min. 45 sec.	Song of the North. Allegretto.	Hanks
7. T. I'M GOING TO CATCH YOU. 2 min. 30 sec.	Furioso No. 11 Vivace.	Kelfert
8. T. THE PARISH SCHOOL. 3 min	Charming Tempo di Valse.	Joyce
9. D. GIRL WEEPING. 2 min. 45 sec.	THEME	
10. T. DO YOU KNOW. 1 min. 30 sec.	Butterfly. Allegretto Scherzando.	Denmore
11. D. BATEESE PICKS UP LETTER. 1 min. 30 sec.	Chanson Triste. Triste	Tschaikowsky
12. T. SUNDAY. 3 min. 30 sec.	Largo. Largo.	Haendal
13. T. NO WOMAN COULD RESIST. 1 min. 30 sec.	Love Here Is My Heart. Andantino (Chorus)	Silesu
14. D. MAN ATTACKS GIRL. 3 min.	Hurry No. 1. Allegretto.	Langey
15. T. YOU'D BETTER MARRY ME. 2 min. 15 sec.	Dramatic Tension No. 67, Molto Moderato.	Shepherd
16. T. NEARING END. 3 min.	THEME	
17. T. MONTHS HAD PASSED. 2 min.	Love in Arcady. Allegretto.	Wood
18. D. BATEESE FINDS WOMAN AT. 2 min. 30 sec.	Woodland Whispers. Allegro.	Von Blon
19. D. BATEESE AT CRUCIFIX. 2 min. 45 sec.	Prelude. Andante.	Damrosch
20. T. IT IS THE SPIRIT. 3 min.	Dramatic Tension No. 61. Andantino Con Moto.	Borch
21. D. GIRL FINDS BATEESE. 1 min. 30 sec.	THEME.	
CHARACTER.	Dramatic.	
ATMOSPHERE.	Canadian and Pastoral.	
MECHANICAL EFFECTS.	Watch picture.	
SPECIAL EFFECTS.	None.	
DIRECT CUES.	None.	
REMARKS.	None.	

Your work may sound wonderful from your position in the pit, but how does it sound from the front of the house? Ask your manager—he knows.

• • •

Never rehearse new selections for the benefit of your patrons. They have paid to be entertained, not tortured.

• • •

You are paid to present the picture—to please your audience, not yourself.

Leaders' Service Bureau

Questions Answered—Suggestions Offered

Questions Answered—Suggestions Offered.

Q. CAN you tell me if Herman Rodeheaver, the singer, plays the slide trombone? We have had some discussion on the matter and are referring the decision to you.

A. I suppose you have reference to the gentleman who led the music in the Billy Sunday revival meetings. Mr. Rodeheaver plays the trombone and, as a matter of fact, used it in the services. Just at the present time, you may be interested to know, he is in New York on his way to France. He intends to lead the boys in singing at the meetings in the Y. M. C. A. huts and in the dugouts when the soldiers are resting at the front.

* * *

Q. I have played and sung Burleigh's compositions for some years. I have received great enjoyment and inspiration from them, but know nothing about the composer. I am told he is a colored man. Is that correct? Can you tell me something of his life?

A. Harry Thacker Burleigh, the negro singer and composer about whom you ask, is a very remarkable man and an honor to any race, colored or white. He was born in Erie, Pa., in 1867. He studied singing and sang in the church choirs of his native city. In 1892, through the kindness and aid of Mrs. MacDowell, he competed for and won a scholarship to the National Conservatory of Music. Anton Dvorak was at the head of the institution. Burleigh was indefatigable in his studies and paid his way by singing during his vacations. He also aided Dvorak by copying orchestral parts. Later he taught voice for two years at the conservatory. He has toured America and Europe in concert work, being especially famed for his interpretation of his negro melodies.

* * *

Q. I happened to notice in a back number of The Moving Picture World one of your answers to a correspondent promising him with names of non-union players. Will you give me the names of several first-class musicians for cornet, drums, 'cello, clarinet, flute and violin. I prefer women.

A. Our space does not permit us to give this very personal information. We answer here only questions that we feel will be of general benefit. Send us a more complete address and we will be glad to help you out of your difficulty in a personal letter.

* * *

Q. I take the liberty of writing to you introducing myself as a competent violinist and orchestra leader. I have been in my present position for several years, but feel that there is no chance for advancement here. Could you give me, in your Leader's Service Bureau, the address of a good theatre where my services would be appreciated? I have advertised in my union paper, but regret to state that I have not had any results.

A. We are always glad to do all we can for our brother musicians and hope they will feel free to put their problems before us. At present we know of no one needing the services of a conductor. When we do we will gladly write you. It is not at all surprising that you did not obtain results from an advertisement in your fraternal organ. It could not be anything but abortive, for it only reaches your brother musicians, who are doubtless also looking to better their condition and could not have any situation to offer. We are of the opinion that an ad among the classified ones in our department is what you need. It affords you an excellent medium of coming in contact with the exhibitor who needs a musician. This applies to a great many musicians who have written us to the same effect as you have done. If one has anything to sell, even time, one must bring it before the purchaser.

* * *

Q. I am an orchestra leader in a small town where union wages are low, and working hours long. To add insult to injury, we are forced to play in a pit having a cement floor. Of course you know what that means—instruments always out of tune, damp feet and continual layoffs for sickness. What should I do?

A. The expense of laying a board flooring over the cement would be small. Your house manager will doubtless be glad to have it done if the matter is presented to him in the right way. But if he refuses to do so you could do it and save the expense in doctors' bills alone. Besides, it creates a sounding board which enhances the general ensemble of the orchestra.

* * *

Q. The instrument that I have studied for many years is the organ. I believe I could make good in a picture house which contains a large one. Thus far I have been unable to obtain a hearing. I understand there is some objection to engaging Canadians in the States, although not of military age. Can you help me?

A. There seems to be a strong disinclination to accepting a Canadian for a position in the United States in view of the fact that the average American believes the fair dominion to be a wilderness inhabited only by the ignorant and the Indians. We lived there for several years. We know better and hope that our influence may be sufficiently strong to secure you what you desire.

* * *

Q. I have been a close reader of your Music Department and find it a great help. I fully agree with you that an orchestra should consist of only first-class men. We have had one of the best small orchestras in this part of the country for a number of years, but have lost a couple of our men on account of the war. We would like to know if you can supply us or put us in touch with a clarinet and flute player. As we have the only orchestra in the city our men can, if they wish, make considerable money with extra work which does not interfere with their playing.

A. We thank you for your kind words of encouragement, and assure you that our efforts are aimed toward the best possible service to the exhibitor and his orchestra leader. Regarding your request for a clarinet and flute player, we have our lines out for such instrumentalists as you mention. We hope to be able to give you the addresses of some good prospects in the near future.

* * *

HONOR ROLL

"ROSES OF PICARDY"

By

HAYDN WOOD

Published by Chappell & Co.
New York

This beautiful song surely lends itself to screened action. It is sweet, catchy and wonderful as a theme. Just off the press, it should be welcomed by every musical director.

Provost Marshall General Amends Ruling.

After considerable diversity of opinion regarding the "Work or Fight" law, subdivision C of section 121 K, selective service regulations, has been amended to read as follows:

"Persons, including ushers and other attendants, engaged and occupied in and in connection with games, sports and amusements, excepting owners and managers, actual performers, including musicians in legitimate concerts, operas, motion pictures, or theatrical performances and the skilled persons who are necessary to such productions, performances or presentations."

This amendment seems clearly comprehensable and there should be no further misunderstanding relative to the status of picture players. Musicians engaged in the theatres devoted to screen dramas receive the same recognition that orchestras enjoy in playing for vaudeville or legitimate concerts. And why not? Is not the form of entertainment equally important?

It strikes us that unless the musicians get together either in a fraternal body or a special union they are going to lose prestige and fail to gain that necessary recognition which will make for the betterment of conditions.

After all, that Picture Player's Club is not a bad idea and should receive some consideration for the mutual benefit of the "movie" musicians.

Sues Galli-Curci for Auto Injury.

Amelia Galli-Curci, grand opera singer, has been sued in the Supreme Court for damages, because her automobile ran down Benjamin J. Mendelssohn on July 16 last through the alleged negligence of the driver. This fact became known yesterday when Pauline Mendelssohn, mother of the plaintiff, was named by Supreme Court Justice Ford to bring suit in his behalf.—New York Times.

Shades of Mendelssohn! Oft has thy name been linked with operatic stars, but never in suits for damages, though frequently thou hast had good grounds.

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DIRECTOR

THEODORE MARSTON

Has Just Completed for

The Southern Feature Film Co.

"BEYOND THE LAW"

Featuring

EMMETT DALTON

The Only Survivor of the

World's Most Noted Outlaws

THE "DALTON GANG"

I Will Now Consider Offers to DIRECT Other Feature Productions

THEODORE MARSTON

250 West End Avenue, Manhattan Beach, New York

Spokes From The Hub

By Marion Howard

IT was my pleasure to meet Doris Kenyon and her mother at a dinner party recently. They came from Nova Scotia where they went on a holiday, and while here the young star made a personal appearance at the Park Theatre which took the initiative in giving us "The Street of Seven Stars." Theodore Deitrich, president of De Luxe Corporation, distributing Miss Kenyon's offerings, was along. About the picture? Well it might be shortened a bit here and there, as some of the action is too prolonged and unnecessary. Miss Kenyon is adorable on and off the screen, and so we anticipate her next picture, now issued, "The Inn of the Blue Moon." Why do they inject graveyard scenes? The one here was a blot, also the cabin scene. There was good snow stuff and plenty of action, but too long drawn out. Thomas Soriero, who engineers the social act, when the stars come over to appear, invited a few to meet Miss Kenyon, who made a big hit with us all.

* * *

At last we get Frank Keenan in a genuine comedy called "More Trouble." Great picture for the "tired business man" and average fan. Surely they did pile it up on old Deering, when it came to trouble. John Gilbert, the son, gave us a pleasant surprise, and how the house roared over the final words of dad about the college secret society, which he called the "Eta Bita Pie Bros." Guess the title editor must have had a day off, for we got "avalance." Helen Dunbar, the dignified, once with Bushman-Bayne pictures, had a good part as a society snob.

* * *

Oh that I could write more frequently, in order to do justice to many really fine pictures seen day by day. "The Danger Mark"—there's a play, with a purpose, showing a taint in the blood and how to overcome it. Elsie Ferguson, in a previous picture, enacted the intoxicated, and we did not like to see her that way; but here, with the motive shown at the start, it was different. Did you notice how greatly she resembled Julia Marlowe in her early days? It was startling in the bed scene. At this theatre—the Exeter—we had two pictures with "Adventure" in the title—one "The Glorious," the other "The Successful" and these words fit both, as to production and treatment. The first a Goldwyn with Mae Marsh, the other a Metro for May Allison—safe to book any time.

* * *

"The Ordeal of Rosetta," with Alice Brady, is great. We liked every bit of it. Also "Sandy," with Jack Pickford, but not in any way his best. "The House of Mirth" of course went well, especially with the highbrows, because of the author and theme, to say nothing of the presence of Katherine Harris Barrymore. She seemed cold at first, but warmed up to the part. Edward Abeles was simply awful in his attempts to be funny and caddish, at same time.

* * *

"A Pair of Sixes," with the inimitable Maude Eburne and Taylor Holmes, was some comedy and far better than the stage version. On the same day I saw another pair—a "Pair of Cupids"—mighty good for Bushman and Bayne, and it got a hand too. Also "Back to the Woods," admirable for Mabel Normand. Why "Other Men's Daughters"?, a sensational picture in which Peggy Hyland does not fit. A Fox picture.

* * *

Among the pictures difficult to enthuse over, from my point of view, are "Marked Cards," a melodrama with no new features—same old rehash without a lesson in any of it; "Daddy's Girl," the first poor picture to feature little Marie Osborne, who is getting quite plump, by the way. Here we again get the colored kid, who was immense in the circus stunt.

* * *

"The Grain of Dust" is too long by a reel or so, and but for Lillian Walker's personal popularity and presence the play would not get over so well. There are strong situations and the critics seem to like it. One thing certain, it is a fine dramatization of David Graham Phillips' book. Ramsay Wallace was very fine in a rather difficult and contradictory part, and the young things round me thought him "simply great."

* * *

Marguerite Clark scores heavily in "Uncle Tom's Cabin," played to crowded houses everywhere here. We have seen many doubles, but, with the exception of Mary Pickford's "Stella Maris," nothing has been so perfectly portrayed, for there was no resemblance between the impersonations. We were glad to note that some of the harrowing incidents in the book were softened. "Jack" Johnston made a capital Legree and Frank Losee an ideal Uncle Tom. Fine picture, and educational in a way for the rising generation, as the "lead-up" to the Civil War is better understood.

* * *

Among picture players in town are May Robson in a play opening the Hollis Street Theatre for the season; Edward Abeles at the Wilbur; Raymond Hitchcock at the Colonial and Maud Odell here in "Maytime" and renewing many pleasant acquaintances. She is a member of the Professional Women's Club and is working with it Tuesdays doing Red Cross Work. Her play is on for a run and she finds time to look in at the picture houses.

* * *

For the life of me I don't see why all theatres do not run the O. Henry stories, as they are virile, have an appeal, differing in theme always, and with ever the real punch and clutch at the close. I quite agree with an eminent managing director that they are a credit to the industry, yet I have to go out of my way frequently to see them, but not one would I miss. The reliable Vitagraph company picks from its capable players a strong cast, and no pictures hold the house better than these. A Vitagraph picture of this brand is "One Thousand Dollars," put on at the Fenway with Edward Earle, Florence Deshon and Templer Saxe. Light comedy, with dramatic features worth while and of course distinctly original in plot. Another Vitagraph of a different order is "Love's Watches," an attempted French farce with old stuff. Corrine Griffith is rather good to look at, and how she did struggle with this offering!

* * *

"Merely Players," with stunning Kitty Gordon, Pinna Nesbit, Muriel Oestriche, Johnnie Hines and Irving Cummings in support, we liked over here and I went twice to see it. New ideas well worked out, pretentious interiors, classy all through, with a little lesson for those who aspire to the footlights. Cummings made a dandy critic, and he was right, too, it seems. Naturally, Kitty wore some fine clothes and it strikes me she is better in this picture than in any seen this year. A woman back of me exclaimed: "Goodness me! how does she escape pneumonia?"—you know to what she referred. Glad to note that Mrs. L. Case Russel wrote the scenario—her very best.

* * *

Well "The Safety Curtain" had action enough for three pictures, and wasn't the fire scene a thriller! And wasn't Anders Randolph some heavyweight villain! Norma Talmadge had an opportunity to display her emotion ability. Barring the very convenient planting of Puck's former hubby—the aforesaid Anders—in a faraway land where the hero and heroine were, the plot seemed convincing enough, but it took skill on the part of Director Franklin to keep up the tension. Eugene O'Brien, who is rather hectic in his love scenes usually, held himself well in check in this until the right moment. Good picture for Select and a safe one to show anywhere.

* * *

What a cast in "We Can't Have Everything" and what a dear young thing Wanda Hawley is with her bewitching ways and blonde tresses! No wonder two men "fell for her." Kathlyn Williams, Elliott Dexter, Theodore Roberts, Raymond Hatton, Tully Marshall, Sylvia Breamer and Thurston Hall—some combination. Well-directed picture, under the only Cecil B. DeMille, lot of new situations and a pretty wedding at the end, to say nothing of a big fire, with Roberts doing the comedy stunt, making this a sure to be popular offering for Artcraft.

* * *

Charles Ray's name is enough to call the fans out, so we went to see "The Claws of the Hun." Very strong picture, timely and splendidly done. A woman near me actually fainted when the torture scene was on, so natural was it, but I for one do not care for this sort of stuff. Ray is dependable, but we like him best in different characterizations, like "The Coward," for instance, his first success, the play of the war of '661 period, with Frank Keenan as the patriot father. Melbourne MacDowell was in the cast of the new picture, playing the father with the invalid-slacker wife, who repented. This seems a very big thing if one is not tired of German spy biz.

PICKER SECURES ANOTHER HOUSE

David V. Picker, a master strategist in the photoplay world, has once again stormed the picture trenches and come forth with a most decisive "Victory." It was formerly known as Miner's Bronx, situated at 156th street and Third avenue, but because it is considered a vantage point of great importance, he has renamed it the Victory theatre. The opening date was Saturday, August 31, and for the first week he secured as an attraction "Ashes of Love," written and directed by Ivan Abramson, produced by the Graphic Film Corporation, with James K. Hackett, Effie Shannon and Mabel Juliene Scott as the stars and Ruby de Remer, Paula Shay, William B. Davidson, Hugh Thompson, Dora Mills Adams, Thea Talbott and William Bechtel in the cast.

Manufacturers' Advance Notes

First National Announces Five Big Productions

THE coming two months will be momentous ones in the history of the First National Exhibitors' Circuit owing to the number of important releases that are scheduled for presentation in first-run houses during that time. The First National has listed five super-features that seem good for exceptional runs in every instance.

"Romance of Tarzan," sequel to "Tarzan of the Apes," will be released September 16. A comprehensive advertising and publicity campaign is now under way to assure this production of adequate exploitation. It is safe to say that every theatre that booked the first of these big jungle novelties will be eager to play the sequel, which is said to be even stronger from a dramatic standpoint.

Charlie Chaplin's second million-dollar comedy, "Shoulder Arms," is now being cut and assembled under the personal supervision of the comedian himself, and will undoubtedly be released on or before October 1. It has not been definitely decided the exact length in which the production will be distributed, but in any event exhibitors can look for the most telling work of Chaplin's entire career set off against a war-time back ground that simply abounds in novel thrills and patriotic pep.

Mme. Petrova's fifth picture made under her own management, entitled "The Panther Woman" will be shown in first-run houses about two weeks later. The personal tour which Mme. Petrova has just completed in First National theatres has increased the box office value of her productions to such an extent that it is predicted "The Panther Woman" will overtop all other features she has made up to date in actual drawing power.

Anita Stewart's initial appearance under the joint auspices of Louis B. Mayer and the First National will take place, according to present predictions, about October 1. The production in which Miss Stewart will first be presented has not been definitely decided upon, but will undoubtedly be the dramatization of one of the most popular novels of the day. George Loane Tucker has begun work upon this production, and the combination of star and director should guarantee exceptional box office possibilities.

Alice Brady Plays in Government Film.

Lieut. Edward H Griffith, War Department, U. S. A., attached to the commission on training camp activities, who is directing the Government's forthcoming propaganda film, "The End of the Road," spent several days with his company at the Paragon studios last week where one of Alice Brady's Select pictures is being filmed. Miss Brady gladly consented to be "borrowed" for several of the scenes. These fitted in with the script of "The End of the Road," so it was an easy matter to "plant" the principals in the Government picture among the extras of the Brady company. Miss Brady herself consented to play an important part in a very unsympathetic role, which few screen stars would have cared to essay.

This latest of the Government's propaganda pictures which Mr. Griffith is directing is part of the Government's fight to keep camp communities clean physically and morally. The company includes Richard Bennett, who will be remembered for his work in "Damaged Goods" and "The Very Idea"; Sergeant Raymond McKee, who played in "The Unbeliever"; Robert Cain and Arthur Housman. The picture will be released under the authority of Surgeon-General Gorgas, and will follow "Fit to Fight," the Government's earlier picture on the same subject.

Blackton Stars at Strand.

Huntley Gordon's last screen appearance before he is seen in J. Stuart Blackton's super-feature, "The Common Cause," which is to be distributed by the Vitagraph Company, is in the leading role opposite Ethel Barrymore in "Our Mrs. McChesney," at the Strand this week. Mr. Gordon is the third of the trio of principal players in Commodore Blackton's production, which features Herbert Rawlinson and Sylvia Breamer.

Mr. Rawlinson's last appearance before the advent of "The Common Cause" is as leading man in "The Turn of a Wheel," with Geraldine Farrar, booked for the Strand the week of September 1.

Miss Breamer is also well known to Broadway photoplay audiences, particularly for her work in Commodore Blackton's recent release, "Missing," which Mr. Rothapfel gave an impressive presentation at the Rialto.

Good Reports from "Triple Trouble."

Contracts for the new Essanay Charlie Chaplin picture, "Triple Trouble," are pouring in faster every day, according to the George Kleine distributing system. Many theatres, after showing the picture, have made arrangements for second, third and even fourth runs of the comedy. W. C. Patterson, manager of the Criterion Theatre, Atlanta, Ga., after screening the picture, booked it for a six days' run, and afterward wrote, "second, third and fourth runs will be taken care of as suggested."

Exhibitors who have run the picture have reported that it has drawn unusual crowds and that everyone has been pleased.

Eugenie Ford in Strand Comedies.

Eugenie Ford, the well known character lead who has appeared with Billie Rhodes in Strand Comedies, is now appearing with Elinor Field, the seventeen-year-old school girl who is now playing in Strand-Mutual comedies.

Miss Ford's years of experience on both the speaking stage and before the screen have endowed her with mannerisms and an individuality that serves her well in the comedy roles she interprets.

Eugenie Ford will be well remembered among Mutual customers for her work in "The Diamond from the Sky," an important feature production with William Russell and Mary Miles Minter.

Two Striking Scenes from "The Romance of Tarzan" (First National).

Hale Hamilton,
Metro's newest star, whose first picture will be an adaptation of George Randolph Chester's popular novel, "Five Thousand an Hour."

Buck's Story, "Her Man," Leads Pathe September 8

ELAINE HAMMERSTEIN, in "Her Man," a six-reel special feature, picturized by John E. Ince from Charles Neville Buck's novel, "The Battle Cry," heads a notable program, which Pathe announces will be released the week beginning Sunday, September 7. It was produced by the Advance Motion Picture Corporation, and directed by Ralph W. Ince.

Who is the Phantom Rider in "Hands Up," the popular Pathe serial featuring Ruth Roland? This question, asked again and again, is repeated as the mystery deepens and the perils increase in the fourth episode, "The Phantom Trail," released September 8.

Toto, the versatile cinema clown-comedian, will be seen in one of the trickiest of these Rolin comedies, released by Pathe on September 8.

The Post Travel Series, released by Pathe on the same day, presents its thirteenth subject, "Georgetown, British Guinana."

"All for Liberty," the eleventh of the Official War Review, shows the great accomplishments of the Allies, and is a demonstration that the standard bearers of democracy are in it until a peace "with an irreducible minimum" has been gained. It is released on September 8.

"Hick Manhattan," a Rube Story.

It has often been said that New York City is the greatest rube town in America, and James Montgomery Flagg, in his first Paramount-Flagg comedy, "Hick Manhattan," released September 1, attempts to prove it. The story is about one Flo Donahoe, a pretty, but somewhat poverty-stricken, young dancer who, like thousands of others, has failed to make good in the great city.

The role of Flo is played by the noted Broadway beauty and Follies star, Peggy Hopkins, who will be remembered by film fans for her splendid work as the bride in the former Flagg series, "Girls You Know," while Olin Howland, well-known comedian of the stage and screen, plays the part of McGinty. Martin Justice directed the comedy.

Affiliated to Distribute "Lafayette, We Come"

THE Affiliated Distributors' Corporation announces that it has secured Leonce Perret's patriotic motion picture spectacle, "Lafayette, We Come!" for its initial production to be distributed by it under its co-operative booking plan. Although Adolphe Osso, business manager for the Perret productions, and C. C. Pettijohn, general counsel for Affiliated, commenced the deal several weeks ago it was not closed until a careful study and investigation of the Affiliated plan was made by the producing company. Last week, Mr. Osso, representing Leonce Perret, reported that the result of this investigation was favorable and indorsed by his principals.

Mr. Perret's offer of assistance in the staging of the production will undoubtedly add much to the presentation of the Broadway run, for which preparations are now under way and being rushed to completion. While the Broadway showing will be under the jurisdiction of the New York unit, Affiliated has put its entire organization at work to insure the success of its initial presentation. The date and theatre have not yet been decided.

A run of the production, similar to the Broadway run in New York, is planned by each of the Affiliated units in every big city.

In addition to the regular line of accessories and advertising material the Affiliated is preparing several exceptional and interest-compelling posters, also a special campaign book and exhibitors' advertising and publicity service department.

The War Exposition Committee of the American Defense Society, who had been negotiating with the producer for the past several weeks in an attempt to secure the production to aid in the celebration of the anniversary of Lafayette's birth on September 6, has accepted the Affiliated's offer to place it at the disposal of the committee on that day.

Select Reproduces Big Store.

A step from the usual paths in filming motion pictures was made necessary last week when Director Charles Maigne was forced to reproduce a section of the main floor of a big New York department store at the Paragon Studio in New Jersey, where one of Alice Brady's forthcoming Select Pictures is being filmed.

For the last several years department store interiors, railroad stations and other important interior work have been shot in the original, and it was not until the last minute that Mr. Maigne learned that it would be impossible to obtain the original interior he desired.

For two days the technical director busied himself taking measurements and learning the methods employed by the decorators and obtaining an identical list of the merchandise displayed in this section of the store. During this time, Mr. Maigne, himself, studied the characteristics displayed by the steady stream of shoppers and the girls behind the counters. It required several days to build the scene in the studio.

"The Hypocrites" Going Well.

Elizabeth Risdon's problem play, "The Hypocrites," is finding motion picture house managers fully alive to the importance of the star and the story, the latter being the screen version of Sir Henry Arthur Jones' well-known stage success. This much is evident from the business reported on this feature by General Film Company. The George Loane Tucker production of the film seems to be lending it additional interest.

Out of the more recent bookings, that of a six-day run at the Boston Theatre is recorded, as well as a similar run at Fay's, Providence. New England business on this picture is described as most gratifying. Similar popularity for it is chronicled in the New York City territory of General, with dates in Loew and Fox houses leading the list. The Chicago district shows up with important downtown and suburban dates, with an echo of the same condition in Cleveland and the surrounding country. General Film says "The Hypocrites" is one of the most satisfying releases it has handled in many months.

"His Wife's Friend" Is a Typical Sennett Comedy

"HIS WIFE'S FRIEND" is the title of the latest Paramount-Mack Sennett comedy scheduled for release September 8, with Charles Murray, Wayland Trask, Gonda Durand and Harry McCoy as the leading comedians. From start to finish this comedy is said to be filled with mirth-provoking action.

The story of "His Wife's Friend" deals with a hairdresser who has a pretty wife and a dishonest partner. They get into numerous mixups and their troubles lead them into a gymnasium where a strong man gets into action with direful results all around. There are several remarkable tricks of photography employed in the development of the story, notably where an automobile climbs up the side of a building and comes down again without mishap. One of the most laughable scenes of the comedy is that of an automobile chase which may safely be said to be prolific of results in trick camera work which are truly astonishing.

A bit of genuine comedy is furnished by a trained parrot which plays a rather important role in the development of the story. Charles Murray appears as the hairdresser and Wayland Trask as the athletic instructor, with Gonda Durand as the wife and Harry McCoy as the partner of the hairdresser. Phyllis Haver and Myrtle Lind are also cast in important roles. Walter Wright directed.

Rosemary Thebe with Triangle.

Rosemary Thebe is the latest star that has been added to Triangle's players. Her first picture will be "Out of the Western Seas," a story built around a French-Canadian fishing village. Miss Thebe will be seen as an impulsive, wildly ambitious girl who, in her mad thirst for the vanities of life, brings near-ruin and destruction to those who love her.

Ethel Barrymore
The famous stage and screen star, now making a screen version of her stage success, "Lady Frederick," for Metro.

Scenes from "Hobbs in a Hurry," an American Film Production Starring William Russell.

Select Pictures Announces Output for New Season

SELECT announces its second series of star pictures for the season of 1918-1919. The names of Norma Talmadge, Clara Kimball Young, Constance Talmadge, Alice Brady and Marion Davies appear as the stars contributing to this series during the coming year. The list is to comprise eight pictures from each of the first four of these stars, and six pictures from Marion Davies. This makes a total of thirty-eight productions. Exhibitors who have contracted for Select stars series will receive these pictures, on a rough average, at something less than ten-day intervals.

Norma Talmadge's first picture in her new series will be "A Tale of a Forbidden City," from the pen of George Scarborough. Miss Talmadge and her director, Sydney A. Franklin, have been at great pains and expense to provide authentic and adequate Chinese settings for the story. A new leading man will be seen opposite Miss Talmadge in this piece in Thomas Meighan.

The second production will be David Belasco's great stage success, "The Heart of Wetona," also by George Scarborough.

Clara Kimball Young will begin her second Star series with a war play. This will be a tense, emotional drama laid on both sides of the Western front, and depicting a situation arising through natural circumstances in the prosecution of the war. Miss Young will play the part of a French girl whose presence behind the German lines becomes a matter of international concern. "The Road Through the Dark" is from the pen of Maude Radford Warren. The production will be started very soon at Los Angeles under Marshall Neilan. Jack Holt will appear as leading man. Second in Clara Kimball Young's new series will come an ambitious production of "Cheating Cheaters," Max Marcin's stage success.

Constance Talmadge provides the first attraction to be released by Select during the new season, as the first of her second series, "Sauce for the Goose," being released during the present week. Following this, she will be seen in another screen presentation of a successful comedy, "Mrs. Leffingwell's Boots." The play is by Augustus Thomas.

Alice Brady's first picture in her new series will be "The Better Half," and is taken from "Michael Thwaite's Wife," by Miriam Michelson. It is a story of twin sisters. Miss Brady, of course, plays both roles. John Stewart Robertson directed the picture. David Powell, Crawfurd Kent and W. D. Carleton are some of the supporting players.

Following "Cecilia of the Pink Roses," which is the first of Marion Davies' Select pictures, this star will be seen in "The Burden of Proof," which has just been finished under the supervision of Julius Steger. It is an international romance of today. The picture has a flavoring of war activities, but contains no actual scenes of the war. The supporting company contains L. Rogers Lytton, John Merkyle and Eloise Clement.

In addition to the productions in its second star series Select will release during the coming year a number of special features, announcement of which will be made through the usual channels.

The Select management desires to call attention to the fact that all of its announced productions are new pictures. There are no reprints or reissues included in the list.

Italian Consuls to Push "Italy's Flaming Front"

THE First National Exhibitors' Circuit, through an arrangement with Lieutenant M. M. Prechet, of the Italo-North American Commercial Union, has secured the co-operation of the Italian consuls in all the principal cities of the United States in the countrywide exhibition of "Italy's Flaming Front," the impressive six-reel war spectacle which was released August 26. The exhibitors who have booked this picture are therefore guaranteed splendid co-operation from a source that is ordinarily beyond their command.

"There are in the United States and its territories forty-eight official representatives of Italy," said Lieutenant Prechet, "and motion picture exhibitors who intend to show 'Italy's Flaming Front' in their theatres can be assured that they will be accorded every facility of courtesy possible by our consuls to make the presentment of the film a real success.

"The purpose behind the American exhibition of 'Italy's Flaming Front' is primarily to show the work that our army and navy is capable of in holding back the Hun and to arouse the interest of Americans generally in Italy's war aims.

"The mere knowledge that America is now actively engaged in the war has increased the morale of the Italian forces 25 per cent., and as American troops are added to our own lines this increase in fighting power is bound to advance by leaps and bounds. It will undoubtedly prove of wide interest to the Americans to see with their own eyes the work which Italy has accomplished in the field, on the sea and in the air, and will increase the mutual respect and admiration of the two countries for one another.

"While active participation in film forces may be somewhat out of the ordinary run of events in the offices of most of our consuls, exhibitors need have no hesitation in asking any assistance that may seem desirable to them in order that the subject may be viewed by the greatest number of people in the shortest space of time."

Telegram Cameraman Gets Air Views of Washington

WASHINGTON, the war capital, as seen from the sky, photographed from an aeroplane for the first time—and possibly for the only time—is presented in the Screen Telegram, Number 51, released by Mutual Film Corporation.

The pictures were made by J. Thomas Baltzell, Washington camera correspondent for the Telegram. Besides carrying decided thrills for the spectator they are a demonstration of the daring that so often characterizes the work of news reel photographers in war work.

The picture is clear, clean-cut and interesting. It shows Lieutenant Howard F. Tilson of the Aerial Corps thoroughly inspecting his aircraft, tuning up the engine and trying out controls previous to this flight. Splendid close-ups are given of parts of the machine, Lieutenant Tilson and mechanics at work.

Mr. Baltzell with his camera already set for action is photographed and the airplane leaves on its journey. At a speed of about 120 miles an hour it skims along, leaving the ground, and crosses the historic Potomac River. An exceptional view of the topography of Washington is given in which the government buildings are easily picked out. The airplane with its recording camera circles the historic Washington Monument and flies around and above the dome of the Capitol itself.

The Washington pictures are being given a special run for a week at the Strand Theatre in New York and at many other representative metropolitan houses.

"Love's Law" Release Date Changed.

Owing to a change in schedule of subjects "Love's Law," Gail Kane's first special production, will be released by Mutual September 15. The picture is finished and the prints are in Mutual exchanges together with paper, press matter and special advertising aids.

Miss Kane is at work on "The Daredevil," the release date of which has not yet been set.

"Love's Law" is a thorough Kanesque production in which Miss Kane plays the role of an American born Polish girl. Supporting her in the production are Courtenay Foote, Reed Hamilton, Frederick Jones, Augusta Perry, Walter Deming, Matilda Baring and Emil LaCroix.

Warner Draws Timely Moral from Vogue of "Crusaders"

"PERSHING'S CRUSADERS" has brought motion pictures into new environments, according to Albert Warner, supervisor of contracts for the Government's first official feature film. "Mining operators have brought this picture into remote regions and played it at their isolated mining camps where formerly motion pictures were unheard of," Mr. Warner said the other day. "Ministers in Los Angeles and elsewhere have used 'Pershing's Crusaders' as a topical theme for powerful sermons. And these sermons were 'for' and not 'against' motion pictures.

"Newspapers that formerly devoted merely a few lines to films have liberally donated many columns and pages to the Government feature, which has thus broken the ice for other cinema productions.

"Y. M. C. A. headquarters, churches, schools, universities, and town halls in small towns that motion pictures had never invaded before have been visited by 'Pershing's Crusaders,' which has registered heavily in every instance and convinced lukewarm patrons of the films that the silent drama fills a real need in life.

"Halls have been created and projection machines installed in munition factories, cantonments, etc., where 'Pershing's Crusaders' has made history on its own account.

"In the far distant posts of Northern Alaska, 'Pershing's Crusaders' has blazed a new trial for motion pictures across countless miles of snow and ice.

"In fact, a stanch new clientele has been won over for motion pictures, and these thousands of new friends, difficult to reach in any other way, will mean much to this industry."

"Man of Power" Is Big Farnum Story.

HAVING completed three big Western pictures in succession, William Farnum, the Fox star, is now working on a production which is considerably different from any he has ever done. The picture is named "The Man of Power," and some of the scenes are laid on board ship and on a desert island.

Written by Frank Lloyd, Mr. Farnum's director, "The Man of Power" has its locale in London, New York, aboard ship, and on the desert island upon which Mr. Farnum and other passengers of the ship are washed after the vessel has been wrecked in a storm.

Scenes of power are contained in the production. Three thrilling fights between Farnum and his enemy furnish exceptionally strong moments in "The Man of Power." One of these fights occur in London, the other on shipboard, and the third on the desert island. In filming the production, it is understood, Director Lloyd has achieved several remarkable scenic effects, one in particular being that which shows the ship wrecked in the storm at sea.

Arthur Werner Starts on Trip.

As special representative for the Producers' Distributing Corporation, launching twelve special productions for the coming year, beginning with Evelyn Nesbit in "Her Mistake," Arthur M. Werner has started on an extended tour which will keep him on the road for several weeks. With St. Louis as his first stop, his intinerary includes Kansas City, Omaha, Minneapolis, St. Paul, Salt Lake, Denver, Seattle and San Francisco, from which city he will return to the home office by way of the south, making stops at Los Angeles, New Orleans and Atlanta.

Producers' Distributing Corporation representatives in each of these cities will have an opportunity of going over the unusual phases of the new Frank Hall plan with Mr. Werner, with a view to adapting the $10, $20 and $30 per day policy to their particular territories in the most equitable manner. Mr. Werner still retains his interests in the firm of Abrams & Werner.

Scene from "A Nymph of the Foothills" (Vitagraph).

Caruso's Second Is of a Musical Italian Prince

CARUSO has started his second Artcraft picture at the Fifty-Sixth street studio of the Famous Players-Lasky Corporation. Edward Jose, who supervised the production of "My Cousin," the first Caruso picture, is again directing the famous operatic star. Margaret Turnbull, who wrote "My Cousin," is the author of the new vehicle which is being filmed under the working title "Prince Cosimo." It is the story of an Italian prince who loves music better than titles and a certain woman more than money. He renounces all his princely rights, titles and lands in order to marry this woman, but she turns out to be a mere adventuress who is marrying him only for his money and title and the position which she expects they will secure for her.

The story is said to abound in heart-interest, and the character which Caruso portrays is said to have been drawn with a fine appreciation of the temperamental attributes of the star, giving him an opportunity to reveal his histrionic talent in full measure. The cast has not yet been completed, but it is expected it will contain several of those who appeared in the first Caruso picture.

Allied Armies Co-operate in Making "Common Cause"

THROUGH the co-operation of the British-Canadian Recruiting Mission, under whose auspices J. Stuart Blackton is producing "The Common Cause," a super-feature to be distributed by the Vitagraph Company as a special in eight reels, thousands of feet of official Government film will be placed at Commodore Blackton's disposal for him to select the scenes which he wishes to incorporate in the action of the photoplay.

This footage, made at the front under supervision of officials of the Allied armies, will include various activities of the troops, preparations behind the lines, scenes of life in the trenches "over there," aeroplane activities and battle scenes introducing all the latest implements of modern warfare. The film turned over to Commodore Blackton will be of the very latest production possible, including activities up to the date necessary to ship it to him for last minute insertion in "The Common Cause."

These scenes will be in addition to the various war incidents in the story, which the producer has staged in the big French village setting in Brooklyn, constructed for this purpose. These incidents introduce 250 marines who were detailed for work on the "location" by officials of the Marine Corps; the Scottish-Canadian Piper Band, a detachment from the American Tank Corps stationed at Gettysburg, and prominent officers of the Allied armies, who figure in the recruiting scenes.

"The Common Cause," which is an elaborated adaptation of the play by J. Hartley Manners, Ian Hay (Major Beith) and Percival Knight, is Commodore Blackton's most ambitious production, and will doubtless surpass in popularity his previous war spectacles, "The Battle Cry of Peace" and "Womanhood, the Glory of the Nation." It is scheduled for early fall release.

Canada Anticipates "Common Cause."

On his return to New York from Canada last week, a representative of the British-Canadian Recruiting Mission, under whose auspices J. Stuart Blackton is producing "The Common Cause," declared that all Canada is looking forward to the exhibition throughout the country, of this special war production.

"'The Common Cause' is being widely heralded in Canada," said Mr. Blackton, "and all the Canadian newspapers are directing attention to it. Its theme, which is the bringing together of all the allied nations, and its aim to aid recruiting in all branches of the service, have aroused the interest of editors, military associations and various public-spirited men and organizations in Canada who are anticipating the film as a potent force in stimulating the work of winning the war and crushing Hun propaganda, at the same time providing the entertainment so essential for a people at war."

Two Fox Pictures in Close Race.

AN interesting race is reported from the Fox offices. It is between "Les Miserables," the William Farnum picturization of Victor Hugo's novel, and "Cleopatra," the Theda Bara production of the life and loves of the siren of the Nile.

Both these pictures were shown by William Fox as special attractions and only recently were put on an open booking basis. The prestige which the pictures established during their showing by Mr. Fox gave them a great advantage when they were released.

At first "Cleopatra" seemed to have a slight lead in the contracts sheet which forms the daily thermometer in the Fox offices. But gradually "Les Miserables" crept up on its rival, and now the two pictures are running neck and neck.

Scene from "The Secret Code" (Triangle).

"The Secret Code" and "Mystic Faces" Lead Triangle

ADELA ROGERS ST. JOHNS wrote "The Secret Code," which is offered as the first release on Triaagle's program for September 8. J Barney Sherry will be co-starred with Gloria Swanson, under the direction of Albert Parker, in this production. "The Secret Code" is heralded as a psychological drama of married life, and presents Miss Swanson in the role of a neglected wife. Mr Sherry is the husband, a Senator, who marries this girl fifteen years his junior. They love each other greatly, but the differeace in their ages proves a factor in their misunderstandings. Catherine Carr wrote the scenario, aad Pliay Horn was the cameraman.

Those who eajoyed Jack Abbe, Triaagle's clever little Japanese star, when he appeared last spriag with Jack Livingston and Maud Wayae in "Who Is to Blame?" will welcome his return as a Triangle featured player in "Mystic Faces," the second release for the week. He was co-author of this production with E. Magnus Ingleton.

The story tells of a little Jap, Yana. Gifted with a fertile imagination aad filled with all the romantic mysticism of his mother country he suddenly becomes the centre of a thrilliag adveature brought about by the smokiag of a stroag cigar. E. Mason Hopper directed the production, with Clyde R. Cook at the camera. In the supporting cast are Clara Morris, Martha Taka, Larry Steers, Liu Chung, M. Seki aad many others, aot to forget Yamgi, a caaine prodigy.

"Love's Pilgrimage" is Next Brockwell.

Haviag completed "The Strange Woman," Gladys Brockwell, the Fox star, has begua photographiag a new play, "Love's Pilgrimage," at Hollywood. The story was writtea by J. Grubb Alexander and Beaaett Cole, and has a gypsy setting.

Miss Brockwell is workiag under the direction of Edward J. LeSaiat, this play being the eighth that Mr. LeSaint has done for William Fox.

Principals in the cast of "Love's Pilgrimage," besides Gladys Brockwell, are William Scott, Wedgewood Nowell and Edwin H. Wallock.

Good Cast for Hamilton Story.

A brilliant cast has been assembled by Director Ralph W. Ince to support Hale Hamilton in his initial Metro starring vehicle, "Five Thousand an Hour," the screen version by June Mathis, of George Randolph Chester's story. It is being directed by Ralph W. Ince, assisted by William W. Cohill.

Lucille Lee Stewart will be seen opposite Mr. Hamilton in the part of Constance Joy. The part of Loring, the lawyer, will be played by Robert Middlemass. Florence Short, a gifted young actress well kaown to Metro patrons, plays Polly Parson, the girl friend of Constance.

Robert Whittier has beea cast as Jim Collaton, a blackmailer. Warren Cook will be seen as Courtney, a real estate promoter. Charles Edwards plays Boise, a railroad president. The two important parts of Col Bouncer, a manufacturer, and Paul Gresham have been intrusted to William Fredericks and Gilbert Douglas.

Green Talks of Reissues and of the Reasons Why

A PICTURE you have aever seen is as new as a book you have never read." This catch-phrase, accordiag to Walter E. Greeae, Managiag Director of the Famous Players-Lasky Corporatioa, in Charge of Distribution, tells the story of the Success Series of photoplay masterpieces which have stood the test of time aad which will be released, one each week for oae year, beginaing September 1.

"In releasing these masterpieces of the screen a second time," said Mr. Greeae, "we believe, we are gratifyiag a public desire, just as producers of plays have been doiag, when they have beea putting out great stage successes of other years. A play is produced in New York one season, and it is so good that it ruas perhaps for a year. Later it tours the couatry. Suppose, when it reaches a certain towa, it is seen by ten per cent. of the people there. If it is especially good, that ten per cent. will waat to see it agaia, and the other ninety per ceat., having heard so many good things said about it, will wish they had seen it. So it is good for a return engagement, aad aaother and another. They doa't ask, 'Is this a aew play?' They want to see it, becase they know it is a good play—because, if they have not already seea it themselves, they know it must be good, because everybody else is talkiag about it."

Love and Elvidge in "Quickening Flame."

Montagu Love and June Elvidge are to be co-starred by World Pictures in "The Quickening Flame," an origiaal story by Elizabeth R. Carpenter, and made into scenario form by Giles R. Warren. Travers Vale will direct the picture. The filming of this story began on Monday last at the World studio at Fort Lee. This will be the first picture in which Mr. Love and Miss Elvidge have co-starred in over a year.

Flora Zabelle Supports Friend Mabel Normand

UNUSUAL interest is attached to the announcement of the cast supporting Mabel Normand in her newest Goldwyn picture, "A Perfect 36," by Tex Charwate, now in the course of production. Not only have the best players obtainable been requisitioned to add their funmaking to the inimitable talents of the star, but the presence of one of them bears a relation to the affectioas of Mabel Normaad never before found in her associate players.

The artiste in question is Flora Zabelle, who, as almost everyone know, is Mrs. Raymond Hitchcock in private life. Although she has appeared but little in the silent drama, she has been much a friend to Mabel Normand for a number of years. Miss Zabelle and her husband have been the guardiaas of Mabel Normand, so to speak, and have advised her in regard to all her business affairs since they met on the Coast.

For a long time the Goldwyn star has wished to be aided in her productions by the beauty and ability of Flora Zabelle, but not once has there been a role which seemed quite suited to the talents of her friend. Once she read the scenario of "A Perfect 36," Mabel Normand exclaimed, "Why this is just the part for her if I can only persuade her to do it!" Whereupon she brought her well-known powers of coaxiag to bear, and before long had the piquant Zabelle's consent. Now Mabel Normand is happy beyond words.

As her leadiag man the star again has Rod LaRocque, whose excellent work in "The Venus Model" created favorable comment when he made his debut in Goldwyn Pictures.

Others are Leila Roner and the comic, Nathaniel Sack, whose pronounced type guarantees many laughs, and who also appears for the first time in Goldwyn productions.

Director Works Nutty Idea.

Anaa Q. Nilsson is foad of almoads, and thereby hangs the story of a shell game. When Miss Nilsson decided that the dressing room assigned to her in the Metro studio lot wasn't quite large enough, she rented a buagalow across the street, primarily to have more elbow room and secondarily so that she could have the eajoyment of "doiliag up" the tiny abode with all the feminine touches she loves to impart with her own dainty hands.

The result was that she soon had the cute little place so nifty that she just coulda't keep away from it. In coasequence, while she was needed on the studio stage to work in scenes, half the time she couldn't be found.

Somebody told Assistant Director, Dorris about Miss Nilsson's penchant for almoads. He bought a lot of them and filled his pockets.

The next time he saw Miss Nilsson covertly starting for her bungalow, he stopped her aad asked if she woulda't have a handful of almonds. Of course she would, aad by the time she had finished eatiag them she was still on hand for her scene.

Theda Bara Begins "The Siren's Song."

Theda Bara has begun work at Hollywood on "The Siren's Song," a drama which, it is said, gives Miss Bara opportunities for work considerably different from that which she has beea doing.

The picture is being directed by J. Gordon Edwards. The story and scenario were written by Charles Kenyon, author of "Kindling" and other well known stage successes. A large and notable cast has been chosen. "The Siren's Song" is the thirty-fifth picture which Miss Bara has produced under the Fox banner.

Gerard Picture At Camp Meade.

Gerard's "My Four Years in Germaay" was shown to a thousaad or so mea at Camp Meade in the Young Men's Christian Association Hall on Friday, July 26.

"Over the Top's" Hero, Arthur Guy Empey, in Khaki

ARTHUR GUY EMPEY, star of Vitagraph's "Over the Top," and one of the best known soldiers the war has produced, has enlisted as a private in the Tank Corps of the army and is now in training at Fort Slocum. Later he will be sent to Camp Colt, Gettysburg.

Empey recently was awarded a captain's commission in the army for special recruiting service, but before he could get to work it had been determined by the War Department to abolish volunteer enlistments and make the draft ages from 18 to 45 years. Empey's value was thus automatically curtailed and he was given an honorable discharge from the army. Within a few days he received a letter from the White House signed by Joseph P. Tumulty, secretary to the President, stating the reason for his discharge, and informing him that the Secretary of War saw no reason why he should not enter the army in the ordinary way and win a commission for himself by merit.

Mr. Tumulty also stated that there was a sound rule now in force in the army which prohibits granting of commissions except where earned by service.

Empey immediately applied for permission to enlist in the Tank Corps and this was granted by the War Department. He arranged his affairs at once, enlisted in the service on Friday, August 24, at New York, and on Monday entered the camp at Fort Slocum.

Empey's enlistment in the army as a private is another instance of the little fighter's grit and determination, and another chapter in a brilliant military record. Empey enlisted in the United States Cavalry and served six years, leaving with the rank of sergeant major. Later he served in the National Guard ranks of New Jersey and New York and then enlisted as a private in the Royal Fusiliers of London. He was wounded seven times in action and was promoted to a sergeantcy, being invalided home with the rank.

Empey's work for the Liberty Loans, the Red Cross and various war funds is well known in this country. The total amount of money raised by him in his various campaigns is in excess of $14,211,000.

The enlistment of Empey calls attention to the fact that the two leading characters of "Over the Top" are now wearing the uniform of Uncle Sam, James Morrison having gone into service immediately after the Vitagraph special was completed. Morrison shared honors with Empey as the coward in "Over the Top," and his performance is one of the outstanding features of the big production. He is believed to be in France now, and Empey probably will be with him there in the near future.

Some Cut-Up Is "Peck's Bad Girl."

Mabel Normand is called upon to do a lot of underground work in "Peck's Bad Girl," her newest Goldwyn pictures, by Tex Charwate, for many of the picture's thrilling scenes are laid in a cellar. But that doesn't keep a seasoned star like Mabel Normand from doing the best work of a long career.

"Peck's Bad Girl," while bubbling with situations to which only Miss Normand's style of comedy could do full justice, is not without its tense moments, and they confront the Goldwyn star underneath the shop, where, as Mabel Penelope Peck, she is employed as milliner's assistant. In the early scenes of the play all Yaptank is stirred by Mabel Peck's pranks. When she wasn't breaking store windows and running off with the delicacies she extracted from them she was causing fat men to flop ungracefully on the sidewalks or filling women's sunbonnets with crackers, or anything else she could lay her hands on.

Scene from Maurice Tourneur's Production, "Sporting Life."

Pathe to Release Western Photoplay's Baird Serial

PATHE will release "Wolves of Kultur," the fifteen-episode serial produced by the Western Photoplays, Inc., with Leah Baird as the star and Sheldon Lewis as a featured player. This fact was established by an announcement just sent out by Paul Brunet, vice president and general manager of Pathe Exchange, Inc. It will be remembered that several weeks ago the Western made the statement that they had arranged for the distribution of the serial, but the name of the distributing organization was kept secret until now. The first episode will be released October 13.

"Wolves of Kultur" not only possesses a strong title, one that in itself is a box office attraction, but has a story that is timely, powerful and strongly dramatic. It deals with the activities of a body of German propagandists and spies domiciled in the United States, and stopping at nothing to further their ends. Miss Baird plays the part of a girl whose uncle falls victim to their murderous methods and who then devotes her whole time to running them down. Sheldon Lewis is a private investigator whose personal investigations cause him t be continually involved in the same trails which Miss Baird is following. Charles Hutchison is the young man who escapes from the band of spies through the assistance of Miss Baird, and from then on is her devoted follower and aid. Mr. Hutchison, by the way, shows himself in this serial to be a stunt man extraordinary. He shows himself to be not only a most likeable hero, but an athlete of surprising ability. He is considered a "find" by those who have seen the serial.

With the exception of a few scenes only, "Wolves of Kultur" has been completed. Thus a very great advantage has been gained at the start. It is expected finished prints of at least the first five episodes will be delivered to the various Pathe exchanges before release date. Thus exhibitors will be enabled to get an excellent idea of the character of the story and quality of the production before the public exhibition of the first episode.

An extensive line of advertising and publicity helps has been prepared for exhibitors' use. There will be one, three and six-sheet posters for each episode, and a striking twenty-four sheet. The Pathe twenty-four on "Hands Up" has been very much admired and is on exhibition in the Metropolitan Museum of Art in New York. It is promised the twenty-four sheet on "Wolves of Kultur" will be equally striking and original.

Not only has great care been used in the editing and titling of the serial, but, in addition, the titles of the various episodes have been chosen with a regard for their appeal and fitness. The first is called "The Torture Trap"; the others are: "The Iron Chair," "Trapping Traitors," "The Ride to Death," "Through the Flames," "Trails of Treachery," "The Leap of Despair," "In the Hands of the Hun," "The Precipice of Death," "Within the Web," "When Woman Wars," "Betwixt Heaven and Earth," "The Old Glory Girl," "The Tower of Tears" and 'The Reward of Patriotism."

The keynote of the serial is "thrills." Director J. A. Golden is said to have spared no effort or expense to fill each episode with them.

Leah Baird.
In "Wolves of Kultur."

Louise Huff in "The Crook of Dreams."

Louise Huff begins her fourth picture for the World Company next Monday at the studio at Fort Lee, when "The Crook of Dreams" will be put in work. Miss Huff will be directed by Oscar Apfel, and Frank Mayo has been selected as her leading man.

Scene from "Ashes of Love" (Graphic).

Painter Tauszky Will Enhance Art in Metro Subjects

MAXWELL KARGER, Metro's studio supervisor, has engaged the well known portrait painter, D. Anthony Tauszky, whose art, it is expected, will add further to the beauty and effectiveness of Metro pictures. D. Anthony Tauszky will provide, by means of interpretative paintings, a further stimulus to the imagination of the spectators, giving a scope and breadth that can be happily combined with the more detailed action photographed by the camera.

A definite instance of this will shortly be seen in "The Silent Woman," a Metro feature starring Edith Storey. The scene is laid for the most part in the North woods. Vivid action scenes, directed by Herbert Blache, carry the story along. In addition, the spectator is given the impression of the greatness and dignity of the North country, the timberlands, the logging and the lumber industry, by means of the artist's introductory title-sheets. Mr. Tauszky has also used his genius in portraiture by painting a picture of one of the leading players in "The Silent Woman," the portrait being closely connected with the plot of the photodrama. Lille Leslie is the player in question, in the role of Mary Lowery, the wife whose memory is enshrined in the heart of her husband after her death.

D. Anthony Tauszky has exhibited frequently in the Paris Salon and in the New York Academy. He has painted people prominent socially and in political life, both in America and Europe.

While Mr. Tauszky has achieved some of his greatest successes abroad, where he painted portraits of Countess Tolstoy and other prominent persons, he is American born, and received his first art-training at the old Metropolitan Museum art school in New York.

Mr. Tauszky will also contribute special art-titles to Mme. Nazimova's forthcoming Screen Classics, Inc., feature, "Eye for Eye," and is now making a study of the Henri Kistemaecker's play, "L'Occident," from which it has been adapted, for that purpose.

Thirteen Means Much in Pershing's Life.

General Pershing just doesn't care a continental Potsdam about superstition. Here's the proof: There are thirteen letters in the name of John J. Pershing. Moreover, the American leader's birthday this year falls on Friday, September 13. General Pershing, on that fateful day, will be 58 years old—and five plus eight is 13!

But worse, and more of it! September 13, his birthday, has fallen on Friday eight times in the General's life. In 1861, his first birthday was on a Friday. Friday, the 13th, butted in again when Pershing was seven years old, when he was eighteen, when he was twenty-nine, thirty-five, forty-one, forty-seven, and now, when he is fifty-eight.

Now in the face of all these things, you'd naturally suppose that a motion picture producer would hesitate about issuing a film on General Pershing. Not William Fox! That producer has made a big picture, called "Why America Will Win," based on the life of General Pershing. As a compliment to the American leader, Mr. Fox has arranged that the picture will be shown by a number of theatres throughout the country on General Pershing's birthday.

On the same day, the 32,000-word serial story of General Pershing's life, which was prepared by the Fox corporation after months of investigation, will begin publication in more than 100 of the leading newspapers of the country.

"Treason" Has Patriotic Theme.

A strong patriotic theme runs through the story of "Treason," the Edna Goodrich special production which will be released by Mutual in early autumn. It handles in a rather unusual manner a story in which is worked out a love problem, as well as a timely patriotic strain, the combination of which gives the production an out of the ordinary turn.

The story was written by Harry R. Durant. The scenarioizing is the work of J. Clarkson Miller. Burton King directed and has achieved an artistic as well as a graphic piece of screencraft.

Assisting Miss Goodrich in the interpretation of "Treason" are Howard Hall as the husband, Mildred Clair in the part of the child, Clarence Heritage who plays the part of the government agent, and Stuart Holmes in the role of Herr Graff von Aachen, the German spy.

Ethel Clayton in World Drama.

Ethel Clayton makes her last appearance in World Pictures in "A Soul Without Windows." This five reel feature will have its first public presentation on September 30, on which day it will be released. The story was written by Julia Burnham and directed by Travers Vale. Supparting Miss Clayton are such prominent actors as Frank Mayo, Eugenie Woodward, David Davies, Gus Pixley, Pinna Nesbit and Jack Drumier.

Storm Scene in Bluebird.

What is believed to be one of the greatest storm scenes ever filmed is one of the spectacles in "The Brazen Beauty," Bluebird's release for September 9. Priscilla Dean is the star.

Will Rogers Just Fits "Laughing Bill Hyde"

REX BEACH'S description of Alaska in his famous story, "Laughing Bill Hyde," is true-to-life and unparalleled, according to hundreds of prospectors who were up there in the days when gold strikes came fastest. And the author was in the Klondike, too, in seach of adventure, wealth and inspiration, so there is no one who knows that remarkable country better. He told only facts in describing it.

When Goldwyn broached the subject of picturizing "Laughing Bill Hyde" the author readily consented, but stipulated that the Alaska of his production be the one he knows and not one patterned after motion picture productions of the gold land that have led many to believe that the Klondike was the mecca for thieves and murderers; that diggers for gold worked during the day and lost their possessions in barroom brawls at night; that a good woman was unknown in the territory. All of which is disproved in the Rex Beach-Goldwyn version of Alaska.

The famous author collaborated on the scenario and supervised every detail of the "Laughing Bill Hyde" picturization just as he did in the production of his two previous motion picture successes, "The Auction Block" and "Heart of the Sunset."

It was when selecting a cast for the picture that Rex Beach exercised unusual care and good judgment. For the leading masculine player he sought a man like those who inhabited the rich spots of Alaska in its heyday. Always an admirer of Will Rogers, the famous whip and lariat thrower, featured in Ziegfeld's "Follies," Mr. Beach saw in the husky product of Oklahoma the man who typified the Alaska gold hunter of '98. The author sought out Rogers, and, after a day of coaxing, the actor consented to take the part.

"I know I won't be a bit o' good as a movin' picture actor, but I'll take a chance if you want me," Rogers said.

Novels and Plays Continue to Grow in Public Favor

PROBABLY there will be more stage successes and dramatized novels made into film during the 1918-19 season than have been shown in all of the previous history of the motion picture industry. William Fox, as an illustration, has announced a list of such productions that is considerably more than equivalent to his whole previous output of this class of plays. He has committed himself definitely in public statements to the continuation of such a policy throughout the year, and other producers, in greater or lesser degree, have done likewise.

According to his publicity department, Mr. Fox intends not to confine this type of production to any one brand of pictures, but to make it a definite and fixed general policy. In furtherance of this idea, he announces that Virginia Pearson, one of the stars in his Excel Pictures series, has commenced the filming of a dramatization of "Buchanan's Wife," a novel written by the late Justus Miles Forman. This author, it will be remembered, was one of the victims of the Lusitania, on May 7, 1915, and at the time of his death, held high rank among America's successful writers.

A long list of other important novels and plays has recently been acquired by Mr. Fox for film presentation, and it is reported that negotiations are pending for several more. Four of Zane Grey's Western stories are on the list, two of Charles Alden Seltzer's novels, and several others. The Grey stories probably will be released in the Standard Pictures classification, the Seltzer novels as Victory Pictures and "Buchanan's Wife" as an Excel. The latter series also will start with a Peggy Hyland production that is a dramatization based on the theme of a world-famous song, "Bonnie Annie Laurie."

Goldwyn Offers Five Productions for September

FATES and the calendar give Goldwyn Pictures five releases in the month of September, as the company's first contribution to its schedule of in excess of fifty productions annually. Following the successful first Geraldine Farrar production, "The Turn Of the Wheel," which soored an instantaneous success in the sixty larger cities of the country last week, comes the second Goldwyn production with Mabel Normand as the star. The story is "Peck's Bad Girl"—just the kind of story that millions of Miss Normand's admirers have been hoping Goldwyn would make with the rollicking little star.

"Peck's Bad Girl" is unquestionably the most successful picture Miss Normand has ever made, and in it she returns to the field of broad comedy, in which delightful work she has no screen rival. So many persons wrote asking Miss Normand why, for a change, she did not return to the kind of stories in which she gained world-wide fame, that their desires were not to be denied. Charles Giblyn has directed with her in a way that will bring cries of delight from top balcony to orchestra pit in every theatre in which Mabel Normand as the incorrigible Minnie Peck is seen.

Tom Moore could not have asked or wished for a more successful picture than Goldwyn has given him as the mark of elevation from leading man to stardom. His first production is "Just For To-Night," a speedy, full-of-action-and-zest romantic drama with a lively mystery, a beautiful young leading woman, Lucy Fox, and a cast that has caught the spirit of the story completely. This production, also directed by Mr. Giblyn, will be released September 16.

When picture audiences see Madge Kennedy in the week of the twenty-third in "The Kingdom of Youth," there will be many to exclaim that Miss Kennedy is becoming more delightful and pleasing with each picture. This is true, but it can also be said in behalf of her story that "The Kingdom of Youth" is by all odds the best story that this lovely star has had since she deserted the stage for the screen. This production was directed by Clarence G. Badger and for months to come it will be hailed with approval throughout the country.

The fifth and last production sponsored by Goldwyn in September is the first of the Rex Beach productions of the new season, "Laughing Bill Hyde," aptly announced as a drama of redemption, and bringing to the screen one of the best known of this popular author's characters portrayed by the famous wit and lariat thrower, Will Rogers, known in every part of America. Rogers is the liveliest and most famous Texan who has ever won nation-wide fame in the theatre, and he is beyond question one of the great discoveries of the screen in the past five years. This production was scenarioized jointly by Mr. Beach and Willard Mack, and Mr. Beach says without reservation that Mr. Mack has made the most powerful scenario ever written for a Rex Beach story. Hobart Henley is the director of "Laughing Bill Hyde."

Goldwyn's first October release gives Mae Marsh her first screen story of the new season, "Hidden Fires," likewise directed by Mr. Henley. Here once more is the star at her wistful best in a romantic drama of tremendous heart appeal—a picture to delight her followers who rated "The Cinderella Man" and "Polly of the Circus" as marking new steps forward in the growth of this beloved girl.

Vitagraph Starts Shipping First "Big V Special"

SHIPMENT of prints have been started on the first of Vitagraph's "Big V Special" comedies, the new two-reel feature comedy unit which the company will add to its service September 16.

"Misfits and Matrimony," featuring Earle Montgomery and Joe Rock, will inaugurate the releases, and it is declared by Vitagraph to be the fastest and cleverest comedy this popular team has produced for the company.

Vitagraph reiterates its statement that these new two-reel humorous subjects will live up to their name, "Special," in every respect. The comedians who appear in them are enthusiastic over the lengthening of their subjects, and this enthusiasm is reflected by exhibitors, for it was in response to requests for "real feature comedies in two reels" that Vitagraph changed from one to two reels.

The regular Big V releases in one reel will continue until the last week in September. Last week the Rialto Theatre, New York, and Graumann's new million-dollar theatre in Los Angeles were among the big houses using these pictures.

"Road To France" Breaks Print Records.

The demand for pre-releases on the forthcoming World Picture, "The Road to France," have assumed such proportions that it has been found necessary to order from the laboratory sixteen more prints, than this company has ever issued before. The subject matter of this picture is unusually timely, dealing, as it does, with the gigantic efforts of this country to provide sufficient shipping to meet the demands of General Pershing, both as regards men and food together, with adequate munitions to make the drive to Berlin.

Matching Fact with Fiction.

Press dispatches recently told of the killing of a number of Germans by Canadian troops on the Western Front through the use of a clever ruse. The Canadians, finding a stray pig, tied a rope to one of his legs and let him wander about in No Man's Land in full sight of the Germans. The Germans, hungry for some real food, forgot their usual caution, and raised their heads above the trench. They were greeted with a hail of rifle bullets from the Canadians, many being killed.

This incident in real life has been used as the basis of the plot of the latest Mutt and Jeff Animated Cartoon, "At the Front." Mutt conceived the idea of using a live pig for bait, but he differed from the Canadians in that he put his little pal, Jeff, inside the pig skin.

While Mutt was waiting for action he fell asleep only to be rudely awakened shortly afterward by a commotion near where he was taking his snooze. He looked up and found little Jeff marching in a big bag of prisoners at the point of the bayonet.

Madge Kennedy as Joan of Arc in Goldwyn's Liberty Special.

Madge Kennedy in "The Kingdom of Youth." Tom Moore in "Just for Tonight."

Stars and Scenes from Two Goldwyn Pictures.

Scene from "A Soul Without Windows" (World).

Vitagraph Names First New Blue Ribbon Features

VITAGRAPH last week announced the first six Blue Ribbon Features to be released under its new booking plan, recently announced to the trade and incidentally gives out its list of releases for the month of October and the first week in November.

Vitagraph continues to receive letters of congratulation from exhibitors who have grasped the opportunity to book under the new plan, and it is reported from the home office of the Vitagraph Distributing Organization that approximately 60 per cent of all the exhibitors now on its books have signed contracts for the new system.

In its special announcement a few weeks ago, the company, setting an example for the rest of the industry, gave out the dates for a year of each star's releases. It stated that exhibitors could book on the fifty-two week basis, on a star series basis, a combination of stars or, in an emergency, a single feature. Here are the first six features to be listed under this new plan:

September 30—Earle William, in "A Diplomatic Mission." Written by Don Bartlett. Directed by Jack Conway.

October 7—Gladys Leslie, in "The Mating." Written by Millicent Evison. Directed by Frederic Thomson.

October 14—Harry T. Morey, in "The King of Diamonds." Written by Edward Ballou. Directed by Paul Scardon.

October 21—Alice Joyce, in "Everybody's Girl." Adapted from "Brick Dust Row," a story by O. Henry. Directed by Tom Terriss.

October 28—Corinne Griffith, in "Miss Ambition." Written by Rex Taylor. Directed by Henry Houry.

November 5—Bessie Love in "The Dawn of Understanding," a story by Bret Harte. Directed by David Smith.

Under the announced production and releasing plan of Vitagraph for the next year, Earle Williams and Alice Joyce will be presented in eight productions each, while Bessie Love, Harry T. Morey, Corinne Griffith and Gladys Leslie will be presented in nine each. The stars will appear on the Blue Ribbon program at intervals of six weeks each, so that an exhibitor booking a specific series of combination of star series, or the entire list of fifty-two productions containing the six stars, knows now the exact date on which a given star will appear, during any month in the year.

In its statement, giving the first six pictures to be offered under the new plan, Vitagraph states that it has chosen subjects having the greatest appeal and being best suited to the personalities of the stars. Earle Williams, for instance, is presented in "A Diplomatic Mission" as a brilliant, care-free American who gets entangled in international problems and has to fight his way out with gun and fists on several occasions. The picture is of the type in which Williams is at his best—the adventure picture wherein the star has opportunity for strong action and a display of his dramatic abilities.

"The Mating" is a light drama with a strong line of comedy in it, and one admirably suited to Gladys Leslie.

Harry Morey is at his best in "The King of Diamonds," according to Vitagraph. It is a play filled with powerful situations and high melodramatic lights, in which this stalwart star always shines to advantage.

Alice Joyce, in "Everybody's Girl," has a beautifully blended role, it is said. The play contains plenty of O. Henry's inimitable humor, and at the same time, a goodly supply of pathos and drama, with a big ship panic scene as its melodramatic center.

"Miss Ambition" presents Miss Griffith in an intensely dramatic role and one which permits her to wear many beautiful gowns.

"The Dawn of Understanding," Bessie Love's first Vitagraph production, is Bret Harte's story, "The Judgment of Bolinas Plaines." It was presented on the legitimate stage two decades ago as a starring vehicle for Annie Russell, under the title of "Sue," and is declared to be an ideal subject for the little California star so aptly named.

Kentucky Story for May Allison.

May Allison is to play the part of a southern mountain girl in Metro's "Kate of Kentucky." Work on the picture has just been started at Metro's west coast studios in Hollywood, where Miss Allison a few days ago finished her second picture-made on the west coast, "The Testing of Mildred Vane."

"Kate of Kentucky" is by George D. Baker and Tom J. Geraghty. The new play is a melodramatic farce.

Warm Welcome Awaits the First Barrymore Comedy

John Barrymore, who is to be seen in a series of four Paramount pictures during the coming season, makes his first appearance in "On the Quiet," Augustus Thomas' famous comedy. This is Barrymore's second plunge into motion pictures, he having been a noted Paramount star several years ago, appearing in "The Man from Mexico," "Are You a Mason?" and other notable successes. A son of Maurice Barrymore and Georgie Drew, of the famous Drew family of actors, and a brother of Ethel and Lionel Barrymore, it is not surprising that he should have histrionic talent. His success in "Peter Ibbetson," which served him as a starring vehicle on the stage for two seasons, was phenomenal, and he comes back to the screen in Paramount pictures more popular than ever.

Lois Meredith, well-known star of the stage and screen, plays the leading feminine role opposite Mr. Barrymore in "On the Quiet." Miss Meredith was formerly a Paramount star, having appeared in "The Woman," and "Help Wanted," released several years ago. After a long absence from the screen she came back a few months ago to play opposite Sergeant Arthur Guy Empey in "Over the Top." It is more than likely that her appearance in "On the Quiet" will be her last for a long time, as she has announced her intention of going to France with a number of other actors and actresses to devote her time to the entertainment of American soldiers.

Frank Losee, one of the finest character actors in pictures, has another role which fits him perfectly, and J. W. Johnston, Al Hickman, Helen Greene and Frank Belcher are also prominent in the support. A fine piece of character acting is contributed by Cyril Chadwick as an English Duke. With this cast of principals it remained for such artists as Nan Christy, Dell Boone, Dan Mason, Frank Hilton, Otto Okuga and Louise Lee to be content with "bits."

Lockwood Plays Courtenay Role.

The role of Danny Rowland, originated by William Courtenay in the stage production of "Pals First," is enacted by Harold Lockwood in the screen version of the same story, scheduled for release by Metro this month under the banner of Screen Classics, Inc. James Lackaye is playing Dominie, the character enacted on the spoken stage by Thomas A. Wise, while Richard R. Neill is playing Dr. Chilton, the heavy, impersonated on the stage by Lyster Chambers. The part of the Squirrel, created by Francis X. Colon, is in the hands of Rollo Lloyd.

Other members of the cast are Ruby de Remer, who is playing the leading feminine role. Frank de Vernon appears as Judge Logan, Walter P. Lewis as the Sheriff, Anthony Byrd as Uncle Alex and Pauline Dempsey as Aunt Caroline. Edwin Carewe directed.

Pep in Russell's Latest.

William Russell's latest picture, "Hobbs in a Hurray," is an avalanche of pep and applied humor, and is being booked by representatives of the American Film Company, Inc., with success throughout the thirty-odd selling territories of the corporation. The picture is the first one of a series of eight made by William Russell Productions and handled by the American and through Pathe exchanges.

Because it bristles with surprising athletics and much wholesome comedy the picture is exceptionally well received. Hobbs is always in a hurry, and sweeps the rest of the action and cast with him into laughter. It is a veritable cataract of surprises. Russell's work on top of a fast train and on horseback should cause the beholder to sit up and take notice.

Wallace Reid in "The Source." Ethel Clayton in "The Girl Who Came Back."

Stars and Scenes from Two Paramounts.

Betzwood Oriental Feature Has Patriotic Flavor

TIMED as if on a split-second watch the first great motion picture production showing how Germany was foiled in the Orient and how the Yankee, Japanese and Chinese troops have rescued all of Northern Asia from the grip of Berlin is now ready for nation-wide distribution. Goldwyn announces itself as the distributor.

The Betzwood Film Corporation, owned by a group of Philadelphians known throughout the industry, is the producer of this new patriotic thriller, "For the Freedom of the East," offering on the screen for the first time a Chinese star, Lady Tsen Mei, supported by a cast of well known American players.

For months great secrecy has been observed at the Betzwood plant while Ira M. Lowry was making this big, new picture, and with his associates anticipating the day when one of the focal and vital fronts of the war would be maintained in Northern Asia, where American, Chinese and Japanese troops would close Russia's back door to the Hun.

Announcement is now made by the Betzwood Company of the completion of its big patriotic picture, and in a few days prints will be shipped to all Goldwyn branches for immediate booking. It is anticipated by its owners that "For the Freedom of the East" will eclipse the box office records made during the last year by the company's other Lowry production, "For the Freedom of the World."

The picture is really a melodramatic love story of power and vitality, possessing the added advantage of being linked at this very moment and for months to come with history as it is being recorded in the newspapers of the nation.

Incidentally, this is the first time in the history of American films that a Chinese girl has been starred, and likewise it is the first time that China has been depicted in a fictional production with its people in roles other than those of criminals or menials.

A publicity campaign and advertising of great power and novelty will be inaugurated at once and maintained for months to add to the drawing power of this production for exhibitors.

Evelyn Nesbit Story Is "The Woman Who Gave!"

THE Woman Who Gave!" is the name of the first of the series of five pictures that Evelyn Nesbit will make for William Fox. The subject will probably be released in October, and will be a Fox Standard picture. The four other pictures will probably be released at ten-week intervals.

"The Woman Who Gave" is described as a powerful drama of a woman who hated her own beauty. The heroine is a Parisian artist's model. Written by Izola Forrester, the story has for its locale Paris, Bulgaria, New York City and the Adirondacks. In the earlier scenes Miss Nesbit appears as Collette, most beautiful of all Paris art models. Later, she is shown as the unwilling bride of a wealthy and unscrupulous Bulgarian, in his home in the mountains of Bulgaria. The story reaches its climax in the Adirondacks, where the Prince, seeking to do injury to his wife, is shot by her admirer and plunges over a cliff to his death.

A large and especially capable cast has been chosen to support Miss Nesbit.

Duncan Is Off on Another Fifteen-Episode Thriller

AFTER a brief rest-up, William Duncan and his Vitagraph serial company have begun work on another fifteen-episode thriller which will carry the title of "The Man of Might." In this, as in "A Fight for Millions," which is now showing, Mr. Duncan will be supported by an all-star cast, including Edith Johnson and Joe Ryan. The story is by Albert E. Smith and Cyrus Townsend Brady.

During the "vacation" of the company between pictures the director-star "rested" by making a propaganda picture for the government to use in the forthcoming Liberty Loan drive.

"The Man of Might" will have an entirely different theme and atmosphere from those of any of the other serials in which Mr. Duncan has been starred. Like its predecessors it will be a typical American melodrama, with the mountain of the west, the desert and wilds for a background. There will be plenty of riding of the sort for which the Vitagraph cowboys are famous and the authors have put in enough risks to challenge the courage and skill even of Duncan. The subject is scheduled for release on January 27 next, following the release of "The Iron Test," the Moreno-Holloway serials, and will be the third serial in the announced four-a-year policy of Vitagraph, Mr. Duncan and the Moreno-Holloway combination alternating continuously on the program.

A Quintet of Select Stars.

Schomer's "Ruling Passions" Arouses Exhibitor Interest

"Ruling Passions," the new six-act special feature photodrama, written and directed by Abraham S. Schomer, is, in Mr Schomer's belief, one of the most sought-for pictures of the day From

Abraham S. Schomer, Aupthor and Director of "Ruling Passions."

all sections of this country and Canada inquiries regarding American and foreign rights to it have flowed into the office of the Schomer Photo-Play Producing Co., Inc., at 1440 Broadway Mr Schomer believes that the interest in "Ruling Passions" indicated by distributors "is prompted by the high position in theatricals and filmdom attained by Mr Schomer through his authorship of 'Today,' 'The Yellow Passport,' 'The Inner Man,' etc., and his virility and power as a director" Equally potent as a reason for this interest is the unexceptional cast of star players gathered by him for "Ruling Passions'" portrayal Included in that cast are Julia Dean, Edwin Arden, Claire Whitney and Earl Schenck, all of whom have consistently maintained the high rank in photoplaydom reached by them through their artistry and conscientious endeavors In Mr Schomer's new play they give the very best of their ability, due, as all of them have declared, to the fact of the play's naturalness and probability, of the artistic manner in which fact and fancy, truth and realism and drama have been woven together.

The invitations for the trade showing of "Ruling Passions," arrangements for which are now being rapidly completed, will be limited Preference will be given to those who have already communicated with the Schomer Photo-Play Producing Co., Inc., and to those who, in the near future, indicate their interest in the play

Heyes Plays Opposite to May Allison.

Hebert H Heyes will play opposite May Allison in "Kate of Kentucky," upon which work has just been started at Metro's west coast studios Heyes, who stands six feet one inch and weighs close to 200 pounds, will be remembered for his work in the Metro productions, "Rose of the Alley," 'Nobody' and "The Outsider" A successful career on the stage preceded his advent in motion pictures He was with James K Hackett in 'Don Caesar de Bazan" "The Prisoner of Zenda" and other productions was featured in "The Man on the Box" and "The Girl of the Golden West," and played leads in stock at Hartford and Seattle. For the screen he has done leading business for Essanay, George Kleine and Fox, besides his work with Metro

Gibson and Mann Paintings in Picture.

An unusual feature connected with "The Woman Who Gave," the first picture which Evelyn Nesbit is making for William Fox, is that five original paintings of Miss Nesbit done by two of the foremost American artists are used in one of the sets in the play The pictures were painted by Charles Dana Gibson and Harrington Mann, who are the two leading painters in this country.

The set in which the paintings are used represents the studio of a Parisian artist for whom Miss Nesbit, in the role of Collette, is posing When Miss Nesbit read the script and saw that it called for a studio scene she immediately thought of the paintings on the walls of her home in New York

Strong Cast in "What Love Forgives."

The casting director of World Pictures has surrounded Barbara Castleton with an unusual number of well known actors for her forthcoming production of "What Love Forgives" Among the more prominent are John Bowers, Johnny Hines and Mariel Ostriche. Perry N Vekroff, the director, has been busy for the last week checking up locations, selected to give the proper environment to this photo play The interiors are now being made at the World Studio. This picture is to be released early next Spring

Grace Valentine, Star of Rialto De Luxe Productions.

Sennett Makes a Discovery.

Mack Sennett, producer of Paramount Comedies, has found a new beauty in a little California girl whose screen name is Virginia Warwick. The lovely Virginia was attending a fashionable finishing school in Los Angeles, when she heard the call of her Art; at least she thinks it was some such sound Anyhow, she forsook French irregular verbs to become a movie actress Miss Warwick is an athletic star in addition to being a beautiful girl. In boarding school she was captain of the basket ball team and a wonderful swimmer.

Fox Has Nine Pictures in Work.

Nine productions are now in work for the Fox Film Corporation, at its studios in the East and West Three of these are being produced in the West, and six others in the East

At Hollywood, J Gordon Edwards has begun "The Siren's Son." William Farnum is in his third week on the great picture written for him by Frank Lloyd, "The Man of Power" Tom Mix and his company, under the direction of Lynn Reynolds, are at Prescott, in their fourth week of filming "The Two-Gun Man."

Peggy Hyland, in the East, is nearing the completion of "Marriages Are Made." Virginia Pearson has begun on "Buchanan's Wife," and George Walsh, under the direction of his brother, R. A. Walsh, is nearing the completion of "On the Jump." Jane and Katherine Lee are on the final week of "Swat the Spy!"

Evelyn Nesbit is working on "The Woman Who Gave," and Richard Stanton is busy filming scenes of "Why I Would Not Marry," the morality picture based on the love affairs of the world's most beautiful woman

Gail Kane in "Love's Law." Elinor Field in "Cupid in Quarantine."

Scenes from an Attractive Pair of Mutuals.

State Rights Department

Conducted by C. S. SEWELL

Drury Lane Melodrama Promised for Early Release

UNUSUAL interest centers in the early release of Maurice Tourneur's production of the famous Drury Lane melodrama, "Sporting Life," which will be one of the notable independent offerings of the fall. It will be Director Tourneur's initial independent release, his first screen production since he left the Famous Players-Lasky forces, where he created many noteworthy screen offerings.

"Sporting Life" will, in a way, be a successor to "The Whip." Mr. Tourneur produced "The Whip," which proved to be one of filmland's most popular melodramas. Cecil Raleigh, the author of "The Whip," is one of the authors of "Sporting Life." Both are thrilling stories of the British turf and both revolve around a famous racehorse. Yet the stories are entirely different.

The fact that "Sporting Life" will be a companion piece to "The Whip" has been arousing wide interest among exhibitors, not only in this country, but across the seas. Hiller & Wilk, Inc., the selling agents for Maurice Tourneur's Productions, have received inquiries from exhibitors in far away Australia as well as from every section in this country.

"This is distinct proof of the wide popularity of 'Sporting Life' as a stage attraction," says Mr. Tourneur, in discussing the production. "'Sporting Life' was a London hit, in fact one of the biggest successes ever presented at that famous home of melodrama—Drury Lane. It scored again in New York and was widely popular in practically every English-speaking country. Hence the unusual interest in its screen version."

Mr. Tourneur, it is announced, has done everything possible to make his first independent release the best production of his career. "Sporting Life" will be marked by all the beauty of setting and photography, the subtlety of characterization and the finesse of direction which film fans have come to expect in a Tourneur photoplay, and Maurice Tourneur has established himself firmly as a producer in whom exhibitors have great faith.

The big punch of "Sporting Life" is its sensational presentation of the famous classic of the English turf, the Derby. This graphic reproduction of the world famous racing annual at Epsom, England, promises to put "Sporting Life" over to a whirlwind thrill. Another big scene is a reproduction of an international prize fight before the National Sporting Club of London. There are any number of other novel scenes, such as a fascinating reproduction of London streets shrouded in dense fog. This fog plays a vital part in the story, since it aids a gang of thugs in their efforts to steal the Derby favorite.

"Sporting Life" has an excellent cast, including such players as Constance Binney, recently seen in "Oh, Lady, Lady!"; her sister, Fair Binney; Willette Kershaw, Ralph Graves, Warner Richmond, Charles Eldridge, Charles Craig and Henry West.

Frank Hall Completing Large Sales Organization

WITH general manager, Lynn S. Card, of the Producers' Distributing Corporation visiting the important film centres, east of the Mississippi, the roster of Frank Hall's large organization is being increased by the addition of new names daily. Prominent among the well known film men recently added to the roster are, Philip Meyer, manager of the Liberty Exchange, New York; M. F. Tobias, formerly exchange manager for the Mutual; A. L. Erghott, of Boston; Frank J. Flahearty, of Chicago; Sam Farber, Jerry Herzog, Frank G. Gillman, and more to be announced in the near future.

Frank Hall's system of distribution calls for experienced film men in every section of the country. Arrangements for distribution of the twelve special productions scheduled for the coming year under the Producers' Distributing Corporation franchise are now nearing completion and will be announced shortly. Meanwhile, representatives of the company are busily engaged closing contracts for Evelyn Nesbit in "Her Mistake," and the balance of the year's output.

While the fixed-price policy of the new corporation, which limits charges for rentals to $10, $20 and $30 a day, simplifies the work of the salesmen by assuring the exhibitors an equitable contract, the exceptionally large number of first run bookings in each city, not only demands the attention of experienced representatives with considerable executive ability, but also calls for men intimately acquainted with the booking conditions in their several localities. The problem of selecting the right man for the place is therefore a difficult one, but a glimpse at the list now completed promises well for a particularly efficient organization.

Grace Valentine to Star in Another Morosco Play

GRACE VALENTINE, who has won general praise for her work in the title role of the Rialto De Luxe Productions' screen adaptation of Oliver Morosco's "The Unchastened Woman," will shortly be seen in a film version of another Morosco success, "Upstairs and Down," written by the Hattons, Frederic and Fanny, known as authors of "successes only."

During its long run at the Morosco Theatre, New York, "Upstairs and Down" was one of three Hatton plays simultaneously delighting metropolitan audiences, the two others being "The Squab Farm" and "Lombardi, Ltd." As one of the stars of the Morosco forces, Miss Valentine was the featured player in the latter drama, so that in a single season this popular star will have had the distinction of having starred in three of Broadway's greatest stage and picture triumphs.

The policy of Rialto De Luxe Productions is based upon the universal recognition of and the increasing demand from moving picture theatre managers for qualities in pictures that bid for popular patronage. This policy has borne good fruit in "The Unchastened Woman," and "Upstairs and Down" promises even greater results.

Anti-Vice Picture in Cleveland.

Although a contract was entered into four weeks ago between the Arrow Film Corporation, representing the producers of "The Finger of Justice," and I. E. Chadwick, representing the Ohio-Ivan Film Service, whereby the later company procured the Ohio rights to that production, no announcement of the facts has been forthcoming until this time. Preparations have, however, been actively forwarded during that period preliminary to the opening of the attraction at the Standard Theatre in Cleveland for a run.

"The Finger of Justice," it will be recalled, was made under the supervision of the Rev. Dr. Paul Smith, of San Francisco, and is a visualization of the dramatic incidents connected with Dr. Smith's exposé of political and social "graft" and of the iniquities of the Barbary Coast.

The exploitation of "The Finger of Justice" in Ohio is under the personal direction of George L. Stockton, who has enlisted the active support and cooperation of the mayor and chief of police of Cleveland, as well as the Anti-Saloon League, the ladies' social service organization, and various ministers' associations.

Perret Making Second Picture.

Leonce Perret announces the commencement of the filming of the second of his series of patriotic motion picture spectacles. The title has not yet been decided upon. The company has taken over the estate of Captain Frederick Russell at Russell Harbor, Great Neck, Long Island. The grounds cover over two hundred acres, and include the Russell Harbor mansion, which will house Mr. Perret and his staff during the filming of the production.

Officials at Camp Upton have promised Mr. Perret every co-operation, in so far as furnishing him with gas masks and other war equipment. While these preparations are being made, Mr. Perret is losing no time. He and his entire staff, including E. K. Lincoln and Dolores Cassinelli, who will be the featured players, are now at Lake Hopatcong, where the first scenes are being taken.

Although it will be termed a war film, this phase of the production and story is merely incidental to the production in order to more vividly portray the bright side of war.

More Drama Than Propaganda.

Sales Director J. L. Kempner, of the Manx-Man Company, is anxious to have recorded the fact that the Hall Caine film is not a propaganda subject, although having official sanction and calling for strong publicity along propaganda lines.

General Representative Leon Schlessinger, of the Manx-Man Company, is touring Indiana in behalf of the production, and reports bookings from Peru, Rochester, North Manchester and Warsaw.

Three States Sold on Ford Weeklies.

The Greiver Distributing Corp., national distributors of the Ford Educational Weekly, report the closing of Michigan, Ohio and Kentucky to the Standard Film Service Company, Cleveland.

State Right Director Stage-Manages Soldiers

RICHARD FIELD CARROLL will sever his connections with the Harry McRae Webster Productions, Inc., to take up work as dramatic director at Camp Sevier, S. C., having been appointed to this position by Franklin H. Sargent, chairman of the soldiers. Mr. Carroll reported at the War Department, Washington, Labor Day.

"Dick" Carroll, as his friends call him, and they are many, who has had a widely various career as actor-author-producer and moving picture scenarioist and director, is elated over his appointment and is eager to "do his bitterest." He claims to be the original "Pooh-Bah" of the Harry McRae Webster Productions, of which he has been a valued member since its inception.

Besides having supplied the story of "Reclaimed," he wrote the continuity and sub-titled, cast the play in every character to the very "atmosphere," directed all the exterior scenes of the same, assisted in the assembling and cutting of the film, acted as office manager and took charge of the entire Press Department. In his off hours, he also wrote several new stories for the company which he will now otherwise dispose of. The next production of this author will be staged by Uncle Samuel's boys at Camp Sevier.

Sol Lesser Has Rights for War Fund Film

DISTRIBUTION rights to the Actor's War Fund Association's single reeler "How Stars Twinkle Away From the Studio" have been acquired by Sol L. Lesser. This reel features a number of well known stars in close-ups, including Mary Pickford, Clara Kimball Young, Mildred Harris, Charlie Chaplin, Douglas Fairbanks, Dorothy Dalton, Charles Ray, and Director D. W. Griffith, and was originally made for the purpose of providing for wounded soldiers upon their return from the battle-front.

Mr. Lesser and his associates are working eagerly upon the new offering; ten per cent of the receipts will, it is announced, be donated to the Actors War Fund Association.

Distribution has already been arranged for through the following exchanges: Supreme Film Company, Minneapolis; Louis B. Mayer, Boston; Masterpiece Film Attractions, Cleveland; De Luxe Feature Film Company, Seattle; Dawn Masterplay Company, Detroit; Supreme Photoplay Productions, Pittsburgh.

Making San Antonio Producing Point.

Benjamin B. Hampton, director in the Vitagraph and Paralta companies, and closely associated with the W. W. Hodkinson corporation, has signed a five year contract with the Sunset Pictures Corporation of San Antonio for all pictures released by that concern. The move will make the South Texas city prominent on the motion picture map.

The Sunset Corporation plans to make many pictures in the near future for release through the Hodkinson organization. "The Forfeit" is now being timed for release in late September. Following this the company under direction of Frank Powell will produce "The Good Indian." Director Powell declares that San Antonio and the adjacent territory are rich in "locations" and ideal for making feature films.

Texan Has Title "Inspiration."

The Arrow Film Corporation has finally determined the title under which the production "Inspiration" is to be reissued, and has selected as an appropriate title for the attraction, "The Perfect Model." This production has been re-edited and retitled.

This title was chosen by Mr. F. N. Sandford, of the Southwestern Film Co., Dallas, Texas, who saw the reissued production.

Gaumont Weekly Bristles With Timely Topics

THOUGH the newspapers have been full of statements that our airplane program is not up to expectations, the current Gaumont News, No. 23, has a subject which will lead Kaiser Bill to think ous press has been what our British allies call "spooning", for it contains a number of scenes photographed on a Western flying field under the supervision of Major General Kenly, Chief of the Department of Military Aeronautics, which will, indeed, be bad news for Bill.

As far as the eye can see are airplanes and aviators to handle them. When it is considered that this is only one of the many fields now in operation, it will be realized that we intend to succeed in the air as well as on the land and sea.

The cordial entente existing between the United States and our sister republics, Argentina and Brazil, is shown in the reception which the Council of National Defense tendered the officers of the visiting battleships from these countries, and the reception by the Secretary of State of Dr Baithaser Brun, Uruguayan Minister of Foreign Affairs, who has come to the United States on a special mission. Both of these receptions, which are of international interest, are photographed in this number.

Field Day of New York's "Finest" at Sheepshead Bay, at which all attendance records were broken, the unveiling of the "Angelus Siren," which has been installed on the top of the highest building in Washington to remind the residents of the Capital to pray at noon of each day for the continued success of the Allied armies, the manner in which organized labor is proving its loyalty, and the way in which we are insuring the bread supply of our Allies and ourselves are included among the other subjects in this number of the News.

Official war pictures from France make up a goodly portion of Gaumont Graphic No. 23. The military funeral of Major Raoul Lufbery, the famous American "ace" and aviator who finally met his death after vanquishing more than two score German flyers;—splendid views of the 94th Aera Squadron, Co. D of the 101st Infantry, Co. E of the 167th Infantry; the Pigeon Carrier Service of the 26th Division, showing "Gunpowder 2nd" and "Buckshot 2nd," the first American trained pigeons to fly through barrage fire; and the decoration of American aviators for distinguished service, are some of the scenes shown in this war subject.

Other subjects in this issue include the fifty-second annual encampment of the G. A. R. in Portland, Ore.; the destructive fire which destroyed a great portion of Revere Beach, Boston's famous summer resort; the launching of Miss Detroit III, said to be the fastest motor-boat ever built; the reviving of century-idle shipyards in New England; beautiful bathing girls selling $60,000 worth of W. S. S., and the biggest naval regatta ever held in the United States, which was participated in by teams from naval training stations; visiting battleships, and American warships in port.

"Huns Within Our Gates" New Propaganda Feature

THE Arrow Film Corporation is about to offer on the state right market the six-part sensational photodrama "Huns Within Our Gates," in which Derwent Hall Caine, son of the English author, and Valla Valkyrien are starred. The production has been completed and is now being edited and titled at the Thanhouser Laboratories by Madame Marie Genores and Jesse J. Goldberg. The production deals with the operations of enemy aliens in America who seek to control the invention of an American citizen, which provides a powerful chemical to take the place of bulky gasoline in propelling aeroplanes.

The production was completed in July and the delay in releasing was occasioned by the holding up of official sanction for making certain scenes which have now been completed. Madame Genores, employed to assist in the editing of the production, was formerly chief editor for Pathe, and lately resigned as editor of film attractions for the Committee on Public Information, Division of Films. Madame Genores' last work for the government was the editing of "America's Answer," the second official government war review.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, is authority for the statement that the distribution of "Huns Within Our Gates" is being made upon the basis of a minimum profit, with a view to essentially assist in spreading information to the American public concerning the insidious workings of the enemy alien residing in the United States. "Huns Within Our Gates" will be released about September 15.

"Panther Woman's" Settings Feature Nature Scenes

COMBINED with the various "punch" scenes and dramatic tensity of "The Panther Woman," Madame Petrova's forthcoming feature, Ralph Ince, director of the picture, has invested the production, according to publicity statements, with a scenic beauty seldom viewed in a screen play of this character. The story is a picturization of the novel, "Patience Sparhawk and Her Times," by Gertrude Atherton. With the cameraman, Harry B. Harris, Director Ince made a special trip to the old Mission section of Arizona, where the locale of Gertrude Atherton's novel is laid during the first half of the story. It was found possible to duplicate in almost every instance the exact scenes mentioned in "Patience Sparhawk and Her Times."

For her fifth special starring vehicle in which Petrova will shortly appear views of one of the oldest Missions in Arizona, together with many shots of spots in the mountains, will appear in the first three reels of "The Panther Woman." The cameraman managed to secure the much sought after stereoscopic effect in practically all of these scenes, and spectators will be afforded panoramic vistas seldom witnessed outside of strictly educational reels.

In the cast headed by the name of Olga Petrova will be found Rockcliffe Fellowes, well known to movie fans, and Tefft Johnson, one of the best known film players. Johnson was one of the mainstays of the Vitagraph Company of America for many years, and is also a director of note, now being employed by the World Film Corporation.

Cannibal Pictures Going Into Regular Theatres

ARRANGEMENTS have just been completed whereby the Robertson-Cole Company have taken over the world rights, including, of course, the United States and Canada, for Martin Johnson's series of pictorial adventures "Among the Cannibal Isles of the South Pacific." In all over fifty thousand feet of film is involved in the transaction.

It is the intention to put this feature out as an entire evening's entertainment in the legitimate houses of the country at $2 top prices. Other parts will be cut into different lengths for educational and scientific purposes, and several reels will shortly be released as one-reel scenics. After the feature has played a season in the big houses it will be available for the smaller picture houses of the country.

Mr. Johnson is already planning another trip to the South Sea Islands.

Trade News Brevities

SPOKANE OPERATORS ASK WAGE INCREASE

They Are Now Earning $27.50 a Week for a Six-Hour Day—Want $5.00 More

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Wash.

MOVING picture operators of Spokane who are affiliated with the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators are asking for wage increases of $5 a week. They are now receiving $27.50 a week for six hours work a day, and are asking that the wages be increased to $32.50 a week. Reports here were that the operators in Seattle, Portland, Tacoma and Aberdeen had been receiving $28 a week and had received increases to $35 a week.

Majestic and Lyric Prices Go Up.

Due to increases in supplies and different moving picture materials, also wages, J. W. Allender, of the Lyric and Majestic theatres, has advanced prices in both houses to 15 cents for both afternoon and night shows for adults. Heretofore the prices have been 10 cents in the afternoons and 15 cents at night.

New Production Nears End.

Production work is about complete on the first big film of the Washington Motion Picture Corporation, according to announcement. Miss Evelyn Brent, Mitchell Lewis and Kempton Green, all of whom took prominent parts in the picture in which Miss Florence Turner was starred, have left for New York City. Miss Sarah Truax, better known here as Mrs. Charles S. Albert, wife of Major Albert, now in the Judge Advocate's office in Washington, D. C., also took a prominent part in the film.

Tarzan Film at the Clemmer.

"Tarzan of the Apes" was one of the biggest screen hits of the week of August 12 in Spokane, and ran four days at the Clemmer. Among the other leading pictures shown in the city during the same week were "Baree, Son of Kazan," at the Liberty; "Nan of Music Mountain" at the Lyric; Mary Miles Minter in "The Ghosts of Rosy Taylor" at the Class A, "Bab's Matinee Idol" at the Majestic, and "Missing" at the Clemmer.

Books Fourth of July in Paris Film.

E. Clarke Walker, of the Pantages Theatre, has booked the Pathe pictures of the "Fourth of July Celebration in France." The pictures were booked through Peter L. Carroll, manager of the Pathe Exchange here, with supervision of this territory, which extends into Montana.

Washington News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

S. B. Lust Hears from His Brother.

WASHINGTON, D. C.—"We are giving the Huns ———," writes Ben Lust, who was formerly connected with the exchange operated by his brother, Sidney B. Lust, at 1209 E street, northwest. "I am stationed 'somewhere in the southern part of France,' and doing my bit. I suppose you know by this time that we have been in action. I would like to tell you all about it, but it is forbidden by the censor. * * * I'm in the best of health, and am going to a show which the Y. M. C. A. is staging tonight."

The writer of this interesting bit of news is now a corporal in Company E, 308th Infantry. When in the film game he occupied various positions in the employment of his brother, and by reason of his work with shows on the road was quite well known to the exhibitors throughout Virginia, Maryland and North Carolina.

Father of Lawrence Beatus Dies.

The sympathy of the moving picture men of Washington, D. C., is with Lawrence Beatus, manager of the Columbia Theatre, who met with the loss of his father, Max Beatus, aged 68 years. Manager Beatus had hardly returned to Washington from his father's home in Memphis, Tenn., where he had been spending his vacation, when he was called back on this sad errand.

Crandall Made Film Fuel Representative.

Harry M. Crandall, operator of a string of motion picture theatres in the District of Columbia, has been named as national representative of the film industry in all matters pertaining to fuel. His appointment to this work followed the visit to Washington of the New York members of the National Association.

With Mr. Crandall in this work will be associated an official of the Fuel Administration and a representative of the national association of the electric light men. All questions pertaining to the use of fuel in the theatres will be referred to this committee, and it will also present to the Fuel Administration such recommendations as may come from the film folks.

Arrangements are to be made for the running of slides and the hanging of posters in the theatres to help out the Fuel Administration in its conservation campaign. It looks very much as though Mr. Crandall has a big job ahead of him, but being right here in Washington and "in right," so to speak, he is conceded to be the right man for the job.

Washington Briefs.

Sidney B. Lust, of the Super Film Attractions, Inc., has just completed arrangements with the Washington Times whereby the serial story "The Hand of Vengeance" will be published incident to the appearance weekly of a half page advertisement boosting the show. This advertisement will be put out on a cooperative basis, Mr. Lust paying one half of the expense, the fifteen exhibitors who have booked the show splitting up the balance between them.

The Siamese twins, Joseph P. Morgan, of the Savoy theatre, and Maurice Davis, of the M Street theatre, are away on their vacation, touring "somewhere in the wilds of New Jersey." Mr. Morgan declares he is going to have one good vacation before being inducted into the Army. He feels sure this will happen when Congress passes the new law.

PROGRAMS AT FAMILY AND STRAND ALIKE

Rochester Theatre Concern Tries Out Policy of Featuring Same Bills at Two of Its Houses on Sundays

By L. B. Skeffington, 61 Main Street, East, Rochester, N. Y.

THE Theatres Operating Company, Albert A. Fennyvessey, president and general manager, has adopted a new Sunday policy for two of its Rochester houses. Double-feature film programs will be shown at the Family and the Strand, the same films at both houses. Both are large theatres, centrally located downtown and only a block apart on the same street. The slogan under which the new schedule is being advertised is: "If one house is filled try to get into the other." The double system goes into effect on Sunday, September 1, and for the first three Sundays in the month the same stars will shine. They are Theda Bara and William Farnum. The films in which these two stars will be seen are not new, but they are being advertised right and will undoubtedly go over big in this town. A Chaplin comedy and the Screen Telegram will be shown in addition to the two features.

Seven Stars in Lyndhurst's Service Flag.

There are seven stars on the service flag of the Lyndhurst Theatre, Rochester. Manager Irving N. Salyerds is proud of his "boys" who are away with the colors, fighting for Uncle Sam. Following is the list of former Lyndhurst employes who are now in the service: Chief Yeoman Fred Koch, Newport, R. I.; Sergeant William Schwalb, Company H, 108th Infantry, France; Milton Cushman, United States Marines; Clarence Toeuy, navy; William Charlesworth, in France; Clarence Lutz, Engineer Corps, in Virginia; Walter McTurk, Quartermaster's Corps.

Two Griffith Features in Rochester.

There are two Griffith productions being shown in Rochester this week. "Hearts of the World" is playing to top prices at the Lyceum, a "legitimate" house. "The Great Love" is running all week at the Regent. It seems that these two films are being booked in tandem in this section and with considerable. When "Hearts of the World" opened for a three weeks' run at the Majestic in Buffalo, "The Great Love" opened for a week at Shea's.

Will Get Jobs Back After the War.

J. H. Moore, of the Temple Theatre, announces that the seven employes of that house who are now serving with our fighting forces will all find their old jobs or better ones waiting for them when they return from the big adventure on the other side of the pond.

State Federation of Labor Holds Meeting.

The annual meeting of the State Federation of Labor was held in Rochester last week, and among the prominent men who made themselves seen and heard was Charles S. Shea, international president of the Theatrical Stage Employes and Motion Picture Operators' Union. Governor Whitman addressed the convention at its opening and later in the day was closeted privately with Mr. Shea at the Seneca Hotel. It is said that the Governor and Mr. Shea are old friends and that their meeting was merely of personal interest.

PATHE'S SEATTLE OFFICE IS MOST MODERN

New Home of Exchange Equipped with Every Facility for Efficient and Quick Handling of Film

By S. J. Anderson, East Seattle, Wash.

THE Seattle Pathe force is getting settled in the new building at 2113 Third avenue, which has been all dressed up with a flagpole and a big, brand new flag. On being escorted through the various rooms of the building we saw a thoroughly equipped, modern exchange, with every possible aid to the orderly, efficient handling of film. There were rows and rows of stacks for different sized paper. There were two large storage vaults with big air vents and a can of eucalyptus oil sitting on the floor to keep the film pliable. In one vault were several racks of junk film just in from a year's sojourn in Alaska. This was to be returned to the head office, where it would be turned over to the Government for burning and extracting the valuable amount of silver used in developing them.

The projection room is the only one in the city which boasts two machines. The business offices in the front of the building are separated from one another by glass partitions.

The exchange would have settled down to regular routine earlier if there had not been so many changes due to enlistments in various branches of the service. L. A. Samuelson, the booker, joined the merchant marine, and left last week for the Philippines. On the same boat that he embarked on was W. W. Kofeldt, who preceded L. O. Lukan as manager of the Seattle office. Ed Hudson, the shipper, also left last week for service, entering the naval training school at the University of Washington.

Ashley McRae, booker and assistant manager of the Vitagraph office, has taken Mr. Samuelson's place. William Fletcher has taken over the shipping work, and Delbert Milne has charge of the poster department. A change has also been made in the sales force, Edward Barnhart, Jr., of Kansas City, having been engaged to take the place of E. V. Fauser as salesman in Washington State. Mr. Barnhart has had two years service in France with the Canadian Aviation Corps.

Hurn Enters the Service.

H. H. Hurn, Seattle Triangle manager, resigned this week to enter the non-commissioned officers' training school at the University of Washington. R. W. Lyneh, vice-president of the corporation, arrived a few days before Mr. Hurn's departure and will see a new manager established before going on.

Ackerman Visits Seattle.

Irving Ackerman, of the firm of Ackerman and Harris, of San Francisco, which operates a circuit of Hippodrome theatres on the Coast, spent a few days in Seattle this week. He was just returning from Vancouver, B. C., where he had leased the Royal Theatre. While here he also signed a contract for the appearance of his vaudeville and pictures at the Orpheus Theatre at Camp Lewis. Ackerman and Harris show Metro, Triangle and World pictures at their houses, as well as six acts of vaudeville.

Consolidated Film Moves.

The Northern Consolidated Film Corporation has moved its Seattle office from 2016 Third avenue to 2020 Third avenue. Marion H. Kohn, president of the corporation, is in Seattle conferring with Manager Deitch.

Changes Among the Theatres.

Seattle.—John Hamrick, manager of the Rex and the Little theatres, has opened his New Gem, a small house on lower Second avenue.

Seattle.—C. M. Biggs has taken over the Madison Theatre, one of the city's leading residential houses.

Cle Elum.—A. V. Chudley has opened a new theatre here. He formerly managed the Coliseum at Grandview.

Pasco.—E. J. Reynolds has bought the Liberty Theatre in this town.

Ravensdale, Wash.—The Star Theatre in this town has been closed.

Ephrata.—The Kam Theatre has been closed.

Herron.—The theatre formerly operated by Chris Campen is closed, the manager having moved to Iowa.

Sultan.—The Primrose Theatre is now under the management of Dick and Frank Hasty, F. A. Sherwood, the manager, having enlisted in the naval band.

Gold Bar.—The Gold Bar Theatre has been closed.

Nashville Trade Letter

By J. G. Stahlman, Nashville Banner, Nashville, Tenn.

Installs Attractive Advertising Signs.

THE Crescent Amusement Company of Nashville has installed handsome new advertising boards and illuminated overhead signs at the Fifth Avenue Picture Theatre and the Princess movie and high-class vaudeville house. The signs are the most attractive in Nashville. The Princess has also installed a full set of lobby display frames which are entirely in keeping with the high standard of everything set by that popular playhouse.

Bradford Returns from Trip.

Carson Bradford, manager of the Strand Theatre, has recently returned from a "flivver" tour to Cleveland, Buffalo and other points in the North and East. He is preparing for a big run of the best pictures at his house during the coming winter.

Intersperses Drama with Pictures.

Manager W. A. Sheetz, of the Vendome Theatre, will intersperse musical comedy, Shakespeare and drama this season with high-class movies, his first booking being the second Government war film, "America's Answer," which is billed for the third week in September. Pictures at the Vendome have always drawn crowds, and Manager Sheetz is confident that his film bookings this season will prove popular with Nashville fans.

Co-operates with Four-Minute Men.

Nashville's Four-Minute Men are prepared for a most vigorous campaign through local amusement houses against German propaganda. The local Four-Minute organization is under the direction of Tony Sudekum, president of the Crescent Amusement Company, and the theatres have given all sorts of co-operation in this work.

LIBSON SIGNS CONTRACT FOR FIRST-RUNS

Cincinnati Manager to Have Initial Showings of Artcraft, Paramount and Select Pictures

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

MANAGER J. LIBSON, of the Walnut, Strand and Family theatres, Cincinnati, has just completed negotiations under which his theatres will handle the first run in this city of all Artcraft-Paramount pictures for another year, as well as those of the Select Pictures Corporation. The Libson houses have been handling Artcraft-Paramount pictures for several years, which means before the consolidation of the two companies as well as since. Mr. Libson also announces a new policy at the Strand, by which a single attraction will be run an entire week instead of with a mid-week change of program as at present. The business handled has been of sufficient volume to justify the change, as it has been clearly indicated that there is a steady patronage for a picture for at least a full week if not more.

"America's Answer" at the Opera House.

Arrangements were made during a recent visit to Cincinnati by T. W. Bonneville for the exhibition at the Grand Opera House during the week of September 1 of "America's Answer," the second official Government film. Mr. Bonneville represented the Committee on Public Information, which is handling the film. It is composed of eight reels built up of more than 30,000 feet of moving pictures taken in France of the forces under General Pershing, comprising the first half million men landed on the other side, and, in view of the splendid accomplishments of this initial force in battle the film is bound to attract widespread attention.

Covingtonites See Griffith Film.

For perhaps the first time in local moving picture history a film of unusual interest has been shown on the Kentucky side of the river immediately opposite Cincinnati before appearing in the city proper. This occurred in the case of the new Griffith film, "Hearts of the World," which, through a state rights arrangement, was released for exhibition in Covington at the Rialto before arriving for the use of any Cincinnati house. The result was that not a few people took the green cars and went over to Covington to see the picture, reversing the usual process in these parts. The space which the newspapers gave to reviews of the picture is a striking commentary on the advance which has been made by moving pictures during the past few years, as the reviewers treated it with all of the care and seriousness of an important dramatic production, as it is.

Cincinnati in Government Film.

Cincinnati will figure prominently in a series of films which the Government is preparing for world-wide distribution for educational purposes dealing with American cities and industries. The Cincinnati films will comprise a total of thirty reels, and will be prepared, in so far as they are not already available, by Clarence Runey, of the Cincinnati Motion Picture Company, who has made thousands of feet of Cincinnati film of all sorts. Captions in various foreign languages will be used in order to give the films the highest usefulness in the countries where they are shown.

Sues Ribbern and Lincoln Company.

L. J. Ribbern and the Lincoln Amusement Company, operating the Lincoln Theatre at Fifth and John streets, Cincinnati, have been sued by a woman who alleges that on August 13 she fell into an open cellarway at the theatre and suffered painful injuries. She asks $5,000 damages in consequence.

Lyric Reverts to the "Legitimate."

The summer lease on the Lyric Theatre, Cincinnati, during which it has been successfully operated with moving pictures under the management of Milton Pillman, expired on August 24, and the house reverted to the usual winter "regular" season management of C. Hubert Heuck. As already reported the two seasons were appropriately bridged, as the custom has been for several years, by an engagement of the Lyman J. Howe travel pictures.

Kentucky News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Penal Action Filed Against Barkley.

GEORGETOWN.—Another chapter has been written concerning the Sunday closing case of the City of Georgetown against A. B. Barkley, Jr., for operating a motion picture house on Sunday. Barkley asked for a new trial of the case, this being granted. After the new trial was granted and the regular county judge sworn from the bench on motion of County Attorney H. Church Ford, the cases were dismissed without prejudice and a penal action was filed against Barkley in the Scott Circuit Court to recover $300 in penalties.

Files Articles of Incorporation.

Louisville.—The Mutual Amusement Company, capital $10,000, divided into shares of $100 each, has filed articles of incorporation, its charter calling for the operation of moving picture theatres. The debt limit is placed at $20,000. The incorporators and their holdings are Joseph M. Shallett, 50 shares; Samuel E. Reevin and Benjamin Silverman, 25 shares each.

Report Theatre Sites Near Camp Secured.

Louisville.—Construction work is well started at the new Artillery cantonment at Stithton, Ky., and also at the West Point entrance, and it is reported that locations have been secured for several new picture theatres to serve the 50,000 odd soldiers which will be located at the camp.

Steurle Gets a Big Fish.

Louisville.—L. F. Steurle, of the Broadway Amusement Enterprises, while upon a recent fishing trip to Nolin River, near White Mills, caught one of the largest black bass hooked from a running stream in Kentucky this season. The fish has been on display in the sporting goods house of Bourne & Bond and will entitle Mr. Steurle to one of the prizes offered for star catches.

"Fit to Fight" Film Shown in Louisville.

Louisville.—An interesting moving picture, "Fit to Fight," prepared under the direction of the American Social Hygiene Society, will be shown in Louisville during the week of September 5, at the meeting of the State Medical Society. Surgeon L. D. Fricks, of the United States Public Health Service, which arranged for the showing of the picture, is featuring a campaign against veneral diseases and will arrange for the public to see the picture after the medical people adjourn. The film was produced for the purpose of educating soldiers in the dangers of veneral diseases and has been indorsed by Raymond Dosdick, chairman of the Commission on War Training Camp Activities, and by numerous other national leaders.

Maritime Provinces News

By Alice Fairweather, Standard, St. John, N. B.

Hurley Gives Soldier's Comfort Matinee.

TWO original ideas were worked out recently by S. C. Hurley, manager of the Hayden-Gibson Theatres, Woodstock. The first was called a Soldier's Comfort Matinee, and each child attending was asked to bring a gift suitable to be sent to a man overseas. Each child who brought a present was given a ticket for a matinee later in the week. The result was that 115 comforts were brought to the theatre, including eighty packages of cigarettes. The other matinee was called a cinematograph tribute to Woodstock's Heroes. Photographs of the men from Woodstock who have fallen in battle were procured by the manager, together with a short history of each. These pictures were shown on the screen and the facts of the man's career told. A recitation of the famous poem, "In Flanders Field," was also made at an appropriate moment.

AMERICAN THEATRE, EVANSVILLE, OPENS

Strand Amusement Company's New House Is Modern in All Particulars—Special Attention Given to Music

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

EVANSVILLE.—The opening of the American Theatre, this city, on Wednesday, August 21, marked the establishment of one of the most modern and up-to-date moving picture theatres in the city. No care nor expense was spared by the management, the Strand Amusement Company, which also operates the Strand Theatre here, in making the new theatre attractive and comfortable for the patrons.

In addition to the highest class of films that will be exhibited special attention has been given to the musical entertainment, and a Photoplayer organ, identical in design with the one used in the Strand Theatre, has been installed in the new house. Another matter which has received special attention is the ventilation, which is cared for by a system of typhoon fans, which change the air in the theatre every two minutes.

The interior decorations are a replica of Italian scenery, authentic in their reproduction and something new in the art of interior decoration.

Reed and Moore to Open Theatre.

Kokomo.—The vacant room beneath the Elks headquarters in this city, which was formerly occupied by a garage, is being converted into a new motion picture theatre, which will be opened formally about the first week in September. Ira Reed and Merle Moore are the proprietors of the new theatre. No name has been chosen, the management deciding to conduct a contest after the opening to obtain a name.

May Play Vaudeville and Pictures.

Fort Wayne.—After a successful summer devoted entirely to photoplays the new Palace and Majestic theatres opened the regular vaudeville season this week. Despite the intense heat both theatres had a good run with pictures all summer, and it is probable that vaudeville and photoplays may be combined on the programs before the winter is over.

Converts Barn Into Picture Theatre.

Washington.—Work on transforming the old livery barn on East Main street into a motion picture theatre is rapidly being completed, and the place will soon be ready for the opening. The floor has been lowered to the street level, the walls and ceiling plastered and decorated, a stage and screen location constructed, and the foyer is now being finished. R. E. DeVoe, the manager, is working overtime getting the theatre in shape.

Lyric Under New Management.

Lafayette.—The Lyric Motion Picture Theatre of this city this week began operations under its new management, the Hornbeck Amusement Company, which owns several theatres in an Indiana circuit. H. H. Hornbeck, president of the company, will act as local manager, and, with his father, A. D. Hornbeck, and family, has moved to this city for residence.

Injuried in Auto Collision.

Evansville.—Otto H. Meyer, manager of the new Grand Theatre of this city, barely escaped death on the afternoon of Wednesday, August 21, when an automobile in which he was riding was struck by an inbound Henderson traction car near the outskirts of the city. Although the automobile was damaged badly, Manager Meyer escaped with only slight injuries.

New Film Concern in Indianapolis.

Indianapolis.—The Gotham Films, Inc., a Delaware corporation, this week qualified with the Secretary of State to do business in Indiana. About $20,000 of the firm's capital stock will be represented in this territory. Benjamin D. Emanuel, of Indianapolis, will act as Indiana representative of the company.

Pittsburgh Trade Letter

By E. J. McGurty, 2131 Vodeli Street, Pittsburgh, Pa.

Wagner Takes Over Another Theatre.

C. A. WAGNER, who for a number of years has operated the Paramount Theatre at Connellsville, Pa., has taken over the Soisson Theatre at Connellsville, which was recently closed by Mrs. Robbins, who operated the theatre since the death of her husband. Wagner will remodel the theatre and open it to pictures exclusively. This is the third house to come under Mr. Wagner's management in a short time, he having purchased an interest in the Rex Theatre at Uniontown recently as well. Wagner at one time ran the old Globe Theatre in Connellsville, and his success with it determined his course in enlarging his interests by erecting the Paramount. He now controls two out of three picture houses in this thriving coke town, and business is always good.

Driggs to Open House at Clearfield.

S. L. Driggs will open his new 900-seat theatre at Clearfield this week. It is one of the finest picture theatres in Western Pennsylvania, and will undoubtedly draw splendid patronage from the start, as it is the only theatre in the town. This town is the centre of a thriving coal country. Driggs is an old time exhibitor in Clearfield, having run the old Globe Theatre there for a number of years prior to erecting the present house.

Exhibitor in State Senator Race.

M. A. Sybert has been successful at the Democratic primaries in West Virginia for the office of State Senator, and will commence an aggressive campaign for the honor in the near future. Sybert is owner of the Park Theatre at Moundsville and the Midway at McMechen, W. Va. He is one of the oldest exhibitors in the state, and will have the solid backing of the exhibitors throughout the territory, as he was most active in killing the censorship bill at the last session of the State Assembly.

Morris Berger a Benedict.

Morris Berger, of the Penn Film Service, Pittsburgh, recently returned from New York as a benedict. He has been getting married for a long time, and everybody was wondering why he didn't close the deal. He purchased a home just before going away the last time, and then went on a three weeks' vacation, and now he is married. The Penn has been the scene of many congratulations during the past two weeks.

Coal Company Erects Theatre.

The Henderson Coal Company at Coxyville, Pa., has put up a theatre recently, and it will open the first of September. There are now about 55 theatres operated by coal companies in Pennsylvania.

Littleton Purchases Grand Theatre.

The Grand Theatre in Braddock, Pa., recently changed hands. The new owner is Mr. Littleton. The theatre has a seating capacity of 350. The owner has installed a new organ.

Harris P. Wolfberg Enlists.

Harris P. Wolfberg, of Pittsburgh, is the latest film man to enlist in the service. He has been connected with the enterprise which bears his name, and has been very successful in exploiting big attractions since entering the territory some two years ago.

APPLAUD "ITALY'S FLAMING FRONT"

Hundreds of Members of Dallas' "Little Italy" See War Feature at Hulsey's Hippodrome—It Stirs Them

By Philip Fox, Times-Herald, Dallas, Texas.

TO THE martial strains of the Garibaldi Battle Hymn hundreds of members of the Dallas Italian colony filed into Hulsey's Hippodrome Theatre, to be stirred to the depths of their patriotism by the presentation of "Italy's Flaming Front," the feature for the last week in August.

Special pains had been taken by Manager Herschel Stewart, of the Hulsey interests, to call attention of North Texas Italians to this presentation of a battle picture featuring the heroes of their native land. It was advertised in all Italian papers. Italians came from many outside towns and demonstrated their enthusiasm by tumultuous applause.

The theatre was decorated with Italian battle flags, and a special tribute to Italy's part in the war was made at the conclusion of the film. This war feature is going big in Dallas and has been widely booked in all parts of the Southwest.

Aids Exhibitors in Drought Area.

Film men in Dallas are using every endeavor to aid the motion picture exhibitors in the great drought stricken area of Western Texas. With hardly an exception the film exchanges are giving the exhibitors every aid in keeping their shows open and making special inducements to them along a business line.

While many theatres have closed in the drought area others, especially in the larger towns, are keeping open, their owners being optimistic that heavy rains will come this fall and relieve the situation which for a long while has been extremely serious.

Gerard's Picture to Aid Liberty Loan Drive

Ambassador Gerard's "My Four Years in Germany" is going to be used extensively through Texas as an aid to the Fourth Liberty Loan campaign. Many bookings and rebookings of this great patriotic film have been made through the Dallas First National offices with the dates arranged so as to come during the war bond selling period. Exhibitors have been asked to invest the entire profits from exhibiting this picture in Liberty Bonds of the fourth issue. Scores have declared their intention of doing so, and will advertise the fact.

Airdomes Doing Big Business.

It's an ill wind which blows nobody good. While business may have fallen off in some sections of Texas the airdome motion picture theatres, with the prolonged absence of rain, have done a land office business. The exceedingly warm summer has made the open air picture show more than popular. In all parts of the state airdome proprietors have been cleaning up. One of those who made hay while the sun shone was W. J. Lytle, of San Antonio. He says that his airdome at Del Rio in the border country has broken all records for a summer season. It is largely patronized by troops of the border patrol.

Theatres at Ranger Playing to Capacity.

Two picture shows have been built at Ranger, Texas, within the past three months. They are operating in hastily constructed wooden buildings, and are jammed to their capacity every night. Ranger is the new sensational West Texas oil field where fortunes are being made or lost every few minutes and people have all sorts of money to spend. The two new Ranger theatres are R. A. Hodges' Electric and J. N. Palmer's Liberty. Both report all the business they can handle.

Business Flourishing in Arkansas.

Drouth does not bother Arkansas, and that state is flourishing as never before, according to C. E. Robertson, of the Mission Theatre, of El Dorado, Ark., who was in Dallas late in August booking film attractions. He declares that business is uniformly good in all parts of the Razor Back State, and particularly in the logging sections, where thousands of men are cutting timber for America's merchant marine.

Pictures Stimulate Lumberjacks.

Another Arkansas visitor to Dallas film row was J. H. Cannon, of the Crossett Lumber Company, of Crossett, Ark. He announced the construction of three Y. M. C. A. logging huts at Crossett, each of which will have a free motion picture show daily for the benefit of the men working in the woods. He bought two new Power's machines while in town, and booked Vitagraph features for a year ahead. He declares that the movies are a great force in keeping the lumberjacks working hard and satisfied.

Cressy Sells His Picture Interests.

J. A. Cressy, an uncle of Clara Kimball Young, and who for some while handled her pictures in Southwestern territory, has sold out his film interests in Dallas and in Atlanta, Ga. The J. A. Cressy interests have been bought by Joseph Swartz and Tris Sneed in Dallas, who will operate under the name of the S. & S. Film Company through Texas, Oklahoma, Louisiana, and Arkansas, handling state rights stuff. In Atlanta, W. M. Sipe, manager for Mr. Cressy, has bought the business with territory including seven Southeastern states. Mr. Cressy will leave the film business entirely, devoting his time to the development of his big ranch properties in Southwest Texas.

First to Book Entire Oakdale Series.

P. G. Cameron, of the Crystal Theatre, Dallas, is the first North Texas exhibitor to book the entire Oakdale series from Jimmy Kelly, of General. Many other requests have been made for these films.

Adjusting Film Routing for Army Camp.

To remedy trouble which Dallas film men have been experiencing in routing films through the various Liberty Theatres at Southwestern army camps, Harry Schoenstadt has been in Dallas for a few days. He is representing the Government in regard to film routing for cantonments and camps.

Check Up Shows Business on Increase.

A check of twenty Texas motion picture exhibitors made by Jimmy Kelly, of General, during August showed that they reported a general average of 35 per cent. increase in business for the past sixty days, and all were optimistic for a record-breaking autumn season.

Dale Anderson Injured in Action.

Dale Anderson, of the Queen Theatre, Dallas, who is half brother of Carol McDougal, First National and Metro office man, has been wounded in France. Anderson joined the marines when war broke out. One of his legs was torn open by a shrapnel fragment at the second battle of the Marne. He writes that he will soon be out again and in shape to take another crack at the Beast of Berlin.

Lilly Off to Officers Training Camp.

Jack Lilly, of the Lyric Theatre, Commerce, Texas, has left for the Artillery Officers' Training Camp at Camp Zachary Taylor, Louisville, Ky.

Sonneman to Open Theatre in Fall.

William F. Sonneman, of Waco, is spending $15,000 in remodeling the building at 419 Austin street, formerly occupied by a big restaurant, for the establishment of a high class motion picture theatre. The opening will be late this fall.

Dallas' Small Items of News.

Lee Olive, of the Sugg Theatre, of Chickasha, Okla., and R. D. Lewis, of the Oklahoma Film Company, of Oklahoma City, were visitors in Dallas late in August. They were entertained by their friend, Leroy Bickel, Metro manager.

Ned Depinet, of Consolidated, invited newspapermen and exhibitors to a special screening of "Crashing Through to Berlin" at the Old Mill Theatre late in August.

Jean Finley, for some while advertising manager of the Texas Amusement Company, of Galveston, has returned to Dallas, his former home. He will have charge of bookings for the Old Mill Theatre.

Albert Russell, well known Texas film man, has relinquished his state rights business, and is now back with Paramount as assistant to Manager H. W. Owens.

"The Hun Within," the big Paramount feature, is advertised for the Hippodrome Theatre late in September.

Exhibitors Who Visited Dallas.

The following motion picture theatre proprietors visited Dallas film row late in August: W. O. Williamson, Star, and J. A. Martini, Dixie, of Galveston; J. M. Vivian, Dreamland, Denton; J. B. Wilson, Gem, Sherman; Bob Edmonds, Queen, Quitman; Max Levine, Ideal, Corsicana; L. C. House, Wig Wam, Coalgate, Okla.; O. Gill, Queen, Boswell, Okla.; J. J. Dillon, Alps, Forth Worth; W. L. Ferguson, Deport Theatre, Deport; Louis Santicos, Royal, Waco; Sam Nestor, Liberty, San Angelo; H. B. Robb, Lyric, Abilene; C. C. Lindsay, Lindsay Theatre, Lubbock; H. H. Keller, Queen, Mart; J. Lempke, Crystal, Waco, and E. J. Lampkin, Colonial, Greenville.

Texas Briefs.

John L. Butterfield, Southern director for the Community Motion Picture Bureau, is back in San Antonio, after a trip to New York for the purpose of planning the biggest features obtainable for Uncle Sam's soldiers in Texas army camps.

Mrs. J. E. Bagley, Mr. Butterfield's secretary, was in Dallas late in August arranging bookings among the army camps of Texas, Arkansas, Louisiana, Oklahoma and Arizona.

Charles E. Sasseen, manager of the Kyle Theatre at Beaumont, has gone to Galveston with the Texas Amusement Company. He is to be associated with S. T. McDonald, secretary of the company, in handling the Grand and Queen theatre business.

Philadelphia Trade Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Pleased at Prospects for Next Season.

LEW SABLOSKY, general manager of the Stanley Booking Company, who has just returned to Philadelphia from a tour of the principal producing companies, expressed himself as delighted with the prospects for a most successful year in the cinema industry. "It is evident that patrons of the motion picture theatres will be accorded unusually interesting entertainment in the new pictures which are promised for the next year," said Mr. Sablosky. "It is surprising how many new plays of more than ordinary interest are either completed or will be ready for delivery soon, and the whole output of the producers of the moment is far above anything that I have ever seen before, and we have had many fine pictures at that."

Effinger Awards Large Contract.

Herbert Effinger, president and manager of the Strand Theatre, has awarded the Paramount & Artcraft Exchange a large contract for the majority of their productions during the coming year. The contract was negotiated through their representative, Edgar Moss, who is one of the most popular salesmen in this territory.

Brief San Francisco News.

Henry Bredhoff, of the Hawaii Film Supply Company, has returned to Honolulu to take charge of the business there, his son, Carl, having joined the army.

Joe Cohen, of the Consolidated Amusement Company, has returned from Honolulu for another stay on the mainland and is visiting the southern part of the State.

Leon Netter arrived here recently from Cleveland, O., and plans to join the navy.

J. Kraker, formerly with the Vitagraph, is now in France.

The North Beach Amusement Company has been incorporated with a capital stock of $10,000 by A. Vivorio, Max Blumenfeld, William Bosia and Jacob Wendel.

Seventeen hundred school teachers of this city were the guests recently of the Strand theatre at a special performance of "A Hoosier Romance," arranged for their benefit.

Northern California News.

Scotia, Cal.—The Pacific Lumber Company is planning to erect a theatre building.

Oakland, Cal.—The Circle theatre, 3431 East Fourteenth street, has been purchased from George E. Grant and Phil H. Doll by E. Israel.

Colusa, Cal.—Work has been commenced on the erection of the Colusa theatre on Market street. C. C. Kaufman, manager of the Gem theatre, is the lessee of the new structure.

SHORT ITEMS FROM IOWA.

By J. L. Shipley.

Manager Ed Awe of the Strand, Fort Dodge, states he is having the best summer in his experience as a motion picture manager. A cool house, big features and right prices are responsible for the results, states Mr. Awe. His Strand is one of the most beautiful theatres in Iowa and its 600 seats are seldom empty during the evenings.

The city of Marshalltown has a peculiar arrangement as regards Sunday shows. No matinees may be given, but the houses start at 7 in the evening.

Work is progressing on the new picture theatre that is being constructed on Sixth and Grand avenue. It is understood that the plans have been altered so as to bring about a one floor theatre of about 1200 seats.

O. D. Weems.
Goldwyn's Baltimore Representative.

DROUGHT CAUSES POWER SAVING ORDER

Steps Taken to Conserve California's Hydro-Electric Energy, Reduced by Lack of Rains

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO.—The scarcity of electric energy, brought about by two seasons of unparalleled drought, which has greatly reduced the supply of hydro-electric power, has resulted in the promulgation of a drastic order by State Power Administrator H. G. Butler, whereby an end has been made to all unnecessary lighting in northern and central California. This order, which is effective until the first of October, and which may be extended past that date, specifies that no electrical energy shall be used for advertisements, notices, announcements, or signs, designating the location of an office or place of business, or the nature of any business, except on Saturdays, Sundays and legal holidays. The external illumination of buildings for ornamentation is forbidden, and stores may not be lighted, except when open for business.

This order is being strictly enforced, and San Francisco, formerly known as the best-lighted city in the world, with its famous "Path of Gold" and galaxy of brightly lighted moving picture houses, is now sadly dimmed. The amusement business has not been affected to any marked extent by the plan of power conservation, possibly because of the daylight saving system in vogue and the exceptional attractions that have been offered since the order became effective. Should early rains occur, the power situation may be relieved by the first of October, but in case the drought continues, the present restrictions are expected to be extended for an indefinite period.

Film Stars Appear at Theatres.

Several prominent film stars have been here of late working on productions requiring a change from the stereotyped scenes of Southern California, and some of these have appeared in person at local theatres. William Farnum spent several days here with his director, Frank Lloyd, and appeared at the Rialto Theatre, where the latest release featuring him, "Riders of the Purple Sage," was being shown. Colleen Moore, the young star of the picturization of "A Hoosier Romance," has also been here, and appeared in person at the Strand Theatre, where she viewed this production for the first time in its finished form.

Select in New Quarters.

The Select Pictures Corporation has outgrown its quarters on the third floor of the Easton Building, 985 Market street, and has moved to the fourth floor, where more than double the former space has been taken over. A large film vault has been built here, and a handsome exchange has been fitted up under the direction of Manager H. H. Hicks.

Rialto Adds to Its Staff.

The management of the Rialto Theatre has secured the services of J. H. Walraven, formerly of New York, and in the future the presentation of shows will be under his direction. Mr. Walraven brings a fund of experience along this line, having been connected with some of the finest theatres in the East.

New Officers for Operators' Union.

Owing to the fact that the former secretary of Moving Picture Operators' Union Local No. 162 has resigned to accept a commission in the army a change has been made in the personnel of the officers. Former president Arthur F. Howell has been made secretary and Meyer Goodman has been chosen president. The post of business agent is now being filled by P. Boyle. Former Business Agent L. G. Dolliver, who is now connected with the office of the International organization, was here a short time ago and appointed Mr. Boyle special delegate for the association in this district. The new wage agreement with exhibitors is working out to the satisfaction of all. Several members of the local union have been released from military duty, and, since several theatres have been closed, the threatened shortage of operators has been averted. Extensive preparations have been made for the sixth annual ball to be featured shortly for the sick and death benefit fund of the organization, and prominent film stars and city officials will take part in this.

Made Major in Junior Marine Scouts.

Meyer J. Cohen, manager of the San Francisco branch of the George Kleine System, has been made a major of the American Junior Naval and Marine Scouts. This popular film exchange manager has taken a deep interest in Marine Corps affairs, and his commission has come through his activities along this line.

Griffith Film to Run Twelve Weeks.

Definite arrangements have been made by Sol L. Lesser to continue the engagement of "Hearts of the World," the Griffith picture, at the Alcazar Theatre until the middle of September, making a twelve weeks' consecutive run. Attendance has been keeping up in a wonderful manner, with no sign of an abatement of interest.

Soldiers Trained as Operators.

A school for the training of soldiers as moving picture operators was featured at Camp Fremont recently, about three hundred taking the course under the direction of Arthur F. Howell, of the San Francisco local, assisted by W. Woods. The men were trained in the operation of the Motiograph machine, of which about one thousand have been delivered for use in France and in cantonments in this country.

"Motherhood" Released by Red Cross.

"Motherhood," a moving picture produced in San Francisco and shown extensively in France, is now being handled by the Red Cross, and will be loaned to clubs, schools and patriotic societies upon application to the Pacific Division, with headquarters in this city.

T. & D. Signs for American Features.

The Turner & Dahnken Circuit has signed for the features of the American Film Company distributed by the Pathe Exchange, Inc., the service to be inaugurated at the Tivoli theatre on September 15. This is the first service for the season signed on a contract basis by this circuit.

Becomes American Film Representative.

A. M. Bowles, for years proprietor of the Bell Theatre at Livermore, Cal., and which he sold in order to enter the distributing end of the film industry, has become the representative of the American Film Company in the San Francisco territory. Separate office equipment has been provided for him in the headquarters of the Pathe Exchange, Inc., and he started the first week by signing more than $20,000 worth of business. Mr. Bowles was salesman for the First National Exhibitors' Circuit for a time, and also served on the traveling staff of Goldwyn Pictures Corporation.

Brief San Francisco News.

The new house of S. H. Levin will be known as the Coliseum Theatre, and this exhibitor has filed a statement indicating that he is engaging in business under this name.

Aaron Goldberg, who conducts the Appolo and Peerless theatres, is the proud father of a son.

Sid Grauman, formerly of this city, but now of Los Angeles, was here recently on a short business and pleasure trip.

An orchestra has been installed at the new Fillmore Theatre on Fillmore street.

INSTRUCTS SALESMEN IN TALKING POINTS

Official of Canadian Universal at Toronto Shows Company's Roadmen Selling Arguments of Releases

By W M Gladish, 33 Wineva Ave., Toronto.

ONE of the first moves made by J. R. McKenny, the new assistant general manager of the Canadian Universal Film Company, Toronto, was to provide for the holding of meetings of salesmen in the office each Saturday morning. He has adopted this plan because he believes that many salesmen in the past have alway been ignorant of the big talking points in various releases. In addition, he is educating the salesmen to do more than sell films to an exhibitor. He declares that he wants the road men to be in a position to make valuable suggestions to the exhibitors so that they will always be willing and able to make good money with pictures booked. He believes that this course will result in more business for both the exhibitors and the Universal Company.

Developments at the Toronto Universal office were somewhat held up because of an embargo on express shipments from New York to Toronto during a part of August, and Manager McKenny announced that if the restriction continued the company would arrange to ship films and paper from Buffalo to Toronto, a distance of 125 miles, by motor trucks.

Announcement has been made that Loew's Theatre, Toronto, will show "The Geezer of Berlin" during the week of September 16. Winsor McCay's pen picture, "The Sinking of the Lusitania," will be released simultaneously in two Toronto theatres, according to Mr. McKenny. "Crashing Through to Berlin" will be given a special presentation in Toronto shortly also.

Mr. McKenny pointed out that the embargo on express shipments affected only those parcels addressed to Toronto, and that packages addressed from New York to Montreal were going through without delay or difficulty.

Griffith Pictures Go Big in Alaska.

"The Birth of a Nation" and "Intolerance" are both meeting with fine success in Alaska, where these Griffith productions are being presented for the first time. The Alaska territory was included in the Canadian rights for the features, and Toronto and Calgary men are in charge of the tour. The manager and operator is Thomas Amberson, of Toronto, while the advance man is Dr. Roy Barnum, of Calgary, Alberta, formerly of the United Producing Company. Although the features lacked the orchestral and mechanical effects of a Broadway presentation the natives were impressed with the pictures. Amberson will start for home before he finds himself frozen in for the winter, which means that he plans to return before the end of September.

Regal Releases Gaumont Serial in Canada.

Regal Films, Toronto and other cities, has arranged for the release in Canada of the Gaumont serial, "The Hand of Vengeance." Bookings will be taken immediately, it was announced.

Film Exchange Changes Its Name.

The new Canadian exchange company organized by three prominent film men of Toronto is officially to be known as the Exhibitors' Distributing Corporation, Limited, instead of the National Film Corporaton, Limited. Announcement is also made that the company has taken over all the releases formerly controlled by Superfeatures, Limited, and that the latter concern has become a holding company in the new organization.

It is also interesting to note that Charles Stevens is no more. He is now Charles Stephenson. The former was the stage name of the latter, and now that he is far removed from the thought of returning to the footlights he has forgotten the abbreviated form of cognomen. He was formerly general manager of Superfeatures, Limited, and he has been appointed general manager of the Exhibitors' Distributing Corporation.

Arranged Special Music for Metro Feature.

For the presentation of "Toys of Fate," a Screen Classic feature released through Metro starring Nazimova, at the Dominion Theatre, Victoria, B. C., during the week of August 19, a special musical program was given by the Dominion Theatre Orchestra. The numbers included Tschaikowsky's "One Who Has Yearned Alone," Massenet's "Elegie," Huerter's "Told at Twilight," and Schubert's overture from "Rosmunde." This high class program made a distinct hit.

Plays to Big Business with Serials.

The Monarch Theatre, Toronto, is making quite a drive with serial pictures. At the present time it is booked solid with three serials, one for each of three changes of program during the week. "The Eagle's Eye" is shown on Mondays and Tuesdays, "A Fight for Millions" on Wednesdays and Thursdays, and "The House of Hate" on Fridays and Saturdays.

Made-in-Toronto Picture Shown.

An event of unique importance in moving picture developments in Canada was the presentation for the first time of a made-in-Toronto photoplay at the Oakwood Theatre before a distinguished audience. The picture was the "handiwork" of W. J. Craft, of Toronto, formerly a cameraman of note with the Kalem and other companies, who is now associated with the Adanac Film Company, Limited, of Toronto. The new picture, which was unnamed at the time of presentation, was taken and finished within one week.

The subject was presented at the Oakwood during the whole week, during which time suggestions were received from patrons for the title. It was announced that the person suggesting the winning title would be given a camera test, which would be screened at the theatre at a later date.

The Adanac Company proposes to take pictures for various theatres in Canada under similar conditions. It is backed by a number of prominent local exchange men, and the Canadian film industry was well represented at the premier presentation. The Oakwood Theatre issued a sixteen-page souvenir program for the occasion.

Roberts Resigns as Manager of the Regent

Roland Roberts, of Toronto, announced his resignation as manager of the Regent Theatre, Toronto, on Monday, August 26, to take effect on September 7. Mr. Roberts declared that he had made no arrangements for the future. He has managed the Regent, Toronto, and the St. Denis Theatre, Montreal, for the Regal interests in Canada.

Simultaneously with his announcement came William Griffith Mitchell, manager of the Strand Theatre, White Plains, N. Y., for a visit among old friends in Toronto. Mr. Mitchell was formerly the manager of the Regent, Toronto, and assistant manager of the Strand, Toronto. He declared that there was no significance in his return to Toronto, and that he would return to White Plains at the end of the week.

Plays Up Birthplace of Vitagraph Star.

Manager Murdoch, of the Variety Theatre, Victoria, B. C., made a special attraction of "God's Country and the Woman," a Vitagraph feature, by playing up the fact that Nell Shipman, star of the picture, was born in Victoria. She is the daughter of G. H. Barham, who was formerly associated with the B. C. Pottery Company, and who is now prominently connected with the shipbuilding industry of British Columbia.

"God's Country and the Woman" played to big business at the Variety during its week's engagement, after which it went back to Vancouver where it had previously made a hit.

Gives "Review" of Comedians' Pictures.

The Grand Theatre, Calgary, Alberta, conducted a "review" of successes of Douglas Fairbanks and Charles Chaplin during the three days of August 22, 23 and 24 that proved to be a notable stunt. There was a complete change of program each day, and the Grand Concert Orchestra gave special musical numbers at each show. The afternoon admission price was twenty cents, and the price for evening performances was twenty-five cents, with children ten cents.

Stonge Improves the Coliseum.

Manager Fred Stonge has made a decided improvement at the Coliseum Theatre, Toronto, by the installation of a new screen and the reducing of several ports in the projection room to arrest considerable vagrant light from the machines.

First Showing of "Triple Trouble" in Canada.

The very first release in Canada of "Triple Trouble," the Chaplin comedy, was at the Imperial Theatre, Montreal, during the three days of August 25, 26 and 27. This is the largest exclusive photoplay house now open in Montreal. On the same bill was "The Claws of the Hun," featuring Charles Ray.

Reduces Admission Price for Children.

One reason why the management of the Bijou Theatre, Calgary, Alberta, reduced the admission price to children to nine cents from the straight "dime" was that the provincial war tax does not affect admissions of less than ten cents. The Calgary kids can now see a show at the Bijou for two cents less than formerly, although the theatre gave a reduction of only one cent. The war tax act provides a tax of one cent on all admissions from ten to twenty cents and a 2½-cent tax on admissions from twenty cents to 75 cents.

Canadian Short Items.

The Lyric Theatre, Hamilton, Ontario, has concluded its summer stock season, and has reverted to the policy of featuring moving pictures for the fall and winter. The Savoy Theatre, Hamilton, is also presenting moving pictures exclusively, although it was primarily a burlesque house.

The Patricia Theatre, London, Ontario, reopened recently after being closed for several weeks for renovations and alterations.

The Cozy Theatre, Caledonia, Ontario, is now open six nights of the week. Until recently it was open only four nights of the week.

Sudbury, Ontario, now has a new moving picture house, the Regent Theatre. The manager is a Mr. Gregory, who recently visited Toronto to arrange for bookings.

The new manager of the Regent Theatre, Guelph, Ontario, is James Davidson, formerly a salesman of the Regal Films, Limited, Toronto. This theatre was recently acquired by the Paramount Theatres, Limited. Mr. Davidson may be in charge only temporarily, it is declared.

"Hands Up," the new Pathe serial, had its first Toronto run at the Globe Theatre, Toronto, which is managed by Mr. Piton.

Irving Unger, formerly of the Metro and Regal offices in Toronto, has joined the United States Army, and is now stationed at Camp Gordon in Georgia. Before leaving Toronto, Mr. Unger was presented with a cigarette case by friends and associates.

Al. J. Miville is no longer the assistant manager of the Allen Theatre, Toronto. Mr. Miville announced his resignation, after which he left for Montreal for a vacation. Mr. Miville, who is a discharged Canadian soldier, was formerly with Chicago and Milwaukee exchanges.

FIRST-RUN HOUSES DOING BIG BUSINESS

Detroit's Six Initial-Showing Theatres Now Operating Full Blast—Programs at the Different Houses

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

ALL of Detroit's full week first-run theatres are now operating full blast, and from the business they are doing, it is certainly evident that Detroit can operate six such houses.

The Majestic, Woodward and Willis reopened Sunday, August 25, and Managing Director M. W. McGee has been the recipient of many congratulations for the way he has fixed over the theatre—redecorating throughout, adding new draperies and furnishings, and making a big change on the stage, so that he can put on big musical numbers and give each picture a special stage set if he wants to. Prices the current season will be twenty-five cents at all evening, Sunday matinee and holiday shows—this means that not a seat will be less than twenty-five cents and yet no seat will cost more. This is a change from last season, when about 500 seats were priced at fifty cents. Manager McGee will cling to the policy of open booking, and his first seven weeks consist of "More Trouble," "Friend Husband," "Today," "His Birthright," "A Hoosier Romance," and two Jewel productions.

The Broadway-Strand, the coming season, will have as stars Clara Kimball Young, Charles Ray, Caruso, Lila Lee, and others.

The Adams, Washington and Madison Theatres, will use about 100 pictures through the Artcraft-Paramount exchanges, besides three stars out of the Select exchange.

The Regent Theatre will have four Goldwyn stars—Pauline Frederick, Geraldine Farrar, Madge Kennedy and Mabel Normand, and besides, a number of Paramount stars. However, the Regent will have open time for the big specials that are released from time to time. C. A. Meade is announced as manager of the Regent. He was formerly with Pathe and Vitagraph as special representative and division manager. The reopening of the Regent as a first-run house took place Sunday, September 1, with "The Hun Within" as the premier attraction.

Hyman Leases the Detroit Opera House.

Arthur S. Hyman, of the Dawn Masterplay Company, has personally leased the Detroit Opera House, which he has renamed the Campus Theatre. He plans to play big specials only following "The Hearts of the World," which will probably wind up its twelfth week before leaving there. The lease is a month to month proposition and can be abrogated by either party at any time upon thirty days' notice.

Triangle and Madison Exchanges Move.

The Triangle and Madison Film exchanges moved this week to the new film building. The Triangle occupies space on the first floor, having spent some $3,500 in fixtures and equipment, while the Madison has taken space on the sixth floor This puts every exchange in the film building excepting the Dawn Masterplay Company, in the Owen Building.

Thompson Manager at Maxine Theatre.

M. Dow Thompson, for the past nine months assistant branch manager of Vitagraph, has accepted the management of the Maxine Theatre, Detroit. Before coming to Vitagraph, Thompson was located with the Fox exchange as booker, salesman, assistant manager, and manager, at various times. He is one of the oldest film men in Detroit in point of service, starting with the old Cadillac Film Company in 1912. He succeeds Earl Hennessy at the Maxine, who has gone with the Goldwyn exchange as assistant to J. E. Flynn.

New Lincoln Square Theatre Reopens.

The New Lincoln Square Theatre, Detroit, seating 2,000, opened Labor Day, "To Hell with the Kaiser" being the opening attraction. The New Lincoln Square is built in the center of a large apartment building housing seventy-five families—the whole building being a block square. Prices are ten, twenty and thirty cents; policy, four changes weekly.

Buys Rights on Exclusive Feature.

Dave Mundstuk, of the Strand Features, Detroit, has purchased the Michigan rights to "Who's Afraid of the Hun," an Exclusive Feature. Dave has two prints on this two-reel subject which he expects to be a clean-up. Dave also reports that business on his Chaplin and Arbuckle comedies is so good that he can scarcely get an open date for weeks ahead.

Fontaine Succeeds Ranshaw at Fox

Eddie Fontaine, recently city salesman in Detroit for Artcraft-Paramount, and former manager of the Pathe exchange, has been appointed assistant branch manager of the Fox exchange, to succeed George Ranshaw, who left September 1 to enter the United States Naval Training Station at Great Lakes, Ill., as a yeoman.

Detroit Brevities.

Under a new plan just effected, the Standard Film Service Company, of Detroit, Cleveland and Cincinnati, will hereafter distribute the Ford Weekly in Ohio and Michigan.

Peter L. Smith, formerly one of the partners in the State Film Company, which was recently sold, has affiliated with the George Kleine exchange as booker and city salesman in Detroit.

"Triple Trouble" played the Miles Theatre, Detroit, the entire week of September 1. Manager A. J. Reed, of the George Kleine exchange in Detroit, says he has three prints booked solid.

Oscar Price, formerly an exhibitor in Rochester and Traverse City, has leased the Baker Theatre, Detroit, from Fred North.

Michigan Theatre Notes.

The New Liberty Theatre, Holly, Mich., owned by J. P. Allen, opened September 1.

The New Bijou Theatre, Hudson, Mich., opened September 1, with "Hearts of the World." This theatre is equipped with two Power's machines and Velvet Gold Fibre screen, and has 450 seats. Harold Weiss is the lessee. The theatre was formerly the opera house and town hall.

Eugene S. Brewer, of the Strand Theatre, Owosso, Mich., is the proud father of another baby boy—he arrived August 19, weighing 10 pounds. "Papa" was recently in Detroit, passing around smokes because of the happy event.

RENOVATED BLUE MOUSE THEATRE OPENS

Baltimoreans Have Practically a New House in Overhauled Structure—Arthur B. Price, Manager

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

PRESENTING an entirely new appearance to its patrons the Blue Mouse Theatre, 28 West Lexington street, Baltimore, which is owned by Max Covalerchek, reopened under the management of Arthur B. Price, the well known film man of Baltimore, who is a pioneer in the game. Mr. Price is also directing the affairs of the Rialto Theatre, North avenue near Linden, and is booking the pictures for the Aurora Theatre, 7 East North avenue.

The lobby of the Blue Mouse has been entirely remodeled. The box office, which was formerly located to the right as you enter, has been set in the frame work of the outer doors. A floor of small tiles has been laid, with an ornamental border. A paneled ceiling, from which hang three inverted lights with ivory finished globes, gives a clear, soft effect. The color scheme is old ivory and brown. The operating room has been widened by about three feet, with two large windows opening on the lobby. The interior of the house has been redecorated and painted, and the color scheme of old ivory and brown is here carried out. Brown damask curtains hang at the double entrances. The estimated cost of the improvements was several thousand dollars, according to Mr. Covalerchek.

Pictures Aid Home for Children.

For the benefit of the St. Vincent de Paul Country Home for children, of Catonsville, Md., a moving picture entertainment was held in St. Paul's parish house, Caroline and Oliver streets, on Friday evening, August 23, under the auspices of the women of the parish. Vivian Martin in "The Trouble Buster" was the attraction.

Bushman Club to Meet.

The annual convention of the Bushman Club, which is an organization for the purpose of elevating the moving picture screen and influencing the public for clean pictures, will be held at Bushmanor, the country estate of Francis X. Bushman, the Metro star, at Riderwood, Green Spring Valley, Md., on Saturday, August 31. Five hundred delegates are scheduled to be present at the gathering, and it is said that delegates representing chapters in 30 states will be present. Mr. Bushman is honorary president of the club, and Mrs. Alice R. Allen, 3011 Abell avenue, Baltimore, is secretary. Mrs. Allen will head the Baltimore delegation. Mr. Bushman will be the host on the occasion. A business meeting will be held, which will be followed by a program of music, speeches, classic dancing and moving pictures. A moving picture will be taken to demonstrate the method, all the members acting in the film.

Women Musicians at the Maryland.

When the Maryland Theatre opened its season on Monday, August 26, Manager Frederick C. Schanberger came out on the stage and announced that as the musical union had made a demand of 50 per cent. increase in wages he had filled the places in his orchestra with women. He had engaged twelve women for the orchestra, but only six put in an appearance. It is claimed that the new rates are consistent with those now paid in Washington; that the Baltimore musicians have long been underpaid, that no raise has been asked in 10 years in the principal theatres, and that the proposed 40 per cent. increase only includes what they are entitled to. The picture, "The Historic Fourth of July in Paris," was shown at the Maryland last week, the rental going to the Red Cross.

Pictures Aid Farm Reserve.

One thousand feet of moving pictures showing the activities of the boys enlisted in the United States Boys' Working Reserve picking peaches in Western Maryland and picking peas around Westminster, Md., and their method of life while in the camps were shown at the City College on Monday night, August 26, before an audience of mothers, students and relatives of the boys. These pictures were taken by Harry Lewy, of the Wizard Theatre Company, to aid the working reserve movement. Mr. Lewy made a special trip to the camps where the boys are located and obtained a thousand feet. So powerful was the effect of the pictures on the audience, that when a call was made for 100 students of the second and third classes of the college for farm and orchard work during September and October, over the number gave an immediate and enthusiastic response.

ISIS THEATRE LARGEST IN KANSAS CITY

It Is One of the Most Beautiful in the West—Has a Big Hope-Jones Organ and a Ten-Piece Orchestra

By Kansas City News Service, 115 Rail- way Exchange, Kansas City, Mo.

THE new Isis Theatre, Thirty-first street and Troost avenue, Kansas City, opened Wednesday, August 21, and immediately stepped into its place as the largest motion picture house in the city and one of the most beautiful in the West. The decorations, which are green and cream throughout, with the exception of a shell pink boudoir for women, are a harmonious background for the profusion of flowers, ferns and greenery of all kinds in hanging baskets and pedestals covered with bark which fill every corner.

Through a long, marble wainscoted lobby patrons enter the most charming part of the theatre, a foyer, 32 feet wide and 82 long. The furnishings are of natural wicker with draperies of cretonne covered with an Egyptian motif. Floor cages of canaries, baskets of flowers, pictures, and an alcove with fireplace and easy chairs give the place a homelike atmosphere hard to associate with a public rest room. In fact, the Isis is apparently built to fill its place in the minds of the suburban patrons as a neighborhood institution this winter. A nursery for the children with a maid in attendance is one of the conveniences which should encourage theatregoing.

The theatre proper is the longest building of its kind in Kansas City, being 164 feet from the projection room to the screen. The seating arrangement provides for two balconies and the orchestra, built on the order of an amphitheatre, with a long, slow ascension, and no division between the three except wide aisles. The Isis seats 1,800 persons, and, in spite of its great size, one can see perfectly from any place in the building. Along the walls are great arched panels inclosing long French windows of stained glass. The stage is large, and can be converted easily into use for private theatricals or amateur exhibitions of that nature. One of the points which is most worthy of mention is the projection room, which is 22 by 14 by 12, and well ventilated.

The music is furnished by a twenty-thousand-dollar Hope-Jones organ and a ten-piece orchestra, the organ being used exclusively during the matinee performances. The Isis is the only suburban house in the city to run a matinee, and it is an experiment which is being watched with considerable interest by other exhibitors. The admission charge is 15 and 10 cents all over the house.

A. H. Bandy, who is managing the theatre, has been in the moving picture business for some years, first being connected with the Pathe exchange here and later in charge of several of the larger houses in the South.

David Horsley Visits Kansas City.

David Horsley, producer for the George Ovey Cub Comedies, and C. Williams stopped in Kansas City to call upon I. F. Mantzke, of the Mutual Film Exchange. Mr. Horsley is on his way to Washington from the Coast, and will stop off in Chicago, Boston and Philadelphia. Within the next five or six weeks Mr. Horsley will announce some news which will be of interest to the exchanges.

Leading Theatres Book Hayakawa Films.

The Mutual Film Corporation's Kansas City office has closed contracts on the Sessue Hayakawa productions with every leading theatre in the State of Missouri, according to Manager I. F. Mantzke. The new Isis Theatre has booked the Hayakawa pictures and also the Chester Outing and Screen Telegram.

Many Small Towns Show on Sunday.

Many small towns in Kansas and Missouri are gradually getting away from the hidebound attitude toward the Sunday showing, and many of them are booking Sunday in addition to Saturday. Most communities are particularly well-disposed toward patriotic films, and these are the least apt to arouse antagonism.

Exhibitor Notes.

C. W. Simons will open the American Theatre at Ninth street and Troost avenue, Kansas City, about September 1. Mr. Simons has contracted for Goldwyn service.

N. B. Morris, Mankato, Kan., and Fred Savage, of the DeLuxe Theatre, Hutchinson, were in Kansas City last week.

M. W. Goddard, manager of the Princess Theatre, Aurora, Mo., gave a big patriotic benefit for the Red Cross, August 20, showing the Metro screen classic, "Lest We Forget."

J. H. Cooper, Wichita, Kan., who has been connected with several of the leading photoplay houses in the Southwest, was in Kansas City for a few days recently arranging the program for his new theatre, the Wichita, which will open shortly.

Richard Flynn, owner of the Wonderland, Twelfth street, and Garden theatres, Kansas City, has closed with the Fox Film Corporation for its entire output during the year 1918-19.

Exchange Notes.

W. E. Truog, manager of the Kansas City branch of the World Film Corporation, has left on a week's trip to the home office in New York.

John A. Stevenson, district representative of the W. H. Hodkinson Enterprises, will arrive in Kansas City shortly from Cincinnati for a few days' visit.

C. S. Edwards, manager of the Kansas City office of the General Film Company, reports heavy bookings on "The Historic Fourth of July in Paris, 1918." The exchange is using three prints of the subject, and they are booked solid for some time to come.

W. C. Ansell, for a short time with the Camp-Bell Company, Kansas City, is now Western representative for the Kansas City office of Goldwyn Pictures, Inc.

Among the Exhibitors.

Fort Madison, Ia.—Owen & Payson, architects, 202 Reliance Building, Kansas City, have plans under way for a moving picture theatre to cost approximately $30,000. The building will be one story, 50 by 145, and of brick and terra cotta construction.

TORNADO SWEEPS BY SCENIC THEATRE

And Leaves It the Only Building Intact on the Main Street of Tyler, Minn.—Hundreds in Audience

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

TWO hundred persons comprising the audience in the Scenic Theatre had a miraculous escape from death when a tornado swept and destroyed the major portion of the town of Tyler, Minn., Wednesday, August 21. The theatre, of which Westlund Brothers are the proprietors, was the only building left standing on the main street of the town. Thirty-three persons were killed and 150 injured in the disaster. The damage is estimated at $1,000,000. William A. Lochren, of the Lochren Film Company of Minneapolis, had moving pictures taken of the tornado-swept town, and the pictures were shown within three days at the Minneapolis Strand Theatre and other houses.

Buys Mandan House.

Joe Maitland, who has been managing the Palace Theatre at Mandan, N. D., for the last half year, recently purchased the interest of H. L. Hartman in the house. Mr. Maitland was for years in the show business in the Twin Cities, and has built up a splendid patronage at the Mandan Theatre.

Concern Changes Name.

The Elliott-Sherman Film Corporation is now known as the Elliott Film Corporation. The name was changed at a recent meeting of the board of directors because Harry Sherman, former president, has not been connected with the concern since April, 1917. The officers of the corporation are J. E. Elliott, president; A. E. Nelson, vice-president; F. Y. Elliott, secretary.

Chief Auditor Appointed.

C. B. Howe, traveling auditor for Universal, who has been spending the past month at the Minneapolis exchange, was recently appointed chief auditor for the West, and will leave soon for Denver, where he will make his headquarters. He will make trips twice a year to exchanges at Salt Lake City, Butte, Omaha, San Francisco, Los Angeles, Portland and Seattle.

Mechanic Wins Distinction.

William Phillips, formerly mechanic for the Theatre Equipment Company of Minneapolis, went to war more than a year ago a private. Last week he returned to Minneapolis with two hero medals and a lieutenancy in the United States army. Lieutenant Phillips was the first Twin City moving picture man to be wounded and to receive both the French Croix de Guerre and the British war cross for bravery in action. After spending a furlough in Minneapolis he left the city to return to duty in France under General Pershing.

"The Geezer" Still Going Big.

"The Geezer of Berlin" had a week's run at the New Palace in Minneapolis, and proved one of the best drawing attractions ever shown at the house, notwithstanding the heat and the fact that Ringling Brothers circus played against it the first two days of the week, according to Manager Harry Beilings. The picture also was a great drawing card at the New Palace in St. Paul.

"Lusitania Sinking" Here.

"The Sinking of the Lusitania," Winsor McCay's great historial animated drawing of the sea disaster released by Jewel, has been received at the Minneapolis Universal Exchange. Charles G. Branham, manager of the Minneapolis Strand, booked it for the initial showing in the Northwest.

Foursquare Activities.

Jack O'Toole, manager of the Minneapolis Foursquare Exchange, has returned from Chicago after a conference with President George Backer, of the Foursquare exchanges. Mr. O'Toole has become financially interested in the Minneapolis exchange, and is an enthusiast over the year's prospects. Mr. Backer has completed arrangements to distribute the Gaumont ten-episode one-reel serial, "The Hand of Vengeance." Mr. O'Toole announces that he has a contract for the distribution of the Christie comedies. This statement is of particular interest because the comedies are being advertised by another independent distributing company, and there is some dispute as to who has the right to distribute the one-reel comedy subjects. Mr. O'Toole says the controversy will soon be adjusted.

Critical Reviews and Comments

Concerning Current Productions

"FIRES OF YOUTH"

Ruth Clifford Featured in Bluebird Subject of Problem Type.

Reviewed by Robert C. McElravy.

SKILLFULL direction does a great deal to hold the observer's interest in this five-reel Bluebird subject. It takes familiar plot materials and weaves them into a story so realistic that it grips the interest from beginning to end. It is only when the story is completed that the observer realizes that it has been done before in many different ways.

Ruth Clifford is cast in the role of the young wife of a middle-aged man. Her husband, John Linforth, is a judge of the superior court, and so absorbed in his own thoughts and work that he neglects her sadly. This situation has furnished the opening setting for many stories, but it may safely be doubted whether anyone ever brought it out so well as Rupert Julian has done in this number. There is no taking it for granted in the usual way that the wife is neglected, but the facts are set forth so clearly in a few deft scenes that the observer understands matters thoroughly. Furthermore, he sympathizes with the wife when she is later tempted to fall in love with another.

It is the familiar story of the husband's young friend named in this instance Ronald Standish. He is welcomed into the home, and the neglected wife turns to him for entertainment and finally for love. Ronald is torn with conflicting emotions, another thing too unusual with film heroes. He battles between personal honor and love for his friend's wife. He resolves to elope with her, and then repents. But not until a third party, witnessing the love scenes, has complicated matters by robbery and later attempted blackmail. In the end the wife separates from her husband and, after the passage of a year or more, marries the hero.

Ralph Lewis gives a convincing portrait of the neglectful husband, and George Fisher appears to advantage as Ronald. The story was written by Rupert Julian and E. J. Clawson, and directed by Mr. Julian.

"THAT DEVIL, BATEESE"

Bluebird Subject Features Monroe Salisbury in Characteristic Role.

Reviewed by Robert C. McElravy.

THE particular type of story in which Monroe Salisbury appears to best advantage is found in this number written by Bess Meredith and directed by William Wolbert. It gives Mr. Salisbury every opportunity to display his sturdy physique and his frequent and winning smile. He fairly shines as the rough and rugged Bateese Latour, a French Canadian, who knows only the life of the woods. In the course of this tale he carries off the girl in genuine cave-man style, and in due time succeeds in winning her love.

The story begins with the arrival of Kathleen St. John in the Canadian woods, whither she comes to teach school and forget the ill treatment she received at the hands of Martin Stuart, to whom she was engaged. She loses her way in the woods upon her arrival, and falls into the clutches of Louis Courteau, a shiftless fellow, who makes immediate advances to her. Bateese, just in from the lumber camp, sees the girl's peril and rescues her from Courteau. Later Martin Stuart appears, and there is a three-cornered rivalry between the men to win her. Bateese, of course, succeeds.

Some excellent locations have been provided for the delineation of this tale, which is stronger in many ways than the average of its kind. There is considerable villainy of the obvious type, but on the other hand the characters ring true and are really interesting.

Ada Gleason plays Kathleen, Lamar Johnstone the part of Martin Stuart, Lon Chaney appears as Courteau, and Andrew Robson as Father Pierre.

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Queen of the Sea (Fox).
When Nature Smiles (Pathe).
A Bird of Bagdad (General Film).
The Turn of the Wheel (Goldwyn).
The Silent Woman (Metro).
Johanna Enlists (Artcraft).
Prisoners of the Pines (Hampton Production).

"THE GREEN GOD"

Harry T. Morey Featured in Vitagraph Mystery Story That Baffles the Spectator.

Reviewed by Edward Weitzel.

NOT one spectator in a thousand will solve unaided the mystery that holds the interest in "The Green God," a five-part Vitagraph picture made from a story by Frederick Arnold Kummer and directed by Paul Scardon. The plot is the familiar one of the man who steals an idol from an eastern temple and is followed relentlessly by the infuriated priests of the ravished shrine until the despoiler meets his death. Suspicion points to three or four different persons, but the author has succeeded in baffling the detective instinct of the average spectator and has found a plausible answer to the riddle. Such an achievement more than offsets the want of novelty in the material, and the production of "The Green God" is of excellent quality.

Robert Ashton, an enterprising but unscrupulous traveler, throttles a priest of Buddha and makes off with a little green god at the instigation of Major Temple, a collector of curios, who has promised Ashton the hand of his daughter, Muriel, if he is successful. The major has a Chinese servant in his employ who shows that he is watching Ashton as soon as that person arrives with his prize. Owen Morgan, an American artist, who admires Muriel, is an inmate of the Temple home the night Ashton is murdered and the idol disappears. The fact that the bolts to the door and windows in Ashton's room have not been opened from the outside keeps everyone guessing until the author gives the right answer.

Harry T. Morey is featured as the artist, and represents a fine type of manly, vigorous American. Betty Blythe as Muriel Temple, Arthur Donaldson as Major Temple, George Majeroni as Robert Ashton, Bernard Siegel as Li Min, Robert Gaillard as McQuade, and Joseph Burke as a Priest of Buddha are entitled to commendation.

"HER COUNTRY FIRST"

Vivian Martin in Novel War Story Produced by Famous Players-Lasky Corporation.

Reviewed by Edward Weitzel.

ADAPTED by Edith Kennedy from a story by Mary Roberts Rinehart, the Paramount picture, "Her Country First," starring Vivian Martin, treats of the war in a novel and often amusing manner. Before the story ends, however, a series of genuine thrills with German spies and the heroine bound and gagged put a lot of lively action into the plot. The ability of the famous author to keep up a good supply of refreshing humor is well established, and the director, James Young, has maintained the Paramount reputation for thoroughness of production.

"Her Country First" comes under the head of juvenile fiction, the heroine being about seventeen years of age and surrounded by a bevy of irrepressible maidens

to whom 'Life is a joke that's just begun.' Their demes are all very human, and will amuse and interest persons of mature years, as well as the young folks.

Dorothy Grant, the character played by Vivian Martin, is a much spoiled young lady who becomes fired with a determination to do her bit to down the Kaiser. Her father is the owner of a munitions plant, and Dorothy is familiar with the danger from spies and the necessity for guarding the works. Although without an aeroplane she organizes a girl's aviation corps whose duty it is to watch over her father's factory. The members order proper and well-fitting uniforms, and go out in the country to drill. They learn to wigwag from a farmer who served in the Spanish-American war, and have a number of funny experiences.

The excitement starts when the Grant chauffeur and cook, both German spies, learn that Dorothy knows the password that will enable them to get into the munitions plant and destroy it. The girl is handled roughly, and her life threatened, but she defeats the enemy, and is proclaimed a heroine by her admiring family and her best young man, who has just enlisted and calls around in his new uniform.

Vivian Martin has the youthful charm demanded by the captain of the girl's aviation corps, and responds to the different moods of the character with complete conviction. John Cossar, Florence Oberle, Brydine Zuber, J. Parks-Jones, L. W. Steers, Lewis Willoughby, James Farley, and Lillian Leighton are the members of the adequate supporting company.

"KULTUR"

Absorbing War Story in Fox Photoplay Starring Gladys Rockwell.

Reviewed by Edward Weitzel.

PUT together like a Swiss watch the Fox photoplay, "Kultur," written by J. Alexander Grubb and Fred Myton, and starring Gladys Rockwell, is an unusually adroit intermingling of fact and fiction based upon the present world war. To begin with, it is always dramatic, and its development is handled with the skill of the true dramatist. Its revelation of character and the morals of those in high places is not always edifying, but it follows so closely the human side of the events that started the great conflict and then twines a romantic interest around its heroine so firmly and convincingly that its six parts pass before the spectator without one moment's slacking of his absorbed attention.

Starting in Vienna it connects up the killing of the Archduke Franz Ferdinand by Danilo with the infatuation of the Austrian Emperor for a young and beautiful woman, the Countess Griselda Von Arenburg. The scene then shifts to Berlin, and the extravagant and unbridled night life that distinguished the capitol of Germany shortly before the breaking out of the war is introduced with striking effect.

Rene DeBornay, a member of the French secret service, falls in love with Griselda in Vienna. When he hurries to Berlin to learn what Germany intends doing about the assassination of the Archduke he finds the Countess there. She has been forced into serving the German war office by Baron Von Zeller, who learns that the Archduke had tried to separate Griselda and the Emperor, and that Danilo was inspired to kill Ferdinand by his love for the aged monarch's mistress. Von Zeller tries to take advantage of his hold over the Countess, but she repulses him and turns him into a relentless enemy.

Rene and Griselda are trapped in the woman's apartments by the German officer. The Countess confides all her war secrets to the man she now loves. France must have the information at once. Rene escapes. Griselda is killed in her boudoir by a file of soldiers at the command of Von Zeller.

Gladys Rockwell is an excellent selection for the Countess. In appearance and method she is fitted to the character, and her impersonation is illuminated by the many clever touches that go to round out a finished portrayal. William Scott is equally successful in his acting of Rene. Willard Louis as Von Zeller, Charles Clary as the Archduke, and Nigel DeBrullier as Danilo are to be highly commended for their work. The direction by Edward Le Saint comes in for a like amount of praise.

"THE MASK"

Excellent Triangle Subject, with Claire Anderson in Lead.

Reviewed by Robert C. McElravy.

THERE is much that is fresh and unusual in this five-reel Triangle subject, written by E. Magnus Ingleton, and directed by Thomas H. Heffron. It contains some firmly drawn characters, a bright, original plot, and is certain to please observers everywhere. The first four reels are exceptional for their skillful presentation of absorbing comedy-drama situations. The concluding reel, though it rounds up the story interest well, is rather out of proportion, the prolonged struggle in De Lacy's room is melodramatic and unconvincing, and the production would no doubt profit if most of this were cut out.

Claire Anderson does some very effective work in the part of Sally Taylor, a working girl who inherited a million and temporarily lost her head. But the other characters are also good, including the sister, Babe; the two lovers, Billy and Sam, and the dilletante artist, De Lacy.

The opening situation, where Billy's uncle intrudes upon the birthday party and is greatly offended by the treatment accorded him, at once gets a strong hold on the interest. The uncle disinherits Billy, and leaves his fortune to Sally Taylor, who is in love with a young workingman named Sam Joplin. Billy proves a good sport, and goes to work as Sam's assistant, but the sudden wealth proves too much for Sally. She at once tries to invade high society with her sister. They have some amusing experiences, and Sally's eyes are opened to her sister's peril just in time. Both girls return to their real lovers after this lesson. The struggle in the room seemed too long, as above stated. It is not only an old situation in itself, but tends to switch the interest away from Sally. For this reason we think cutting would help.

Others in the cast are Rae Godfrey, Grace Marvin, Miss Chevalier, Lillian West, John Guilbert, Ed Hearne, Juan De La Cruz, Harry Holden and Marie Van Tassel.

"THE WHITE LIE"

Bessie Barriscale Has Made for Paralta Distribution an Engaging Photo-drama of Domestic Life.

Reviewed by Walter K. Hill.

THE wife deceived her husband in the matter of her child's parentage and as a consequence Paralta has come into possession of an extremely interesting drama, acted without flaw or fault, directed by Howard Hickman in a manner to create admiration for his skill and retaining what so infrequently may be properly described as 'gripping entertainment.' The observer is beguiled by a clever trick of direction in drawing the wrong conclusion to the story and the resultant "surprise" in the outcome lends an added charm to a session with Bessie Barriscale and her associates while "The White Lie" is being visioned.

But when it is done there is just a tinge of regret that the lie so unnecessary, had not left with the observer a feeling that differs in only a small degree from the aftermath of a practical joke—especially as, in all human presumption the lie itself need never have been told. There is in this expression of opinion no desire to find fault, rather is the point brought out to emphasize the skill in which the narrative unfolds while foiling the plot detectives.

Time moves very quickly before the screen as "The White Lie" passes, the five reels speed swiftly and prove, in their fleetness, that the picture is possessed of such entertaining qualities that the plot carries without lagging through a presentation that will entertain exceeding well the great bulk of "picture fans" who see Miss Barriscale in this splendid result of her artistry. The star and her associates all act sensibly. They do the thing that might be expected of regular human beings under similar circumstances, and give to their work that wholesomeness and sincerity that will always be the saving grace of dramatic presentations whether on stage or screen.

"UNTAMED"

Triangle Subject Presents Roy Stewart in Good Western Story.

Reviewed by Robert C. McElravy.

THERE is a pleasant, congenial quality in Roy Stewart's presentation of the typical Western hero. It is found in this five-reel subject, "Untamed," written by Kenneth B. Clark, and directed by Cliff Smith. The plot is entertaining and moves along in good style, with occasional points of dramatic interest. As a whole, it ranks well with other offerings in which Mr. Stewart has appeared.

A real ranch setting has been provided for this number, and in the final reel great cattle herds are shown. The settings throughout are in keeping with the story, and the characterizations are pleasing.

Jim Jason, the hero, enters into a partnership with a Spanish ranch owner, Don Felipe. Jim is to do the work of directing the men and bringing the place up to the dividend-paying point, and for these services is to share equally with Felipe. The latter inserts into the agreement a paragraph which says that in the event either of the partners die, the other shall fall heir to the whole. This provision is accepted by Jim with reluctance, and naturally leads to trouble.

In the course of the story bad blood arises between Jim and Felipe. The latter has betrayed a girl, Dolores, and tries to throw the stigma upon Jim. Jim is in love with Ruth, the daughter of a professor who is exploring some old ruins in the neighborhood and is also planning to restore an old mission. The child char-

acter, Carmelita, whose playmate is a calf, is an enjoyable one.

The dramatic moments come in the latter part of the story, when Jim has learned the true character of Felipe, and is repeatedly called upon to protect his own life. Felipe is finally killed by Dolores.

The assisting cast includes H. N. Dudgeon, May Giraci, Ethel Flemming and Jimmy Weil.

"THE COOK"

Heaps of Fun in the Latest Paramount-Arbuckle Comedy.

Reviewed by Edward Weitzel.

ALTHOUGH the list of dishes concocted by the fat chef in the new Paramount-Arbuckle comedy is a long one, the principal and favorite food served in "The Cook" by Roscoe Arbuckle is food for laughter. It is not at all necessary to set down all the doings, high jinks and comic stunts that fill the two reels of the comedy with unconfined joy, but, with the help of Buster Keaton, Al St. John, Alice Lake and Luke, the heavyweight comedian turns a respectable and orderly restaurant into a mirth factory, with efficiency experts holding on to all the jobs. Not satisfied with this the entire force overrun a Pacific Coast Luna Park in their chase after fresh heaps of merriment, and pursue the hunt into the ocean, with Luke tearing along behind as fast as his four feet will carry him. Luke is all dog. "The Cook" is one of "Fatty's" best releases.

"QUEEN OF THE SEA"

Annette Kellerman in Notable Six-Part Submarine Spectacle Produced by Fox.

Reviewed by Edward Weitzel.

AFTER all is said and done, the biggest thing about an Annette Kellerman picture is Annette herself. The Kellerman is such a splendid object lesson to her sex of the advantages of physical training, and the finely developed muscles of her graceful body are eloquent of such perfect health and strength, that clothed only in a yard of so of chiffon she is still without offense.

"Queen of the Sea," the latest Fox spectacle to feature the famous swimming and diving expert, is skillfully contrived to exhibit the aquatic accomplishments of its heroine. It also furnishes one of those good old fairy tales, in which knights in armor, mermaids, lightly-clad sirens, demons, and a host of other characters, struggle for the mastery and have thrilling adventures by land and sea. George Bronson Howard wrote the scenario, and John F. Adolphi directed the production.

Merilla, Queen of the Sea, is a mermaid who incurs the hatred of King Boreas, Master of Storms, by rescuing three sailors whose ship has been lured to destruction by sirens, the daughters of Boreas. For her good deed Merilla is given mortal shape by the fairy Ariela, when the water queen falls in love with Prince Hero. She does not find happiness with her lover, however, until she goes through a number of the regulation hardships at the hands of her enemies. She is taken captive by Boreas, and rescued by the prince. An eighty-five foot dive from a wire is one of her sensational acts.

The land scenes are full of action and peopled with crowds of warring mortals and evil spirits against a background of weird grottoes and bold exteriors. But it is the marine views, the scenes along the seashore and under the water, with the mermaids and the sirens racing along with the waves or darting about in the depths below, that give the picture its chief beauty and charm. To catch glimpses of the flashing limbs of the swimmers beneath the surface and note the wake of bubbling water at their heels is to receive an impression of grace and vigor that is not easily dispelled.

Hugh Thompson, Walter Law, Mildred Keats and Beth Irvins have the leading parts among the supporting company.

"A BIRD OF BAGDAD"

An O. Henry Story of Amusing Suspense, Released by Broadway Star Features.

Reviewed by Louis Reeves Harrison.

THE suspense of this amusing little story hinges upon the solving of a riddle. A joking old merchant with a pretty daughter and two amorous clerks decides that he will give his daughter's hand in marriage, and eventually the business, to the clerk who solves his most difficult riddle, "What kind of a hen lays the longest?" One clerk, who suspects that most of the old merchant's riddles are culled from old joke books, makes a strenuous study of these and finds what he believes to be the answer. The other, who is favored by the daughter, goes about it scientifically, visiting chicken farms and examining serious books on the subject of chicken raising without result. He is almost frantic, gradually losing his mind, when he comes upon an old fellow who imagines himself a Caliph of Bagdad and indulges in a quaint sort of philanthropy, that of giving away meal tickets, good for so many feeds, to those who appear to be in trouble.

The eccentric philanthropist hands the serious clerk one of these tickets, and it offers a line of suggestion which leads the young man to exclaim "I've got it." What he has is not disclosed until the test is held in the old merchant's garden. There, in the presence of the daughter, the first clerk says "the hen that lays the longest is the one that lives the longest." The favored suitor arrives with the correct answer and wins the girl. The ticket he was given is good for one roast chicken. The answer to the riddle is that the hen that lays the longest, probably meaning in cold storage, is a "dead one." Out of these light materials, not particularly realistic, is formulated a little comedy which held a Rivoli audience and won almost instantaneous commendation from the audience.

"THE TURN OF THE WHEEL"

Engrossing Murder Mystery in Five-Part Goldwyn Photoplay Starring Geraldine Farrar.

Reviewed by Edward Weitzel.

STARTING with a dramatic opening, an engrossing murder mystery holds the attention until the finish of "The Turn of the Wheel," a five-part picture that constitutes Geraldine Farrar's first Goldwyn release. The story was written by Tex Charwate, and has been admirably directed by Reginald Barker. A fine supporting cast and the well-schooled acting of the star complete the favorable conditions that go to make the picture thoroughly enjoyable.

Monte Carlo and its gaming tables is the scene of the first step in the drama. The attention of Rosalie Dean, an American girl traveling with her aunt, is attracted to a fellow countryman who is losing heavily at roulette. Maxfield Grey is the name of the young man. When the wheel claims his last franc, Rosalie forces him to play some of her money. Grey immediately starts to win.

The next day, while talking to Rosalie, he is arrested for murder. His wife has been slain in New York, and he is taken back to this country to answer the charge of having killed her. Grey will make no attempt to defend himself, and Rosalie undertakes to clear up the mystery. The accused man has an invalid brother whose wife has allowed a wealthy young rue to become too friendly. Rosalie learns of this, and starts a flirtation with him on her own account. By a series of frequently employed but skillfully connected incidents she fastens the killing on her new admirer and frees the man she now loves deeply.

"The Turn of the Wheel" is melodramatic, but never oversteps the bounds of convincing probability. It was photographed by Percy Hilburn. Herbert Rawlinson, Percy Marmont, Violet Heming and Hassard Short have the principal supporting roles.

"WHEN NATURE SMILES"

A Scenic of Fine Picture Composition.

Reviewed by Louis Reeves Harrison.

MANY of these views of mountain, lake and stream are remarkable for almost faultless balance, besides being artistic glimpses of sun-bathed mountain peaks, wind-stirred forests and sparkling trout streams. They are poetic, straight through the subtitles, which are admirably chosen, and they appeal strongly to man's natural sense of beauty, as evinced by the applause they received by a representative Rivoli audience. It is hard to find fault with them from a point of view of pictorial art, but there would be an additional glamor if there could be infused into the impression they make some more deeply interesting human element. How this is to be done will undoubtedly be evolved with no loss of seeing Nature in her loveliest aspects, commingled with human nature in some of its dramatic phases. The picture was photographed by Van Scoy for the Post-Pathe Series.

"THE SILENT WOMAN"

Edith Storey Has Congenial Character in Five-Part Metro Production.

Reviewed by Edward Weitzel.

WILLINGNESS to accept without question the mental deductions of the two leading characters in "The Silent Woman" will result in this five-part Metro picture proving an exceedingly entertaining story. Written by Lois Zellner and fashioned for the screen by June Mathis and Katharine Kavanaugh, it has the twists and turns of incident that keep the interest from lagging, and is so well acted by Edith Storey and the supporting company that most people will not be inclined to find fault with the hero for not telling the heroine he did not love her when he asked her to marry him or to blame the girl for trying to smirch her own reputation in order to shield the character of the hero's first wife, an utterly worthless woman who had betrayed the father of her child. It is by such devices that the story teller wins sympathy in many cases, and "The Silent Woman" is an excellent example of its class.

A Hudson Bay Company trading post and lumber camp is first shown. Nan McDonald, a clerk at the post, has become

warmly attached to little Billy Lowery, the son of a couple who are guests of Clifford Beresford, the wealthy owner of the lumber tract. Mrs. Lowery is infatuated by Beresford and is accidentally killed the night she steals down stairs to keep an appointment with him.

John Lowery never suspects the truth, but Nan knows all about the affair She accepts an offer to go back home with Lowery and look after his son. Finding that gossip is busy because he has an attractive woman in his house, Lowery asks Nan to marry him She is deeply in love with him and consents Directly after the ceremony, her husband tells her that his heart will always belong to his dead wife

Future events give Nan an opportunity to prove that the first Mrs. Lowery betrayed his love, but Nan spares John the pain of learning the truth Later on, when Beresford compromises her also, she still remains silent, although innocent, and so shields the guilty woman at the price of her own reputation When Lowery's eyes are accidentally opened at last, he discovers that Nan has crowded all regret for her dead rival from his heart

Frank Mills, Joseph Kilgour and Lille Leslie are cast for John Lowery, Clifford Beresford and Mrs. Lowery respectively George K. Hollister was the photographer. Herbert Blaché directed the production

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"JOHANNA ENLISTS"

A Pleasing Fancy by Mary Pickford with a Military Flavor.

Reviewed by Louis Reeves Harrison.

THAT there is no necessity for sombre mood in stories of present-day military atmosphere is delightfully illustrated in "Johanna Enlists" and she naturally does enlist as Mary Pickford in the American Artillery regiment which gave her support in the play The regimental action and encampment near the house of Johanna of the story is real and is cleverly incorporated in the movement of the play at every stage of its development

This realism, some humorous sub-titles and Miss Pickford's artistic interpretation constitute the main values, but they are winning enough to please almost any American audience

The story is a very frail fabric Johanna is a little country girl in a dull environment who longs and prays for a "beau" Her prayer is answered by a regiment Three become suitors, two bitter rivals, during a two weeks' encampment, and the third quietly wins the girl. During the brief period Johanna develops with almost startling rapidity, from a raw specimen to a graceful little creature, largely through her own efforts, and these furnish the kind of comedy material Miss Pickford enjoys. Most amusing are her attempts on the lawn to acquire the grace attained in rhythmic movements All that she has to guide her is the print of a lady posing in little else than gauze. She also decides to take a milk bath in the dairy, with consequences both amusing and disastrous The story is more than a vehicle but is so little more than one that only a Mary Pickford could make full use of its leading characterizations.

Most of the sub-titles are bright and humorous, but those which get outside of the action into narrative could be eliminated without serious loss to story interest. "Johanna Enlists" should please every Pickford audience, and many more besides.

"PRISONERS OF THE PINES"

J. Warren Kerrigan Has French-Canadian Role in Jesse D. Hampton Production.

Reviewed by Edward Weitzel

THERE is some very fair acting in "Prisoners of the Pines," a five-part picture produced by Jesse D Hampton, with J Warren Kerrigan at the head of the cast. The story, by Kenneth B. Clarke, is not a strong one unfortunately, and its picturesque settings in the Canadian forest and a neighboring settlement do not make up for the want of the dramatic incident that puts the punch into a photoplay Ernest Warde directed the production, and has tried faithfully to inject some action into the plot, but the slender thread of material has defeated his efforts Characterization is a necessary element in building up a scenario, but only one of the elements Without an adequate supply of properly handled motives to guarantee sufficient action the story must limp along when it should move freely and firmly

Hillaire Latour is an impulsive, warm-hearted young French-Canadian trapper, who marries his sweetheart Rosalie before deserting his traps and going into a lumber camp to work where he can earn more money All winter long he toils, and when the spring comes is eager to collect his earnings and rejoin his wife, who is waiting for him at his old home

A letter from Rosalie has told him of a new member of the family Hillaire cashes his pay check, but is robbed before he leaves the settlement. A dance hall woman gets the money, and Latour is obliged to go back to the camp without seeing his wife and child The next spring the same thing happens over again, and once more Hillaire is unable to leave.

Third times is the same trick played upon him Aroused at last to the fighting pitch, Hillaire almost wrecks the dance hall and makes the light-fingered female return his roll of bills A number of uniformed policemen arrive at this moment and take him to the station house, where he meets his wife and boy, who have come in search of him

Lois Wilson as Rosalie, Walter Perry as Lafferty and Claire Du Brey as the dance hall woman are excellent Charles Stumar was the cameraman The picture is released by the W. W. Hodkinson Corporation

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COMMENTS

Bluebird Photoplays, Inc.

FIRES OF YOUTH (Bluebird).—A five-reel subject written by Rupert Julian and E J Clawson, and directed by the former Ruth Clifford appears as the neglected wife of a middle-aged man who falls in love with another. The story deals with conventional plot materials, but is splendidly directed and holds the interest Reviewed at length elsewhere

THAT DEVIL, BATEESE (Bluebird).—A five-reel subject written by Bess Meredith and directed by William Wolbert. Monroe Salisbury plays the part of a French Canadian of the rugged, daredevil type assisted by a pleasing cast. The action of the piece is quite melodramatic, but makes excellent entertainment. The locations are unusually good.

Famous Players-Lasky Corporation.

THE COOK (Paramount-Arbuckle), Aug. 18.—"Fatty" Arbuckle, Buster Keaton, Al St. John and Alice Lake roll up a big ball of amusement in this comedy. It is given a longer review on another page of this issue.

HER COUNTRY FIRST (Paramount), Sept. 22.—Mary Roberts Rinehart is the author of this five-part picture featuring Vivian Martin and directed by James Young The story is bright and amusing, and has a good dramatic finish. It is reviewed at length on another page of this issue.

Fox Film Corporation.

QUEEN OF THE SEA (Fox).—Annette Kellerman and a bevy of expert water nymphs make the sea views of this six-part spectacle very alluring. The production is a heavy one, and was directed by John F. Adolphi. It is reviewed at length on another page of this issue.

KULTUR (Fox).—Fact and fiction are blended with skill in this six-part picture whose theme is the civil side of the great war. Gladys Brockwell is excellent in the leading part. A longer review is printed on another page of this issue

Greater Vitagraph, Inc.

THE GREEN GOD (Vitagraph), Sept. 2.—Harry T. Morey and Betty Blythe are the stars in this five-part mystery story written by Frederick Arnold Kummer. The author keeps the spectator guessing right up to the finish. A longer review is printed on another page of this issue.

W. W. Hodkinson Corporation.

THE WHITE LIE (Paralta), Sept. 2.—Bessie Barriscale is star of William Parker's story directed by Howard Hickman from J. L. Lamothe's scenario. The story deals with a span of domestic life that reaches almost to the dissolution of a happy home, but happiness comes in a surprising outcome The trickery of plot holds suspense and leads the spectator from an entirely erroneous opinion of the wife who has told a needless lie and lived through years of suppressed unhappiness because of it. Very fine acting is done by Miss Barriscale and every individual in her support "The White Lie" will provide exceedingly good entertainment.

Pathe Exchange, Inc.

OFFICIAL WAR REVIEW NO. 10 (Pathe), Sept. 1.—A number which is filled with much of the grim side of war. This pictures the devastation wrought by the Hun. Explosions and burning buildings are shown, also orchards cut down wantonly. A bombed hospital and impressive funeral services for dead nurses and soldiers are also shown.

THE DIPPY DAUGHTER (Rolin-Pathe), Sept. 8.—Toto is featured in this rapid-fire, knockabout subject. He appears as cook at a country home. The daughter of the house becomes mentally ill, and imagines she is a queen. This contains some amusing situations, and several that will bring laughter.

A JAPANESE NIGHTINGALE (Pathe Play), Sept. 22.—An exquisite little Japanese story, with Fannie Ward as Yuki, the Jap maiden, who flees from Shiba Temple and has some great adventures. Blossoming cherry trees and fine garden scenes are part of the settings. The story is a dainty one, with a series of dramatic incidents at the close. Reviewed at length in last week's issue.

Pioneer Film Corporation.

WIVES OF MEN (Pioneer).—Florence Reed is star of the Pioneer Film Corporation's splendid presentation of John M. Stahl's self-directed story. Frank Mills may deservingly be featured as the leading man. Miss Reed gives a faultless performance of an exceedingly trying role, tense in dramatic sequences, and made immensely appealing through the pretty star's native artistry. The settings are really sumptuous—a bad word to trifle with in these days of "adjectiveitis," but fittingly applied in this instance. Here is a play that gets away with an inconsistent story through sheer skill in its dramatic presentation, the splendid acting smothering all plot defects.

Triangle Film Corporation.

THE MASK (Triangle), Sept. 1.—A strong five-reel number, with Claire Anderson in the lead, assisted by a well-balanced cast. This is a fine comedy-drama, containing many fresh and enjoyable situations, and should succeed well. It was written by E. Magnus Ingleton and directed by Thomas H. Heffron. The melodramatic scenes in the last reel are out of keeping with the first part, and would stand cutting. Reviewed at length elsewhere.

UNTAMED (Triangle-Kaybee), Sept. 1.—A five-reel Western subject featuring Roy Stewart as the cowboy hero. It was written by Kenneth B. Clark and directed by Cliff Smith. The story is well constructed and entertaining, and includes some fine views of the cattle range in the final reel. Reviewed at length elsewhere.

Universal Film Company.

ANIMATED WEEKLY NO. 37 (Universal), Aug. 14.—This leads off with a timely hint to stenographers that the Government needs their services. Laborers arriving from West to work in shipyards, Labor Department work, hospital methods in England, Secretary Baker greeting Rheims heroes, and other features are included.

CUPID VS. ART (Century Comedy), Sept. 11.—A two-reel comic featuring Alice Howell as a lady who paints—fences. Hughie Mack plays the rotund hero. This number abounds in knockabout and slapstick situations of a typical sort, most of which are amusing, and none is offensive. The wind-up is fast and furious, with all sorts of vehicles taking part at full speed.

HEARTS AND LET'US (Lyons-Moran), Sept. 14.—In this number Eddie Lyons appears as a grocer boy and Lee Moran as butcher boy. Both love the same girl, but after numerous amusing advances a third youth marries her. This is a pleasing subject, with some good character work of a semi-burlesque type, and will entertain the average audience.

THE BRASS BULLET NO. 6 (Universal Special), Sept. 14.—"A Dangerous Honeymoon" is the title of this number of the serial, and covers the final successful effort on the part of Rosalind's lover to escape from the tunnel leading from the house where he has been imprisoned, and his dash in a police boat for the yacht on which Rosalind, as the supposed wife of another, is being taken away. Considerable of the struggle between the girl and her supposed husband in her bedroom on the yacht might well be eliminated.

PAT TURNS DETECTIVE (Nestor), Sept. 16.—A comedy number by Charles J. Wilson, Jr., featuring Pat Rooney as a messenger boy detective. He is employed by a jealous wife to shadow her husband, and gets their affairs entangled with another couple's. The plot is very slight, and works up only a fair amount of humor.

THE BRASS BULLET NO. 7 (Universal Special), Sept. 21.—"The Depth Bomb," the seventh number of the serial, finds the lovers making a successful struggle to be released from the yacht's crew. The yacht, owing to a gasoline leak which connects with a lighted lantern, is blown up after all on board have escaped by means of life boats and life preservers. Both Jack and Rosalind are again captured before the close of the episode.

THE BRASS BULLET NO. 8 and NO. 9 (Universal Special), Sept. 28.—The eighth and ninth numbers of this serial cover a series of thrilling events in connection with the recapture of Rosalind and her lover. In the course of events the affinity of Rosalind's supposed husband tries to kill her, and upon discovering the girl's real plight attempts to help her to escape. An infernal machine operated by means of a magnetic bug fails in doing away with Jack according to plans, and a sweat-box at Dago Joe's, in which victims are baked into parting with their money, affords considerable thrill.

World Pictures Corporation.

T'OTHER DEAR CHARMER (World Pictures), Sept. 16.—A splendid five-reel society comedy written by Charles Sarver and directed by William P. S. Earle. Louise Huff and John Bowers play the leading roles in this superior production, which tells a bright, animated and generally enjoyable story.

"The Talk of the Town" (Universal).

Dorothy Phillips, who has starred in some of Universal's best productions, is featured in the special attraction "The Talk of the Town," which will be released September 23. She takes the part of Geneva French, a young woman who has been deprived of the safeguards of knowledge and who is whirled close to the brink of tragedy. The film is taken from the story by Harold Vickers, adapted and produced by Allen Holubar.

Pretty Dancing in "For Husbands Only."

Some of the prettiest exhibitions of esthetic dancing are presented in the film "For Husbands Only," which was produced by Lois Weber for Jewel productions. The dancers are a group of the advanced pupils taught by Ruth St. Denis and Ted Shawn, who have become famous over the country as the Denisshawn dancers. The scenes are laid in settings of fine artistry. Though this is but an incident in the picture, it is declared to be as complete an entertainment as the dancers would provide in real life.

Universal Will Distribute British War Pictures

IMMEDIATELY on his arrival in New York, Carl Laemmle completed arrangements with Capt. G. McLeod Baynes for the distribution of a series of Official British War Pictures, which were presented at the Strand Theatre in New York. Mr. Laemmle obtained for the Universal Film Mfg. Company the exclusive rights of distribution in this country and its possessions.

The series is a thrilling production of war pictures, entitled "Fighting for Freedom." They are taken from the latest British war films, and are a completed visuallzation of all the land, air and naval arms of warfare recently wielded by Great Britain in assuring the conquest of the Hun. The contract was made between the Universal and the Official Government Pictures Inc., of which company William K. Vanderbilt is president.

"Fighting for Freedom" will be released in seven sections, one each week. Following the the titles for the individual episodes: "Admiral Beatty's Fleet in Action," "Bomb Dropping From Aerial Submarine Destroyers," "The Sensational Capture of Bagdad," "Thrilling Feats of the Royal Flying Corps," "Repairing War's Ravages," "Chinese and African Workers Trailing the Hun," and "Britain's Battling Bulldogs—The Navy."

A thrilling impression of the British war strength jumps out of the scenes. The spectator learns that, with all the losses it has suffered the British Navy is now four times stronger in men and ships than it was in August 1914, when Germany plunged the world into war. The public for the first time will learn how this navy, with the help of its Allies, has been able to safeguard the transportation of thirteen million of troops, with the loss of only 2,700 by enemy action.

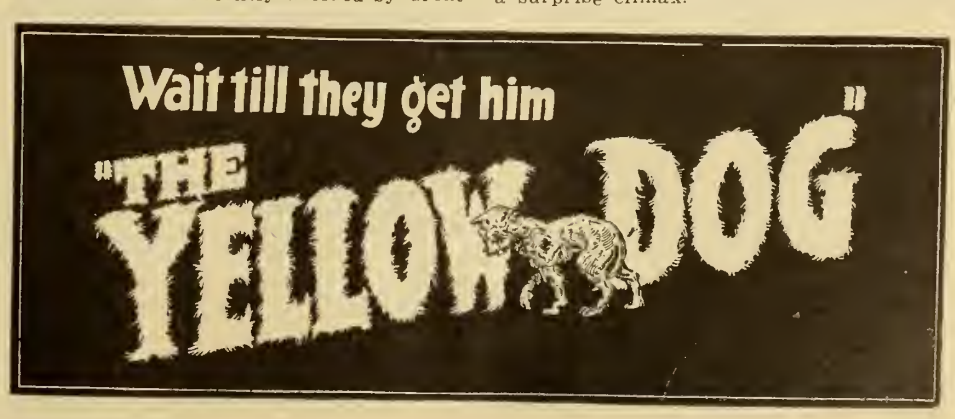
As the titles of the various episodes indicate, practically every branch of the sea, air and land service are shown in actual scenes of action in many lands, covering all of England's far-flung battle lines. Particularly interesting will be scenes incident to the capture of Bagdad and operations along the Tirgis of which, very few, if any, pictures have been generally distributed.

Jewel Arouses Curiosity with "For Husbands Only"

THIS film is intended for the whole family," says an announcement by the Jewel Productions in reference to its six reel picture entitled "For Husbands Only." An official of the company the other day added interesting comments on the title.

"Curiosity is a wonderful thing," said he. "That picture, supposed to have a message only for husbands, is bound to get the wives all worked up. If it had been entitled "For Wives Only" you'd see husbands flocking to see it in droves. That's what curiosity and the old forbidden fruit idea does."

The chief characters are played by Mildred Harris, Lewis J. Cody and Fred Goodwins. Lois Weber produced the picture. Miss Harris as Toni Wilde is a convent-bred young woman, who suffers a deep wound in her first love affair. She discovers that Rolin Van D'arcy, whom she has loved, is not a marrying man and has been toying with her. In revenge Toni deliberately wins the love and becomes the wife of Samuel Dodge. This has the desired effects of arousing D'arcy's jealousy. He sets out to wreck Dodge's faith in his wife. To this end he stages a play "For Husbands Only," which he devises in such a way as to suggest the experience of Toni, himself and Dodge, putting an evil construction on Toni's motives. What happens, when Samuel sees the play, forms a surprise climax.



Advertising Aids for Busy Managers

"A NYMPH OF THE FOOTHILLS"

Greater Vitagraph Presents Gladys Leslie in the Story of a Mountain Girl Who Marries a City Man and Has Her Love Put to the Supreme Test.

Cast.

Emmy Chaney ..... Gladys Leslie
Ben Kirkland ..... Alfred Kappeler
Tubby ..... Walter Hiers
Henry Kirkland ..... C. A. Stevenson

Directed by Fred A. Thompson

The Story: Emmy Chaney, a little mountain girl, attracts the attention of Ben Kirkland, a camper from the city. When her father learns of the affair he tries to kill Ben, for his hatred of the people for the city is a passion, and he has planed to have her marry Jeff Crandall. Ben takes Emmy to camp, and a ministerial friend marries them. Tubby, squirrel shooting, comes upon Chaney's dead body. In the city Emmy finds no welcome from her husband's people, and is virtually driven from their home during his absence. She returns home to find her father killed. When Ben comes for her he is thrown into jail on a charge of having murdered the old man, and by the barest luck escapes hanging.

Feature Gladys Leslie as Emmy Chaney and Alfred Kappeler as Ben Kirkland.

Program and Advertising Phrases: Love and Intrigue Carried Into Mountain Fastness Brushes the Clouds Away.
Vitagraph-Blue Ribbon Feature with Stirring Love Plot.
Love Above Law Meets in Combat with Tennessee Mountain Feud.
Dainty Gladys Leslie in Role of Winsome Mountain Sweetheart.
"High Society" Shows Up Badly in Comparison with Mountaineers.
The Way of the Cultured Are Not Always the Way of the Just.

Advertising Angles: Tell your patrons that in this story Miss Leslie has the most vivid play of her screen career. Give a sketch of the plot without revealing the finish. Use plenty of her pictures, and frame the lobby display in boughs or flowers to help suggest the woods.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released September 9.

"HIS BIRTHRIGHT"

Haworth Pictures Presents the Eminent Japanese Star, Sessue Hayakawa, in the First of the Pictures Produced Under His Own Direction.

Cast.

Yukio ..... Sessue Hayakawa
Edna ..... Marian Sais
Admiral John Milton ..... Howard Davies
Helen Milton ..... Mary Anderson
Saki San ..... Tsuru Aoki
James Barnes ..... Sydney DeGrey
Admiral Von Krug ..... Harry Von Meter
Mrs. Harland Smith ..... Mayme Kelso

Directed by William Worthington

The Story: Yukio, son of Saki San and Lieutenant John Milton, is twenty-one years old before he learns the true story of his mother's life. He sails as a cabin boy, determined to trace his father, to America. Milton, now an admiral, is sent to the Pacific Coast. Yukio plans to kill him, and confides his intention to Edna Kingston, a spy in the pay of Germany. She persuades Yukio to steal important documents from his father, in return for which she promises her love. She succeeds in eluding Yukio with the papers, hoping to get out of San Francisco before he can claim his reward. The boy's sense of honor, however, comes to his rescue, and he goes back to get the papers from her. The woman's true character comes out, and Yukio, set upon by her male accomplices, fights all of them and gets the papers, which he restores to his father. Milton breaks into the room where Yukio is fighting for his life and honor, and is followed by the police, who arrest the whole gang of spies. Convalescent in his father's house, Yukio abandons his ideas of revenge and determines to enlist in the service of America.

Feature Sessue Hayakawa as Yukio and Marian Sais as Edna.

Program and Advertising Phrases: Strange Parentage Revived in Career of Japanese Avenger.
How a Vengeful Heart Was Turned to Loyalty by Voice of Conscience.
Sensational Plot Embodying Thrills and Daring Achievements.
Thrilling Story of Vengeance and Retribution in Spy Plot.
The Strange Case of a Japanese Villain Who Reformed.
Changing a Heart of Vengeance to a Heart of Loyal Devotion.

Advertising Angles: Announce this as the first of the new Hayakawa productions, and hint that his own company will give him an opportunity even greater than he has had in the past. Use his portraits in your lobby and windows, and in your newspaper advertising play up his name in fat type, telling of his return to the screen. Tell that it is the story of a Japanese boy born of an American father who comes to demand his birthright of that father, now an admiral. Do not give more of the story, but strive to rouse interest with the outline.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Program cover cut. Lobby displays, 11x14 and 22x28. Press sheet.
Released September 8.

IN THIS ISSUE.

By Hook or Crook (World).
By the World Forgot (Greater Vitagraph).
The Cruise of the Make Believes (Paramount).
The Girl Who Came Back (Paramount).
His Birthright (Mutual).
Just for Tonight (Goldwyn).
The Midnight Burglar (General Film).
Modern Love (Universal).
Mystic Faces (Triangle).
A Nymph of the Foothills (Greater Vitagraph).
Our Mrs. McChesney (Metro).
Sauce for the Goose (Select).
The Secret Code (Triangle).
The Source (Paramount).
Treason (Mutual).

Take Part of
Your Change in War
Savings Stamps

"THE GIRL WHO CAME BACK."

Jesse L. Lasky Presents Ethel Clayton in the Story of a "Salamander" by C. M. S. McClellan.

Cast.

Lois Hartner ..... Ethel Clayton
State Senator George Bayard ..... Elliott Dexter
Michael Hartner ..... Theodore Roberts
Governor Burton ..... James Neill
Ralph Burton ..... Charles West
Dorothy Burton ..... Marcia Manon
Doyle ..... Jack Brammall
Mrs. Walters ..... Jane Wolff
Butler at Bayard's ..... John McKinnon
Maid at Burton's ..... Pensy Perry

Directed by Robert G. Vignola.

The Story: Lois Hartner is the daughter of a thief and herself a "salamander," aiding her father in his burglaries. She is saved from death by George Bayard, and when later she robs the safe in the Bayard home he persuades her to reform. In spite of temptations and attempted she goes West and persevers in her reforce she goes West and perseveres in her resolve. There Bayard finds her and makes her his wife.

Feature Ethel Clayton as Lois Hartner and Elliott Dexter as State Senator George Bayard.

Program and Advertising Phrases: New Adaptation for the Screen of C. M. S. McClellan's "Leah Kleschna."
Mrs. Fiske's Great Stage Drama Serves Now as Screen Story.
Ethel Clayton, Paramount Star, In Screen Version of Stage Drama.
Ethel Clayton Now Appearing in Her First Paramount Presentation.
Girl Reared to Crime Is Redeemed by Honest Love.
Great Sociological Lesson Taught in Gripping Photodrama.

Advertising Angles: Work on Miss Clayton's personal popularity and tell that this is an unusually good story by a well known dramatic writer who was formerly known as "Hugh Morton" in the days when he wrote "The Belle of New York," but who wrote Leah Kleschna and other dramas under his own name. He is one of the few really established authors writing directly for the screen.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 8.

"THE SECRET CODE"

Triangle Presents Gloria Swanson and Barney Sherry in the Amazing Story of How the Directions for a Baby's Jacket Threatened the Success of American Arms.

Cast.

Senator John Calhoun Rand, Barney Sherry
Sally Carter Rand ..... Gloria Swanson
Mrs. Lola Walling ..... Rhy Alexander
Baron DeVorjeck ..... Leslie Stewart
Jefferson Harrow ..... Joe King
Mrs. Walker ..... Dorothy Wallace
Towen Rage ..... Lee Phelps

Directed by Albert Parker.

The Story: Senator Rand, grown grey in politics, takes a young bride. He fears that he is too old to make her happy, and Sally fears that she will not measure up to his standards. They are drifting apart,

when the war breaks out. Soon it is apparent that secrets are leaking through the Rand household. Rand suspects Sally, whose friendship for a member of the Russian embassay he mistrusts, though he was the first to foster it. He finds a cryptogram in her handwriting, and takes it to Mrs. Walling, an old friend, to decipher, knowing her to be an expert in codes. Some time later the leakage, still continuing, a secret service man arrests some women who are crocheting sweaters for Canadian prisoners. Among the papers found is Sally's code. She explains that it is the directions for a baby's jacket she is making, and Mrs. Walling confesses that she is the spy, and that the idea of sending code through knitted sweaters rose through a study of Sally's "cipher." With the coming of the baby the Rands are drawn together again. The code has served a triple purpose.

Feature Barney Sherry as Senator John Calhoun Rand and Gloria Swanson as Sally Carter Rand.

Program and Advertising Phrases: Intensely Illuminating Story of Political and Social Life in Washington.
Marriage of December and May Leads to Surprising Fruition.
Thrilling Story of War and Reflected Intrigue of Spys.
Mixing Politics and Society Leads Close to International Disaster.
Exciting Scenes and Thrilling Episodes Grip the Imagination.
Great Screen Drama Presents Mystifying Plot in Artistic Procedure.

Advertising Angles: Sweater displays are always seasonable in some weight. Get some store to display them, and tell that each sweater conveys an important American secret to Germany. Refer them to the play for details. Get some woman friend to help you with knitting directions. Use it for an attractor for your newspaper work, and tell them if they want to see what it means to see the play. Work this angle for all it is worth, and incidentally tell that it is a corking and unusual story of Washington life today.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released September 8.

"THE CRUISE OF THE MAKE-BELIEVES.

Jesse L. Lasky Presents His Newest Star, Lila Lee, in a Screen Version of the Novel by the Late Tom Gallon.

Cast.

Bessie Meggison.....Lila Lee
Gilbert Byfield.....Harrison Ford
Daniel Meggison.....Raymond Hatton
Aubrey Meggison.....William Brunton
Jordan Tant.....Parks Jones
Simon Quarle.....Spottiswoode Aitken
Uncle Ed.....Bud Duncan
Aunt Julia.....Eunice Moore
Mrs. Ewart Crane.....Maym Kelso
Enid Crane.....Nina Byron

Directed by George Melford.

The Story: Bessie Meggison finds brief surcease from her life of grinding poverty in her "cruises" in a make-believe yacht. Gilbert Byfield, a wealthy slum worker, takes cruises with her and determines to realize the child's dreams. He persuades her father to take her to his own beautiful estate which the father pretends to have purchased with the proceeds of a lucky speculation, but a jealous society woman tells the child the truth and Byfield has to again tread the decks of the Make-Believe to claim her for his bride.

Feature Lila Lee as Bessie Meggison and Harrison Ford as Gilbert Byfield.

Program and Advertising Phrases: Paramount Introduces the New Screen Star, Lila Lee, in an Ideal Presentation.
Cruising to Cape Adventure on an Ocean of Love.
How a Little Slum Girl Aided in Shipbuilding.
Tom Gallon's Story Made Into Realistic Screen Drama.
Newest of Screen Stars in Dantiest Film Presentation.
Sixteen-year-old Vaudeville Headliner Now a Screen Star.

Advertising Angles: It will be recalled that the star is well known to vaudeville as the "Cuddles" of the Gus Edwards acts. Identify her to your patrons if she is known to them. If not speak of her sudden rise to stardom and announce her as the newest Paramount headliner. Go to a little extra trouble and expense over this first picture in order to capitalize on those to come later.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 8.

"BY THE WORLD FORGOT."

Greater Vitagraph Presents Hedda Nova and J. Frank Glendon in an Original Story by Cyrus Townsend Brady.

Cast.

Truda.....Hedda Nova
Derrick Van Beekman...J. Frank Glendon
George Harnash.....Ed Alexander
Stephanie Maynard.....Patricia Palmer
John Maynard.....R. S. Bradbury
William Woywood.....George Kunkel
Hano.....Otto Lederer

Directed by David Smith.

The Story: Derrick Van Beekman and Stephanie Maynard are betrothed merely to oblige their families. They do not love each other and Stephanie is in love with George Harnash, who has Derrick abducted on his wedding eve and put aboard a boat bound for the South Seas. Stephanie feels that Harnash is at the bottom of the disappearance and refuses to marry him until Derrick has been found. Derrick has been put ashore on a small island which he finds tenanted by the survivors of a Holland ship, so that he is among people of his own blood. He falls in love with Truda, but he breaks a sacred law and is condemned to death by starvation. Truda determines to share his fate, but the rescue party arrives in the nick of time.

Feature Hedda Nova as Truda and J. Frank Glendon as Derrick Van Beekman.

Program and Advertising Phrases: Story of Unusual Power and Force Depicted by Cast of Superior Excellence.
Cast Away on Unfriendly Shores Two Victims of Intrigue Find Happiness.
Two Marriage Compacts Finally Fulfilled Under Strange Circumstances.
Dan Cupid Leads in a Love Chase That Circles the World.
Exciting Scenes and Sensational Incidents Create Interest.
Remarkable Outcome of Two Different Promises to Wed.

Advertising Angles: It is some time since we have had a Brady story. Play up the fact that this popular author has made a screen contribution. Tell that it is a curious and surprising plot with a dramatic finale drawn with all the skill of a veteran writer. Make capital of the fact that the stars were the stars of "Woman in the Web," if you played that serial or if it played near you.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released September 16.

"OUR MRS. McCHESNEY."

Metro Presents the Charming Comedienne, Ethel Barrymore, in One of Her Stage Successes, Based Upon the Emma McChesney Stories by Edna Ferber.

Cast.

Emma McChesney.....Ethel Barrymore
T. A. Buck, Jr.,.....Huntley Gordon
Jack McChesney.....Wilfred Lytell
Vieva Sherwood.....Lucille Lee Stewart
Abel Fromkin.....John Daly Murphy
"Fat" Ed Myers.....William H. St. James
"Beauty" Blair.....Walter Percival
Hattie Stitch.....Ricca Allen
Joe Greenbaum.....George Trimble
Izzy Greenbaum.....Sammy Cooper
Sam Harrison.....Fred Walters

Directed by Ralph W. Ince.

The Story: Emma McChesney is a "lady drummer," and a crackajack. She is the traveler for T. A. Buck & Co. The company has been slipping lately because of the death of the elder Buck, and Fromkin, a rival, makes Emma a fat offer. She is undecided when she learns that her son, Jack, has married a show girl and comes to the conclusion she has work closer to to home than Fromkin's South American offer will permit. She invents a new skirt, but it seems to move slowly, but Jack's wife saves the day at the fashion show and hope revives. But the sales are slow. No orders come in. Once more Emma takes to the road. When she ends her tour the house of Buck is once more at the head of the line—and she is Mrs. Buck.

Feature Ethel Barrymore as Emma McChesney and Huntley Gordon as T. A. Buck, Jr.

Program and Advertising Phrases: Great Broadway Stage Success Finds Its Way to Screen Presentation.
The Emma McChesney Stories Brought from Stage to Screen.
Edna Ferber's McChesney Stories Screened by Maxwell Karger.
Metro Presents Another Triumph Brought from Stage to Screen.
Popular Drama Now Becomes Improved Entertainment as Photoplay.
The Travels of a Female Drummer Reflected in Gripping Episodes.

Advertising Angles: Play up the star for all you can get. Recall that she was the originator of the role in the stage ver-

PERFECTED PROJECTION

So light and strong, so beautifully simple and compact that it may be shipped by Parcels Post to all parts of the country, the DeVry Portable Motion Picture Projector is likewise equal in performance, within its prescribed limitations, to the best standard projector for professional use.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Motor Drive and Rewind. Size: 17"x17"x7". Weighs but 20 lbs. Takes standard size reels and film. Any size picture up to 12 ft. Any throw up to 80 ft. No setting up—no adjustments.

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sion and add that in the screen production there is an even better story. Allude to the long continued success of these Ferber stories. Work all three angles for a clean-up.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x4 sepia, 22x28 colored. Cuts.

Released September 9.

"BY HOOK OR CROOK"

World Pictures Present Carlyle Blackwell and Evelyn Greeley in the Story of a Spoiled Child Who Had Good in Him After All.

Cast.

Frederic Pritchard.....Carlyle Blackwell
Gloria Nevins.....Evelyn Greeley
Frederick Pritchard, Sr.....Jack Drumier
Mrs. Pritchard.....Jennie Ellison
Aunt Marie.....Nora Cecil
Smithson.....Frank Doane
Mrs. Nevins.....Alice Chapin
Henry Arnold.....Henry Warwick

Directed by Dell Henderson.

The Story: Freddy Pritchard is a spoiled child who has an awful time of it getting up as early as twelve o'clock, but he has his father's blood in him and the senior Pritchard is of sterner stuff. When Freddy falls in love with Gloria Nevins and is turned down because he is not good at anything, he gets a book on forty ways to crack a safe and unmasks Gloria's uncle, who has been swindling them out of her father's estate. Freddy stays awake and persuades both Gloria and his father that he amounts to something.

Feature Carlyle Blackwell as Frederic Pritchard and Evelyn Greeley as Gloria Nevins.

Program and Advertising Phrases: While Burgling His Sweetheart's Safe Gay Villain Steals a Heart Away.
How a Supposed "Mollycoddle" Made Good for the Girl He Loved.
Correspondence School of Burglary Raided by Dan Cupid's Cops.
Burgling Hearts and Not Treasures in Up-to-Date Photoplot.
Love, the Locksmith, Who Defies Bolts, Bars, Keys and Combinations.
Gay Raffles Burgles His Girl's Heart by Hook and Crook of Love.

Advertising Angles: Take an old book, paint the cover and have a sign painter letter on a new title "Forty Ways to Crack a Safe." Use this for a lobby display with a huge padlock holding it closed, and advise your patrons to see Blackwell study this in the play. Play up the stars in windows and your newspaper advertising and for the latter take the angle of "If you are no darned good and never will be, see 'By Hook or Crook' and learn how to amount to something."

Advertising Aids: Two styles each one three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.

Released September 9.

"MODERN LOVE"

Universal Presents Mae Murray in the Story of a Little Actress Who Took the Easy Road Yet Found It Led to Happiness.

Cast.

Della Arnold.....Mae Murray
Julian Lawrence.....P. McCulloch
George Addison.....Arthur Shirley
Myrtle Harris.....Claire Du Brey
Wilbur Henderson.....George Chesebro
Mrs. Hall.....Mrs. A. E. Wright

Directed by Robert Leonard.

The Story: Della Arnold, graduated from a dramatic school, joins a road company for experience. Julian Lawrence, the leading man, invites her to supper one night, and they miss the train to the next stand. He proposes motoring, and a storm compels them to stop at a wayside inn, where Lawrence vainly tries to get her to share his room. The next day he is called to a Broadway engagement and leaves the company. Later, Della comes to New York in search of an engagement and is forced to turn artist's model. She becomes engaged to Henderson, the artist, but Lawrence learns of the engagement and tells a highly colored story of the night at the inn. Henderson accuses Della of marrying him for what she could get out of him and she promises to return him the money he advanced. To get this she accepted the proposal of George Addison, and is ready to pay the price, but he does not offer to collect and proposes marriage to her delight, for she finds that she really loves him.

Feature Mae Murray as Della Arnold and George Cheseboro as Wilbur Henderson.

Program and Advertising Phrases: How a Struggling Girl Survived Conspiracy and Intrigue and Reached Happiness.
Secrets of the Stage and Studio Revealed in Photoplay.
Mae Murray, Star of "The Follies," Queen of Photoplayers.
Forgiveness by the Forgiven Leads to Great Happiness.
Following the Straight Path to a Life of Perfect Bliss.
Gripping Story of Villainy Unmasked by Struggling Victim.

Advertising Angles: Advertise this as a story of the theatre; a vivid glimpse behind the scenes in the lives of the players. Do not try to play up the story too roughly, but draw your pull from the appeal of the star.

Advertising Aids: Two ones, two threes, one six-sheet and one twenty-four sheet. One sheet of players. Black and white lobby displays. Slides. Player cuts. Heralds. Press book. Ideas sheet.

Released September 14.

"MYSTIC FACES"

Triangle Presents Jack Abbe in Another of His Famous Japanese Impersonations.

Cast.

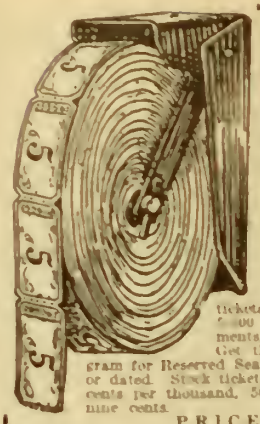
Yona.....Jack Abbe
Frank Maxwell.....Larry Steers
Mao Li.....Liu Chung
Goro.....M. Seke
Tama.....Martha Taka
Letty Stanford.....Clara Morris
Girl's Father.....W. H. Bainbridge

Directed by E. Mason Hopper.

The Story: Yano is a small delivery boy for his uncle, who keeps a curio shop in Chinatown. His loves are Tama, his sweetheart, and Bengi, his dog. Bengi is seized by dog catchers, but is rescued by Letty Stanford, for which Yano promises his fealty. Later Letty is kidnapped by Germans because of her war activities, and it is Yano who goes to her rescue and gets her free in spite of his diminutive size. The Little Japanese has paid his debt.

Feature Jack Abbe as Yona and Martha Taka as Tama.

Program and Advertising Phrases: How a Japanese Boy Lived Up to the Call of the Blood of Seven Princes.
Stirring Story of Dashing Adventure in New York's Chinatown.
Pro-German Plotters Come Against a Real "Yellow Peril."
Love and Adventure in Story Teeming with Real Thrills.
Japanese Hero Makes Good in Redeeming Red Cross from Peril.
Strong Allied Movement Against the Brutal Huns We Harbor.



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PRICES:

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
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220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES GEN. MGR.

Advertising Angles: Recall Abbe's success in earlier Japanese parts and tell that it has won for him stellar honors. Tell that in this play his work is contrasted with that of native players to his credit. Get them interested in what he has done, and be at a little trouble to identify him against later appearances. For showing days you can give the lobby some Japanese touch if no more than a few lanterns or a parasol. Play up the story in the newspaper work.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released September 8.

"JUST FOR TONIGHT"

Goldwyn Presents Tom Moore in a Story That Gives This Popular Player the Best Chance Ever Afforded Him to Display His Many-Sided Talents.

Cast.

Theodore Whitney, Jr.....Tom Moore
Betty Blake.....Lucy Fox
Crandall.....Henry Sedley
Major Blackburn.....Henry Hallam
Theodore Whitney, Sr....Robert Broderick
Lady Roxenham.....Ethel Grey Terry
Detective Chase.....Edwin Sturgis
Butler.....Phil Ryley
Mrs. Blackburn....Maude Turner Gordon

Directed by Charles Giblyn.

The Story: Theodore Whitney, Jr., becomes interested in a girl he meets. She eludes him, but later he recognizes her as Betty Blake, the niece of Major Blackburn. The major's home is robbed and because of unusual circumstances the detectives believe Betty to be the culprit. The major will not listen to the suggestion so they plan to introduce a detective into the home as an English lord. Whitney offers the detective a thousand dollars to be permitted to pose as a lord "just for to-night," and the detective assents, but that night is sufficient for the impulsive swain. He locates the real thieves and clears the woman he loves, incidentally connecting with a block of stock which he has permitted to slip through his hands in his interest in the girl.

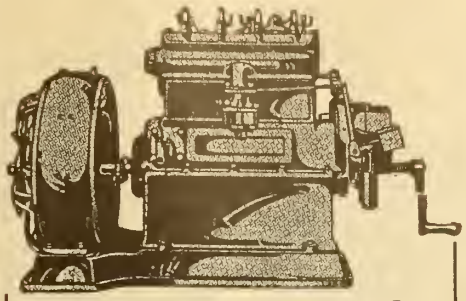
Feature Tom Moore as Theodore Whitney, Jr., and Lucy Fox as Betty Blake.

Program and Advertising Phrases: Picturing a Night of Adventure in the Land of Romance and True Love.
Goldwyn's New Star Has Joy of Seeing Dreams Come True.
Regaling Story of a Young Man Who Made Good.
How Brave Youth Fought for Love and Won His Victory.
Showing the Stuff Heroes Are Made of in These Strenuous Days.
Proving It Impossible to Keep a Good Young Man Down.

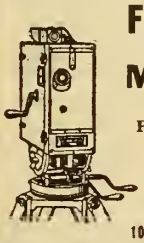
Advertising Angles: If you have the story for a run work the changes on "Just for tonight—for three days," etc. Reeall Moore's successes in the earlier days and jubilate over the fact that he has come into his own again. You can communicate your enthusiasm to your patrons. Get some cheap "pay envelopes" and have cards written "Mary Smith, U. S. A. You can see her (house and date)." If you have them printed use a cut for the name or employ script type. For a teaser announce "Tom Moore wants to see you," and later add the house and date.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released September 16.



4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.



FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11, Chicago

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers.... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"TREASON"

Mutual Film Corporation Presents Edna Goodrich, Supported by Howard Hall, in a Powerful Story of Today.

Cast.

The Wife.....Edna Goodich
The Husband.....Howard Hall
Their child.....Mildred Clair
Major Clintock.....Clarence Heritage
Herr Von Aachen.....Stuart Holmes

Directed by Burton King.

The Story: Engrossed in the perfection of a new high power explosive the husband seems to neglect his wife. She is further piqued by the introduction into their home of a man whose presence is unexplained, but who is really a Secret Service operative guarding the invention. The Government has asked that the wife be kept in ignorance. In this frame of mind the wife lends a ready ear to Aachen, who suggests that the husband be taught a lesson by the abstraction of this all-absorbing formula. Through this means he gets the formula, but in the end the Government gathers him in, and the only permanent result is a needed lesson to the innocent little traitor.

Feature Edna Goodrich as the wife and Howard Hall as the husband.

Program and Advertising Phrases: Beautiful Edna Goodrich Returns to the Screen in Delightful Photoplay.
Absorbing Story of Domestic Conflict Based on Misunderstanding.
What Came of a Wife's Resentment of Her Husband's Neglect.
Cunning German Spy Meets Defeat in Battle with U. S. Agents.
How a Powerful Explosive Nearly Shattered Domestic Relations.
High Explosive and Feminine "Temper" Make Bad Combination.

Advertising Angles: Offer this play as a lesson to wives not to meddle with their husband's affairs, especially at this time. Play up Miss Goodrich and her supporting players. Use such catchphrases as, "Don't tell your secrets to a German spy," for throwaways and newspaper work.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three-column cuts and mats. Program cover cut. Lobby displays, 11x14 and 22x28. Press sheet.

Released September 15.

"THE SOURCE"

Jesse L. Lasky Presents Wallace Reid in the Saturday Evening Post Serial of the Same Title by Clarence B. Kelland.

Cast.

Van Twiller Yard.....Wallace Reid
Svea Nord.....Ann Little
John Beaumont.....Theodore Roberts
Langlois.....James Cruze
Nord.....Noah Beery
Pop Sprowl.....Raymond Hatton
Holmquist.....Charles West
Sim-Sam.....Charles Ogle
Ruth Piggins.....Nina Byron
Ekstrom.....G. Butler Clonbough

Directed by George Melford.

The Story: Van Twiller Yard, a well born young man, who becomes a derelict through drink, is shanghaied in a cheap Boston lodging house and carried to a logging camp in Vermont, where he is roughly treated by the lumber boss. Svea Nord, a young woman, enters his life, and, recognizing him as a bum, she treats him with contempt. This awakens his dormant manhood, and, in the hope of winning her love, he reforms. When he regains his health he beats his brutal boss into a pulp, with Svea watching him admiringly. She realizes suddenly that Yard is a man worthy of her love, and when the lumber company, with which he is identified, has

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

to fight the Swedish Power Company that cuts off the water supply, it is Yard who leads the attacking party. When his success, won at the risk of his life, is substantially recognized by the lumber company, Yard takes Svea to his heart, after whispering to her that his regeneration to manhood is due to her alone.

Feature Wallace Reid as Van Twiller Yard and Ann Little as Svea Nord.

Program and Advertising Phrases: Rated as the Best Story Ever Published by Saturday Evening Post.
Screen Version of Gripping Story Read by Many Millions.
Wallace Reed in "The Source" Has Best Vehicle in His Career.
Actor of Class and Distinction Plays Role of Derelict.
How the Genius "Bum" Became a Man Among Men Led by Love.
How a Knight of the Road Became a Knight of True Love.

Advertising Angles: In your advertising tell enough of your story to identify it to the readers of the Post. To others say that it is one of the best serials run by that publication. Play up the star for his full value and tell that he is seen as a down-and-out vagrant who redeems himself. Use such lines as, "See Wallace Reid carrying the banner." "See Wallace Reid after a prolonged drunk," etc. If you do it adroitly you can even get over a paragraph suggesting that Wallace Reid is going to the dogs and following with an explanation in the next issue. Try this only in the program and not in the daily press.

Advertising Aids: Two each one, three and six sheets. One 24-sheet Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns of star and production. Advertising lay-out mats. Slides. Press book.
Released September 1.

"SAUCE FOR THE GOOSE"

Lewis J. Selznick Presents Constance Talmadge in the Story of How a Neglected Wife Defeated a Designing Widow.

Cast.

Kitty Constable ..... Constance Talmadge
John Constable ..... Harrison Ford
Harry Travers ..... Harland Tucker
Mrs. Margaret Alloway ..... Vera Doria
Mrs. Edith Darch ..... Edna Mae Cooper
Teddy Sylvester ..... Lewis Willoughby
Maid ..... Jane Reckly

Directed by Walter Edwards.

The Story: Briefly the narrative relates how John Constable, a young writer, is working hard on his book "Woman's Struggles." Mrs. Alloway, a widow, takes an interest in his work and Kitty the young wife remarks that the widow is struggling to land John. When Mrs. Alloway goes too far in her designs, Kitty concocts a clever retaliatory plan of her own, covers the widow with confusion, and wins her husband back in a hurry.

Feature Constance Talmadge as Kitty Constable and Harrison Ford as John Constable.

Program and Advertising Phrases: The Problems of a Trusting Young Wife in Combating with a Designing Widow for Husband's Love.
How One Widow in a Million Betrayed Her Weeds.
Successful Stage Play Becomes Greater Screen Success.
Constance Talmadge Seen in Great "Heart-Interest" Presentation.
There Will Be Sympathy and Admiration for Brave Young Bride.
Select Pictures Present Constance Talmadge in Great Photodrama.

PREPAREDNESS

Don't wait until your machine breaks down before buying a new one.

Remember "A STITCH IN TIME SAVES NINE." We will sell you a NEW MACHINE taking in your old one as PART PAYMENT, either for cash or on the MONTHLY PAYMENT PLAN.

Write us today advising what machine you have and we will give you our exchange proposition.

Amusement Supply Co.

Largest Exclusive Dealers
In the
MOVING PICTURE TRADE
300-302 MALLERS BUILDING
5 SOUTH WABASH AVENUE
CHICAGO, ILLINOIS

Dealers in Motiograph Standard and Simplex Motion Picture Machines, National Carbons, Mimeo Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

"NEWMAN" Brass Frames and Rails

Read What Josiah Pearce & Sons Says About Our Goods

Gentlemen:
Now that you have completed equipment in our new theatres here in New Orleans and Houston Texas we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have without exception filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods for they are the most attractive durable and practical that we have as yet found.
We wish you good luck in the prosecution of your work. Yours very truly,
JOSIAH PEARCE & SONS
J. E. PEARCE. New Orleans, La.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.
ESTABLISHED 1882
Write for our Latest Catalogue.
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars.

Advertising Angles: Offer this as a little comedy in which the neglected little wife has the right spirit and defeats her more experienced rival for her husband's interest. Work from that angle with such catchphrases as, "Does your husband love another woman?" "Don't lose your husband to a vamp," etc. In the lobby put up a sign, "Neglected wives educated here today. Come in and learn how to hold the brute."

Advertising Aids: Two one sheets, two three sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.
Released during August.

"THE MIDNIGHT BURGLAR"

Advertising aids on this Oakdale production released through the General Film Company was published on page 880 of the issue for August 10 under the head of "Marylee Mixes In." Since this was published the title of the picture has been change to "The Midnight Burglar."

PICTURE THEATRES PROJECTED.

BAKERSFIELD, CAL.—C. Grogg has purchased Pastime Theatre, and will reopen it as moving picture house as soon as necessary alterations are completed. Pipe organ will also be installed.

SAN DIEGO, CAL.—A. C. Martin is preparing plans for theatre, 60 by 120 feet, to be erected at Eighth street and Broadway. House will have seating capacity for 1,200 persons.

MIAMI, FLA.—Dr. Edwin S. Vail has let contract to W. A. Otter to erect business building with open-air theatre on roof.

MILLVILLE, FLA.—American Lumber Company, Panama City, will erect moving picture theatre for shipyard employees.

CHICAGO, ILL.—Alexander Flower and Max Meyer have leased Oakley Theatre Building at 2320 West Chicago avenue to Harry M. Lahlner and Joseph Trinz.

Rockford, Ill.—New Midway Theatre has opened under management of J. V. Hognn.

VILLA GROVE, ILL.—Extensive improvements are being made to Star Theatre.

DAVENPORT, IA.—Liberty Amusement Company has been incorporated with $100,000 capital to operate vaudeville and moving picture theatres. H. H. Triffer is president.

DES MOINES, IA.—William Knutson & Sons have contract to erect three-story moving picture theatre, 20 by 80 feet, to cost $4,000.

MARION, IA.—E. W. Umbret has taken over Gordon Theatre from George Mebhurst.

POMEROY, IA.—Iris Theatre has changed hands, and will hereafter be conducted as a moving picture house.

JEFFERSONVILLE, IND.—M. Switow, care Dream Theatre, has let contract to Jacob Schiller to convert store building into moving picture theatre, one-story high, 50 by 80 feet, to cost $5,000.

MONTICELLO, IND.—Lyric moving picture theatre has been taken over by H. H. Hornback.

WAVSAW, IND.—E. W. Reiber has purchased moving picture theatre here.

DETROIT, MICH.—Lyceum Theatre Company has let contract for alterations to theatre building on Randolph street, near Monroe.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

DISPEL ALL DOUBTS

There is no question as to the superiority of our DEVELOPING and PRINTING. There is none as to our responsibility or whether or not you will get your work when desired.

Why not let us serve you?

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

LANSING, MICH.—New Bijou Theatre has opened under management of A. W. Walle.

STURGIS, MICH.—C. C. Newman, of Charlotte, Mich., has purchased moving picture theatre here.

DULUTH, MINN. — Frank Rabinowitz, care Empress and Strand theatres, Eveleth, Minn., has plans by Holstead & Sullivan, Palladio Building, for one-story moving picture theatre, 25 by 123 feet.

ELK RIVER, MINN.—T. H. Daly has reopened Royal Theatre.

HUTCHINSON, MINN.—B. B. Farmer has disposed of Idle Hour Theatre Building to Peter C. Weese.

IRONTON, MINN.—J. E. Chandler has taken over Orpheum Theatre from I. S. Boore.

RED LAKE FALLS, MINN.—W. H. Gilfillan has opened Jewel Theatre. House will be devoted to moving pictures.

ST. PAUL, MINN.—Jacob Litt Realty Company has let contract to rebuild Star Theatre, recently damaged by fire.

KANSAS CITY, MO.—Over $30,000 has already been expended in remodeling old Grand Theatre at Seventh and Walnut streets. House will open early in September.

MISSOULA, MONT. — Alcasar Theatre has been leased by James H. Lux, and will be devoted to moving pictures.

GREENSBORO, N. C.—S. M. Hill has postponed erection of theatre and store building.

GRAND FORKS, N. D.—J. A. Dinmie & Company have contract to erect theatre for A. J. Kavanagh.

HANNAFORD, N. D.—H. H. Hagen has disposed of his moving picture business to Matt Haugen.

VELVA, N. D.—Oscar Anderson has taken over Itis Theatre from L. K. Silvertson.

MAYS LANDING, N. J.—Bethlehem Loading Co., South Bethlehem, Pa., plans to erect one-story moving picture theatre, to cost $25,000.

MASSENA, N. Y.—New Strand Theatre will soon be completed and opened.

UTICA, N. Y.—W. H. Rowland will establish moving picture theatre here.

UTICA, N. Y.—Park Theatre will reopen in October under new management.

DAYTON, O.—Bedford Stone & Construction Company, of Indianapolis, has contract to erect theatre for Rauh Estate. Theatre is to be completed by January 1, 1919. Gil Burrows will be manager.

ENTERPRISE, ORE. — Tourtelotte & Hummel, McKay Building, Portland, Ore., are preparing plans for $15,000 moving picture theatre for A. Hackbarth.

MARSHFIELD, ORE.—Orpheum Theatre has opened under management of E. R. Marsden.

CARLISLE, PA.—Louis Silbert, of Harrisburg, Pa., has taken over Orpheum moving picture theatre. Peter Magaro, manager Regent Theatre, was former owner.

ERIE, PA.—William Fairgraves has purchased Wilkay Theatre and also site for new theatre on east side.

PHILADELPHIA, PA.—Ketcham & McQuade, 1029 Brown street, have contract to make interior alterations consisting of interior decorating, rearranging seating and steam heating systems for Alhambra Theatre Company, 1628 East Passyunk avenue, to cost $10,000.

PROVIDENCE, R. I.—Providence Opera House Company, Grosvenor Building, has plans by William R. Walker & Son, 17 Custom House street, for interior alterations to theatre, to cost $7,000.

MITCHELL, S. D.—William Fraser has disposed of his interest in Metropolitan and Gale moving picture theatres to A. J. Dix.

DALLAS, TEXAS.—E. H. Hulsey will operate Hippodrome Theatre on Elm street in conjunction with his Old Mill and Queen theatres.

PORT ARTHUR, TEXAS.—Liberty Theatre being erected by J. P. Pittman will be completed and opened shortly.

LUXEMBOURG, WIS. — R. Okrush is having a building converted into a moving picture theatre.

SHEBOYGAN, WIS.—Palace Theatre at South Eighth street and Clara avenue has changed hands and been renamed the American.

MANVILLE, WYO.—Liberty is name of new moving picture house opened here by Howard MacPherson.

BRYATON, IA.—R. Miller and John Molgard have leased moving picture house of Chris Hoegh and plan to make extensive improvements.

CHARITON, IA.—Lincoln theater has has been taken over by S. L. Adams.

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.

Specimen on Application

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME. .....

ADDRESS.....

U. S. Food Administration.

Ol' Squire 'Tater 'low he goin' to be mighty nigh king er de roos' 'mong garden sass folks. We alls kin eat him as a 'tater boiled, baked, fried, stewed, cooked wid cheese en dey gettin' so dey make im inter flour; so's we kin "substi-tute" him fo' 'wheat flour. He's de "substitutenest" of all de vittles, he sez.

De udder garden sass folks lak inguns, tomatues, cabbage en turnips en squash don't need to git peeved, 'cause dey's goin' to be room in de pot fo' de whole tribe. Ev'y las' one on 'em can he'p save wheat en meat fer de boys dat's doin' de fightin' over yander.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

List of Current Film Release Dates

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Comedy).
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Comedy).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).
Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUG. 25.

The Girl from Bohemia (Irene Castle—Five Parts—Comedy-Drama—Astra).
Hands Up (Episode No. 2, "The Missing Prince"—Two Parts—Drama—Astra).
Nipped in the Bud (Toto—One Reel—Comedy—Rolin).
A Sun-Kissed Isle (One Reel—Educational—Post).
Official War Review No. 9 (One Reel—Topical).
Hearst-Pathe News No. 70 (Topical).
Hearst-Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF SEPT. 1.

Hands Up (Episode No. 3, "The Phantom and the Girl"—Two Parts—Drama—Astra).
Two Scrambled (Harold Lloyd—One Reel—Comedy—Rolin).
After Twenty Years—Porto Rico (One Reel—Educational—Post Film).
Official War Review No. 10 (One Reel—Topical).
Hearst-Pathe News No. 72 (Topical).
Hearst-Pathe News No. 73 (Topical).

RELEASES FOR WEEK OF SEPT. 8.

Her Man (Elaine Hammerstein—Six Parts—Drama—Advenced).
Hands Up (Episode No. 4, "The Phantom Trail"—Two Parts—Drama—Astra).
The Dippy Daughter (Toto—Comedy—Rolin).
Georgetown, British Guiana (Educational—Post).
Official War Review No. 11 (Topical).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 15.

The Honest Thief (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 5, "The Runaway Bride"—Two Parts—Drama—Astra).
Punting With Sugar (Educational—Post).
Official War Review No. 12 (Topical).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 22.

A Japanese Nightingale (Fannie Ward—Five Parts—Drama—Astra).
Hands Up! (Episode No. 6—"Flames of Vengeance"—Two Parts—Drama—Astra).
The Great Water Peril (Toto—Comedy—Rolin).
A Hollandized Caribee, Dutch West Indies (One Reel—Travel—Post Film).
Official War Review No. 13 (Topical)
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
The Far Flung Battle Line—American Troops on Furlough in France (Topical—French Film).

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.
Sept. 8—His Wife's Friend.
Sept. 22—Sleuths.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—The Marriage Ring (Enid Bennett—Five Parts—Drama).
Sept. 1—On the Quiet (John Barrymore—Five Parts—Drama).
Sept. 1—The Source (Wallace Reid—Five Parts Drama).
Sept. 8—The Girl Who Came Back (Ethel Clayton—Five Parts—Drama).
Sept. 8—The Cruise of the Make-Believes (Lila Lee—Five Parts—Drama).
Sept. 15—Out of a Clear Sky (Marguerite Clark—Five Parts—Drama).
Sept. 15—Vive La France (Dorothy Dalton—Five Parts—Drama).
Sept 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).

Artcraft Pictures.

Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).
Aug. 26—Till I Come Back to You (Bryant Washburn—Five Parts—Drama—De Mille).
Sept. 1—Heart of the Wilds (Elsie Ferguson—Five Parts—Drama).
Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).

SUCCESS SERIES (REISSUES).

Sept. 1—The Eagle's Mate (Mary Pickford—Five Parts—Drama).
Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

Sept. 2—With the Hairy Ainu.
Sept. 9—The Hades of Hokkaido.
Sept. 16—Sojourning in Sapporo.
Sept. 23—Wee Ones of Japan.
Sept. 30—Sailing the South Seas to Fiji.

PARAMOUNT-FLAGG COMEDIES.

Sept. 1—Hick Manhattan.
Sept. 29—Romance and Brass Tacks.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

The big guns at the front are mounted on money. Don't forget that! And they will hold the enemy back only so long as their foundations last. Don't forget that!

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National War Savings Committee

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List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Aug. 21—No. 38 (Topical)—03151.
Aug 28—No. 39 (Topical)—03160.
Sept. 4—No. 40 (Topical)—03170.
Sept. 11—No. 41 (Topical)—03180.
Sept. 18—No 42 (Topical)—03192

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03150.
Sept 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.

L-KO.

Aug. 21—Title Not Decided (Two Parts—Comedy)—03150.
Sept 4—Her Whirlwind Wedding (Eva Novach—Two Parts—Comedy)—03169.
Sept 18—A Pullman Blunder (Harry Gribbon—Two Parts—Comedy)—03191

NESTOR.

Aug. 19—The Pie-Eyed Piper (William Franey—Comedy)—03149.
Aug. 26—When Paris Green Saw Red (Neal Hart Comedy)—03158.
Sept 2—Their Sporting Blood (Pat Rooney—Comedy)—03168
Sept. 9—A Bum Bomb (Betty Schade—Comedy)—03178.
Sept 16—Pat Turns Detective (Pat Rooney—Comedy)—03190.

UNIVERSAL SPECIAL ATTRACTION.

Aug. 17—A Woman's Fool (Harry Carey—Five Parts—Drama)—03147.
Aug. 24—No release this week.
Aug. 26—Around the Clock With the Rookie—03177.
Sept. 1—Bread (Mary McLaren—Six Parts—Drama)—03166.
Sept. 2—How Charlie Captured the Kaiser (One Reel Cartoon)—03139.
Sept. 14—Modern Love (Mae Murray—Six Parts—Drama)—03186.
Sept 21—No Release This Week.

UNIVERSAL SCREEN MAGAZINE.

Aug. 17—Issue No. 84 (Educational)—03142.
Aug. 24—Issue No. 85 (Educational)—03152.
Sept. 1—Issue No. 86 (Educational)—03161.
Sept. 7—Issue No. 87 (Educational)—03171.
Sept. 14—Issue No. 88 (Educational)—03181.
Sept. 21—Issue No. 89 (Educational)—30193.

UNIVERSAL SPECIAL FEATURE.

Aug. 24—The Brass Bullet (Episode No. 3, "Locked in the Tower"—Two Parts—Drama)—03155.
Sept. 1—The Brass Bullet (Episode No. 4, "Smoked Out—Two Parts—Drama)—03164.
Sept 8—The Brass Bullet (Episode No. 5, "The Mock Bride"—Two Parts—Drama)—03174.
Sept. 15—The Brass Bullet (Episode No. 6, "A Dangerous Honeymoon"—Two Parts—Drama)—03184
Sept 22—The Brass Bullet (Episode No. 7—"The Death Bomb"—Two Parts—Drama)—03196

UNIVERSAL CURRENT EVENTS.

Aug. 17—Issue No. 66 (Topical)—03144
Aug. 24—Issue No. 67 (Topical)—03153.
Sept. 1—Issue No. 68 (Topical)—03162.
Sept 7—Issue No. 69 (Topical)—03172.
Sept. 14—Issue No. 70 (Topical)—03182
Sept 21—Issue No 71 (Topical)—03191.

STAR COMEDIES.

Lyons-Moran Pictures.

Aug. 17—Give Her Gas—03148.
Aug. 24—Damaged Good—03157.
Sept. 1—Housecleaning Horrors—03167.
Sept. 7—The Extra Bridegroom—03176.
Sept 14—Hearts and Let Us—03187.
Sept. 21—Nearly A Chaperone—03198.

WESTERN AND RAILROAD DRAMAS.

Aug. 10—The Trail of No Return (Eileen Sedgwick—Two Parts—Drama)—03132.
Aug 17—Roped and Tied (Two Parts)—03144.
Aug. 24—The Whirlwind Finish (Two Parts)—03154.
Sept. 1—Beating the Limited (Neal Hart—Two Parts)—03163.
Sept. 7—The Flame of the West (Cleo Madison—Two Parts)—03173.
Sept 14—Danger Ahead (Helen Gibson—Two Parts)—03183.
Sept 21—The Human Tiger (Eileen Sedgwick—Two Parts)—03195.

Mutual Film Corp

STRAND.

Aug 13—The High Cost of Weddings (Ellnor Field)—33-C-S-T-1.
Aug 20—Winnie's Wild Wedding (Ellnor Field)—34-CST-1.
Aug. 27—Her Friend, the Enemy (Ellnor Field)—35-CST-1.
Sept 3—Taking the Count (Ellnor Field)—36-C-S-T-1
Sept 10—Cupid in Quarantine (Ellnor Field)—37-C-S-T-1.

MUTUAL STAR PRODUCTION.

Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.
Aug. 25—No release this date.
Sept. 1—Love's Law (Gail Kane—Five Parts)—Drama)—27-FIf-5.
Sept 8—His Birthright (Sessue Hayakawa—Five Parts—Drama)—1 SP-11-5.
Sept 15—Love's Law (Gail Kane—Five Parts—Drama)—27-FK-5.

MUTUAL.

Aug. 24—Screen Telegram (Topical)—51-T-1.
Aug. 27—Screen Telegram (Topical)—52-T-1
Aug 31—Screen Telegram (Topical)—53-T-1
Sept. 3—Screen Telegram (Topical)—54-T-1
Sept. 7—Screen Telegram (Topical)—55-T-1
Sept 10—Screen Telegram (Topical)—56-T-1

OUTING-CHESTER PICTURES.

Aug. 18—Statia With a Past—8-O-1.
Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-O-1
Sept 8—Finest on Four Feet—11-O-1
Sept 15—Saba, the Astonishing—12-O-1

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 11—Friend Husband (Madge Kennedy—Five Parts—Comedy-Drama).
Aug 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Aug. 5—The House of Mirth (All-star cast—Five Parts—Drama).
Aug. 12—Flower of the Dusk (Viola Dana—Five Parts—Drama).
Aug. 19—In Judgment of (Anna Q. Nilsson—Five Parts—Drama).
Aug. 26—Boston Blackie's Little Pal (Bert Lytell—Five Parts—Drama).
Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 4—The Price of Applause (Jack Livingston—Five Parts—Drama).
Aug. 4—Alias Mary Brown (Pauline Starke—Five Parts—Drama).
Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama)
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 15—Desert Law (Jack Richardson—Five Parts—Drama).
Sept 22—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Sept 22—Tony America (Francis McDonald—Five Parts—Drama).
Sept. 29—Reckoning Day (Belle Bennett—Five Parts—Drama)
Sept 29—The Pretender (William Desmond—Five Parts—Drama)

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Classified Advertisements NOTE TERMS CAREFULLY

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FILMS FOR SALE OR RENT.

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EQUIPMENT FOR SALE.

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List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Aug. 19—The Changing Woman (Hedda Nova—Five Parts—Drama).
Aug. 26—The Clutch of Circumstance (Corinne Griffith—Five Parts—Drama).
Sept. 2—The Green God (Harry Morey—Five Parts—Drama).
Sept. 9—A Nymph of the Foothills (Gladys Leslie—Five Parts—Drama).
Sept. 16—By the World Forgot (Hedda Nova—Five Parts—Drama).
Sept. 23—The Girl of Today (Corinne Griffith)—Five Parts—Drama).
Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).

BIG V. COMEDIES.

Aug. 19—Dukes and Dollars.
Aug. 26—Flappers and Friskies.
Sept. 2—Mutts and Motors.
Sept. 9—Capers and Crooks.
Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 30—Hula Hulas and Hocus Pocus.

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Aug. 19—Episode No. 6—"The Spell of Evil" (Two Parts—Drama).
Aug. 26—Episode No. 7, "The Gorge of Destruction" (Two Parts—Drama).
Sept. 2—Episode No. 8, "In the Clutches" (Two Parts—Drama).
Sept. 9—Episode No. 9, "The Estate" (Two Parts—Drama).
Sept. 16—Episode No. 10, "The Secret Tunnel" (Two Parts—Drama).
Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept.—The Prussian Cur.
Why America Will Win.
Queen of the Sea (Annette Kellerman).

FOX STANDARD PICTURES.

Sept.—Riders of the Purple Sage (William Farnum).

EXCEL PICTURES.

Sept.—Bonnie Annie Laurie (Peggy Hyland).
Queen of Hearts (Virginia Pearson).

VICTORY PICTURES.

Sept.—Fame and Fortune (Tom Mix).
Kultur (Gladys Brockwell).
I'll Say So (George Walsh).
Mr. Logan, U. S. A. (Tom Mix).
The Strange Woman (Gladys Brockwell).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept.—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept.—At the Front.
Sept.—To the Rescue.
Sept.—The Kaiser's New Dentist.
Sept.—Saving Russia.
Sept.—Our Four Days in Germany.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.

Betzwood, Pa.

Saady Burke (Louis Bennison).
When East Meets West (Lady Tsen-Mei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

The Dream Lady (Five Parts—Drama)—03124.
The Love Swindle (Five Parts—Drama)—03134.
Aug. 26—Fires of Youth (Ruth Clifford—Five Parts—Drama)—03165.
Sept. 2—That Devil Bateese (Monroe Salisbury—Five Parts—Drama)—03175.
The Brazen Beauty (Priscilla Dean—Five Parts—Drama).
Beans (Edith Roberts—Five Parts—Drama)—03197.

EDUCATIONAL FILMS CORPORATION.

July 29—Nexaca, the Power House of Mexico (Wright).
Wearers of Furs and Quills (Ditmars—Half Reel).
July 29—Pep (Katzenjammers Cartoon—International—Half Reel).
Aug. 5—The Southern Tourist (Bruce Scenic).
Aug. 5—His Dark Past (Happy Hooligan Cartoon—International—Half Reel).
Aug. 12—Mexico's Floating Gardens (Wright).
Aug. 12—Tramp, Tramp, Tramp! (Happy Hooligan Cartoon—International—Half Reel).
Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

W. W. HODKINSON CORP.

Releasing Paralta and Plaza Productions.

Aug. 19—A Law Unto Herself (Louise Glaum).
Sept. 2—The White Lie (Bessie Barriscale).
Sept. 9—Cupid Angling (Ruth Roland Douglas—Natural Color).

Plaza Productions.

Aug. 26—Petticoats and Politics (Anita King).
Sept. 9—Angel Child (Kathleen Clifford).

JEWEL PRODUCTIONS, INC.

The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama)—03097.
The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

Juna —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

LEONCE PERRET PRODUCTIONS.

1457 Broadway, N. Y. C.

Lafayette, We Come!

PYRAMID COMEDIES, INC.

220 West 42d Street, N. Y. C.

Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

July—The Safety Curtain (Norma Talmadge—Six Reels—Drama).
July—A Pair of Silk Stockings (Constance Talmadge—Five Reels—Drama).
Aug.—The Savage Woman (Clara Kimball Young—Five Reels—Drama).
Aug.—The Death Dance (Alice Brady—Five Parts—Drama).
Aug.—Her Only Way (Norma Talmadge—Six Parts)—Drama).
Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Aug. 11—Out of the Night (Catherine Calvert).
Aug. 18—Inn of the Blue Moon (Doris Kenyou).
Marriage (Catherine Calvert—Keeney Production).

WORLD PICTURES.

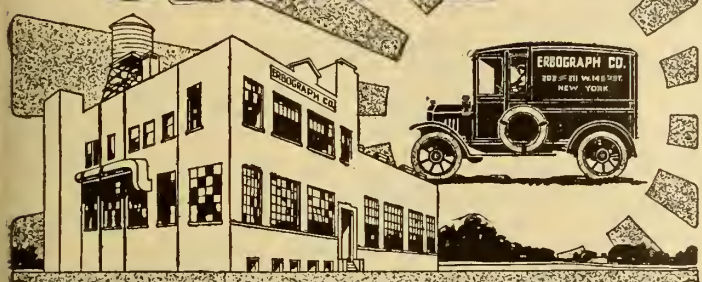
Aug. 5—Heredity (Barbara Castleton—Five Parts—Drama).
Aug. 12—The Beloved Blackmailer (Carlyle Blackwell—Five Parts—Drama).
Aug. 19—Morely Players (Kitty Gordon—Five Parts—Drama).
Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

ERBOGRAPH FOR SERVICE



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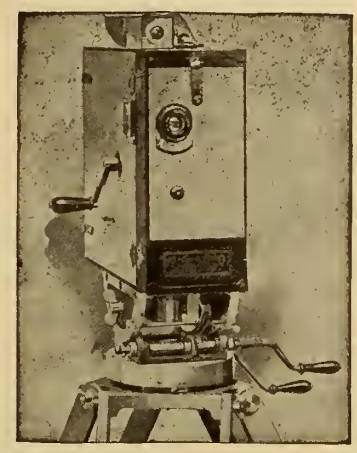

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The Vigilantes (Drama).

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(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
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Francis Ford Producing Company (Releasing Six Feature Pictures Per Year).
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In Preparation—A Man of Today (Six Reels).
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A Nugget in the Rough (Five Parts—Comedy-Drama).
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Corona Cinema Company.
The Curse of Eve (Six Parts—Drama).

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Lady of the Dugout (Six Parts—Drama).

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Just a Woman (Steger Production).
Men.
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(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
Mickey (Seven Parts).
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Bessie Barriscale Productions.)
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The Straight Road.

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Stolen Orders (Eight Reels—Drama).

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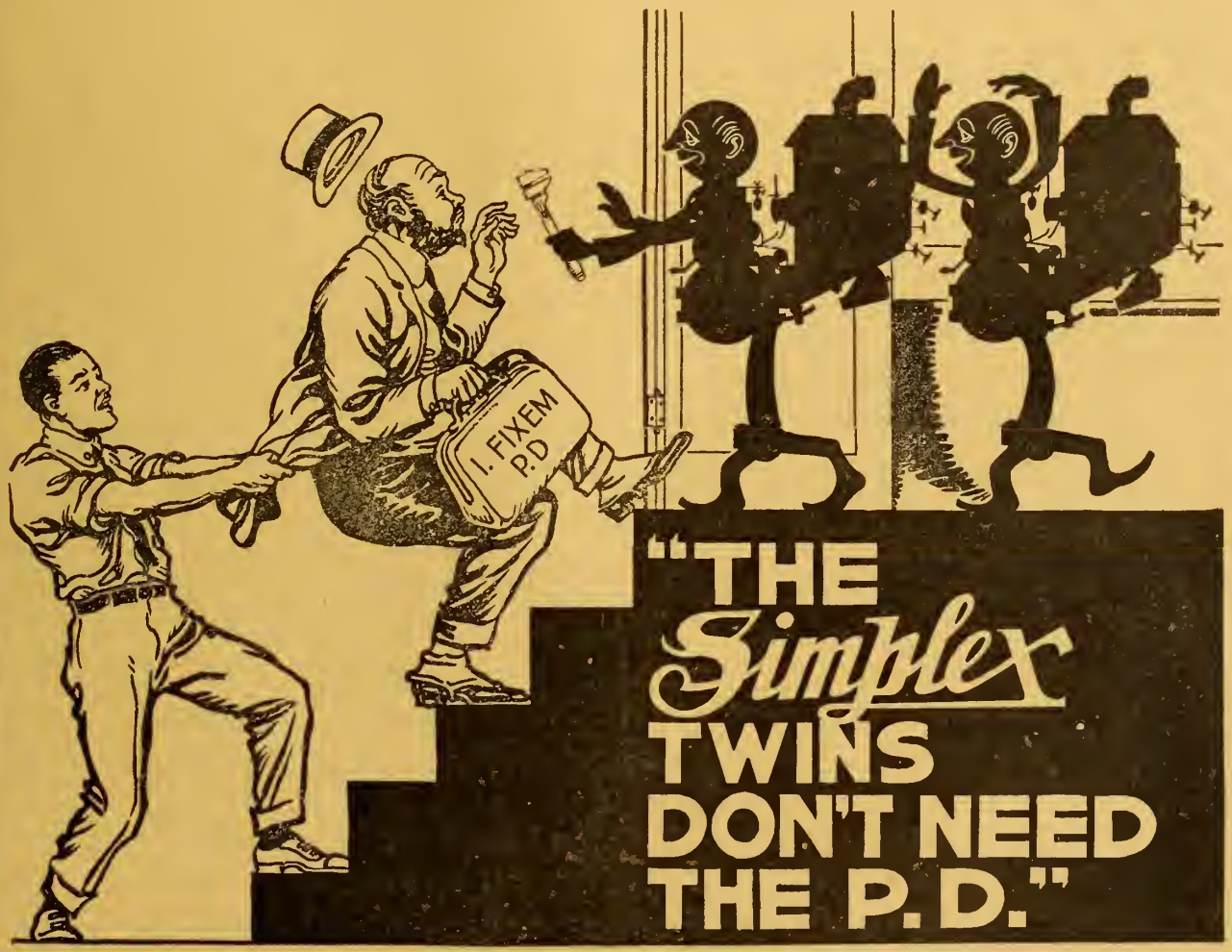
Now, those repairs may not cost much; but the screen-results which showed their need were much more costly than the repairs themselves. For the people don't say "Never mind, the projection will be better next week, when the Machines have been repaired." Not on you life! They simply stay away.



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And the thousands of Simplexes in use demonstrate that in place of Intermittently Perfect Projection we have created Permanently Perfect Projection.

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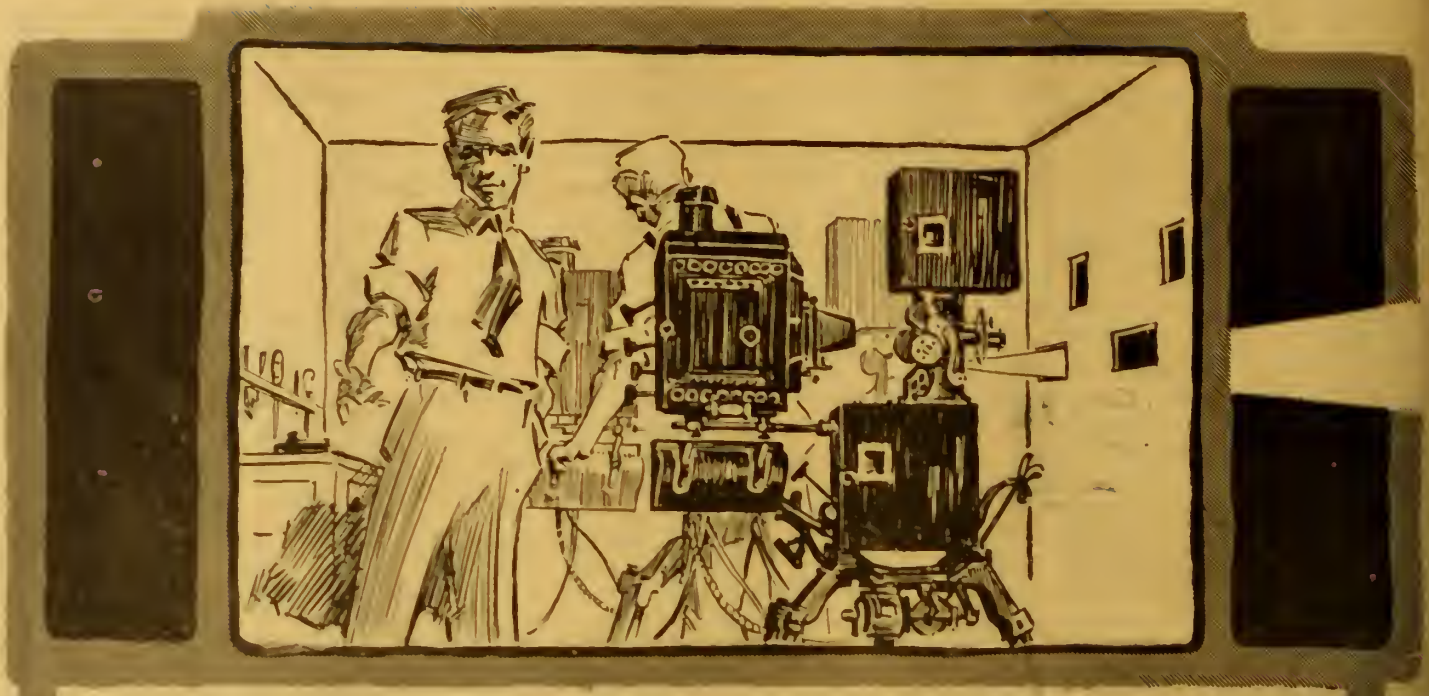

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"**Power's** is absolutely rock steady because of its great base area. 943 SQUARE INCHES! You can't beat THAT! That's another reason why, as I say,

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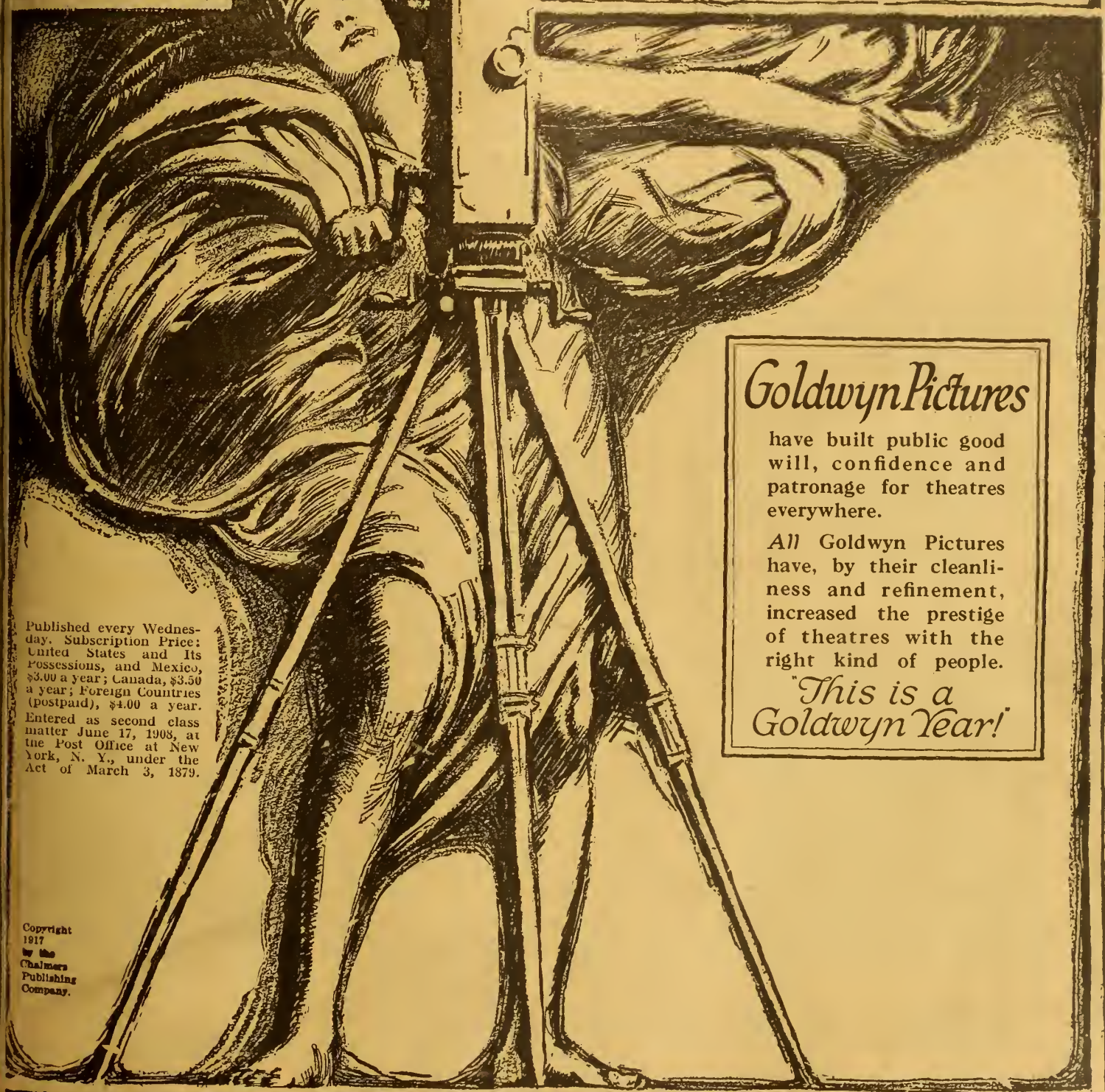

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All Goldwyn Pictures have, by their cleanliness and refinement, increased the prestige of theatres with the right kind of people.

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A Star of fast rising brilliance in a play with the most unusual plot of many years whose double photography is one of the marvels of the Screen. For something different, superbly staged and cast, book

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An actress of distinctive appeal in two big dramas of Love and Youth, equally distinctive for direction, settings and photography. See these two fine plays and be utterly pleased.

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You can't beat Dare-devil Romance as a money-getter and here's a swift-running picture of a two-fisted young American in western scenes that has been an unqualified triumph everywhere. For speed, love and thrills book

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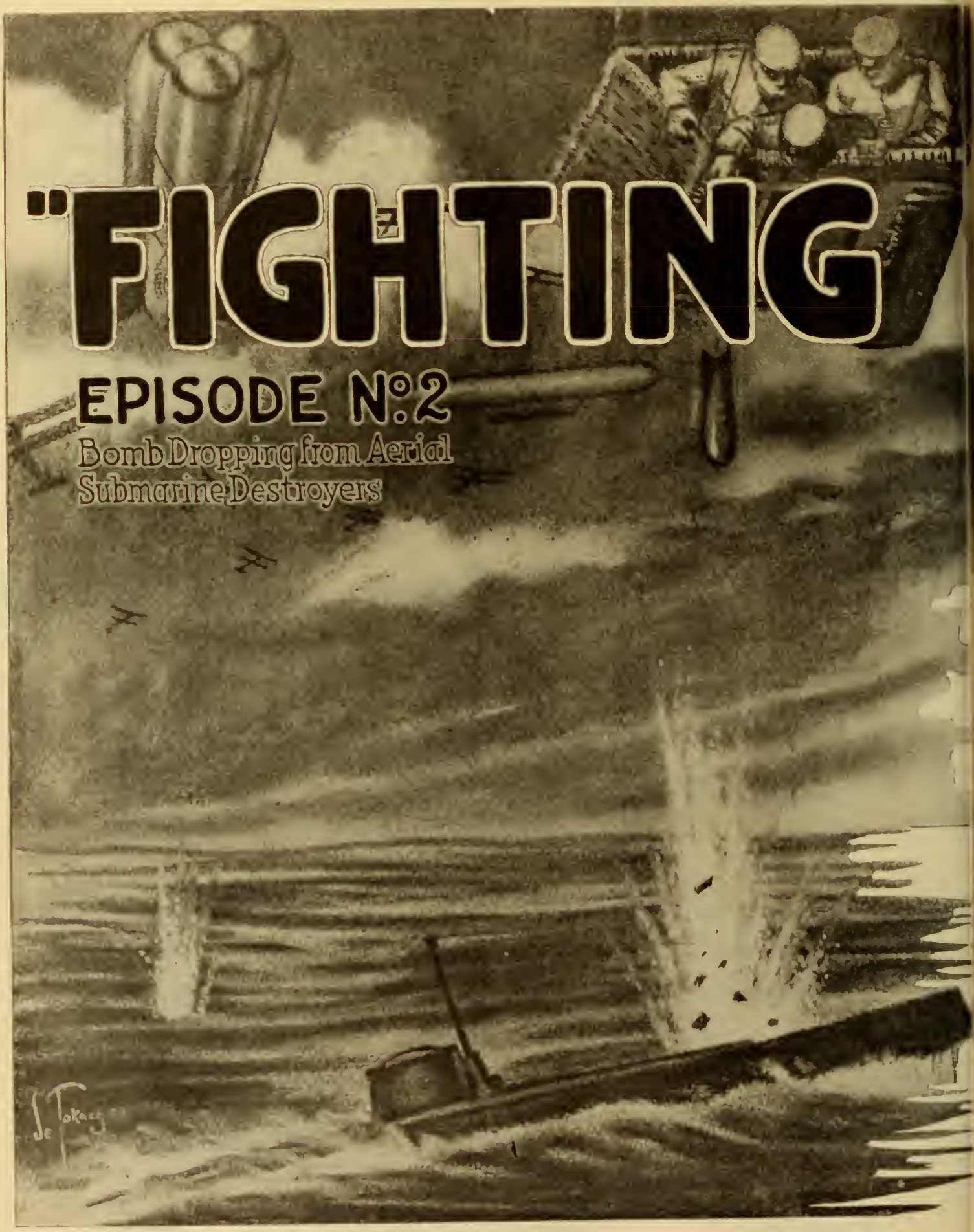
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in a scene from
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Healthy! Wholesome! Laughable!

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"SMILING BILL" PARSONS
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are patronage builders. They have proved to be *the life of every program of which they are a part.* The test of their value is that 2500 Theatres are playing them regularly.

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Six Opportunities for Profits

THAT is the *exhibitor meaning* of Goldwyn's six Geraldine Farrar Star Series productions for the coming season.

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"After opening with 'The Turn of the Wheel' I doubled its playing time at the Orpheum," says Aaron J. Jones, head of the powerful Jones, Linick & Schaefer organization.

"Geraldine Farrar is packing The Strand," says Harold Edel.

Goldwyn advises all exhibitors to double their playing dates for this instantly successful production.

"Just the Kind of Picture Exhibitors Will Grow Wild About"
is the critical verdict of the CHICAGO DAILY NEWS

Geraldine Farrar
in
THE TURN *of the* WHEEL

By Tex Charwate *Directed by* Reginald Barker

Keeping its promise to the exhibitors of America, Goldwyn has found modern, powerful, dramatic and emotional roles for this internationally-famed artiste. Here are both a star and a series of productions that every successful exhibitor must have to make his continued managerial success certain.

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America's Great Newspapers pronounce "The Turn of the Wheel" A Huge Hit

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Geraldine Farrar, magnificent of attire, is as beautiful as ever and her newest Goldwyn picture, "The Turn of the Wheel," proves an absorbing spectacle at The Strand.

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Miss Farrar has all of her verve and spirit and dominates the play. Here is a story that holds your attention and keeps its secret till the very last scenes. A big, successful production.

NEW YORK HERALD:
"The Turn of the Wheel" gives Miss Farrar every emotional possibility for which she or her admirers could wish.

NEW YORK SUN:
An unconventional role for this popular star... A powerful and beautifully produced picture.

NEW YORK MAIL:
Goldwyn has given her the best story of her screen career... a wonderfully successful picture.

CHICAGO EXAMINER:
Geraldine Farrar is a great bet. Her personality shines as glowingly as ever it has shown before. Goldwyn *does* know how to make fine pictures finely.

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Goldwyn has given Miss Farrar a splendid story remarkably well told, and a noteworthy cast of well known names.

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"I Am Minnie Peck—"

THE town scamp who foils the vamp.

A small town incorrigible who became a heroine.

The girl who caused the "run" on the Yaptank bank.

The girl who put the Yaptank Fire Department out of business.

A harum-scarum who became the fashion plate of a country village.

The girl who wouldn't go to the reform school.

MABEL NORMAND *in* Peck's Bad Girl

By Tex Charwate
Directed by Charles Giblyn

has the biggest broad comedy role of her career. She is now doing the kind of stories that exhibitors have asked her to do and all eight of her Goldwyn Star Series productions are going to be big attractions for theatres everywhere. "Peck's Bad Girl" is released Sept. 8.

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Booked on sight for its First American Pre-Release,-Week of Sept. 30 at the Great Stanley Theatre -Philadelphia

Betzwood Film Company's
Tremendous New Patriotic Drama

FOR THE FREEDOM OF THE EAST

with

LADY TSEN MEI

The First Chinese Star of the Screen

Conceived and Directed by Ira M. Lowry

This is the first time in the history of the Stanley Theatre that a "Special Production" has ever been booked in that great institution. It is being advertised for four continuous weeks in advance of its presentation by the Stanley management.

BECAUSE

It is a wonderful patriotic picture.

It shows the foiling of the Hun in Siberia.

It features the first and only Chinese Star, beautiful Tsen Mei.

It possesses the thrill and novelty that guarantees its box-office success.

It is directed by Ira M. Lowry, whose "For the Freedom of the World" has been a year-long success.

Goldwyn advises every exhibitor who booked "For the Freedom of the World," as well as all other exhibitors to *telegraph or write at once* for prices and playing dates on

The FIRST BIG SPECIAL PRODUCTION of the FALL SEASON

GOLDWYN DISTRIBUTING CORPORATION

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Back of each production is concentrated the genius

WE'VE been working six months on the Success Series, getting these re-issues in perfect condition. We wouldn't change the negatives if we could, for they're masterpieces. **That** was the kind we chose from the hundreds of pictures in our vaults—the kind that the public wouldn't want altered any more than a Mark Twain story, a Caruso record, or a James Montgomery Flagg poster.

But the original negative isn't quite everything. **These** re-issues come to you in perfect condition—the prints are right off the drying drums, the titles have been re-made and re-edited, all unnecessary scenes have been cut out.

And the accessories are as new as the prints.

The way you advertise the Success Series is mighty important.

We give you every aid. The advertising and cuts are the finest we can produce, the copy has been written with careful attention to your needs. Special exploitation plans on the Success Series have been laid out for you.

Everything is ready for a big year for the Success Series. The tools are there. Use them!

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Every department of Famous Players-Lasky Corporation

THE SUCCESS SERIES SCHEDULE for SEPTEMBER is as follows:

Sept. 1—Mary Pickford in "The Eagle's Mate."

Sept. 8—Marguerite Clark in "Wildflower."

Sept. 15—Special, All-Star Cast in "The Girl of the Golden West."

Sept. 22—Pauline Frederick in "Zaza."

Sept. 29—Geraldine Farrar in "Carmen."

Every one a box office success, tried and proved.

FOR OCTOBER the SUCCESS SERIES SCHEDULE is as follows:

Oct. 6—John Barrymore in "The Man from Mexico."

Oct. 13—Jack Pickford in "Seventeen."

Oct. 20—Victor Moore in "Snobs."

Oct. 27—Special, Fannie Ward in "The Cheat."

Productions the entire moving picture public has heard about and is eager to see.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

THE EVENING MAIL

IN FILMLAND

By T. E. OLIPHANT.

It is doubtful whether any young woman ever traveled the road to screen stardom via a shorter route than that traversed by Lila Lee. Some two or three months ago Jesse Lasky announced her discovery. The public was told that "Cuddles" of Gus Edwards's vaudeville "kid" acts had grown to young womanhood and photoplay stature at one end the same time. That as Lila Lee she would make her stellar bow shortly in a Lasky-Paramount picture.

Which she did yesterday at the Rivoli Theatre, in "The Cruise of the Make-Believes." No one will deny that her advent into filmland was made under auspicious circumstances, but film history has shown that even a pathway strewn with reams of publicity will not make a star. All the more honor, therefore, to Mr. Lasky's judgment and Miss Lee's talents, for Lila is a film figure to be reckoned with. She is of the stuff from which celluloid stars are made; she is beautiful to a marked degree, and it is quite evident that her pretty little head is crammed full of intelligence. She has "arrived" with her very first picture.

"The Cruise of the Make-Believes" hasn't one thrill from the first reel to the last—praise be! It is just the sort of story that every one has woven into his day dreams. Its message is happiness, and who doesn't prefer happiness to thrills?

Bessie Maguiness is a daughter of the tenements who provides a livelihood for her alcoholic spirited father and worthless brother by renting furnished rooms. To the tenement next door comes Gilbert Byfield, son of a wealthy family. He is something of an author, in search of type atmosphere for a story. Bessie comes into his range of vision and together they cruise in her backyard yacht, constructed from old boards and chairs with a discarded sewing wheel to steer the course.

Their first cruise leads to love. Byfield, concealing his identity from Bessie, bribes her father to take her to a country place for a month's vacation. Maguiness is to announce that he has come into a sum of money and Bessie is to have a cruise on the waters all her own. The trip is fairly well under way when an ambitious mother of society appears upon the scene with her marriageable daughter, Byfield's identity is disclosed and the boat goes on the rocks. But heartbreaks returns to her backyard yacht, and Byfield—but that would be telling the best part of the story.

Mr. Lasky has surrounded Miss Lee with a cast that would test the talents of many a more experienced star. Though she plays with such skilled actors as Raymond Hatton, Horace Ford, Spottiswoode Aitken and Mary

had been decorated with the Cross of Honor for conspicuous bravery.

D. W. Griffith's next motion picture, following "The Great Love" and "Hearts of the World," will be entitled "A Romance of Happy Valley," and work on this film is already under

THE WORLD: MOND

"CUDDLES" LEE MAKES DEBUT IN PICTURES

Talented Little Girl, Pupil of Professional Children's School, Jumps Quickly Into Stardom.

NEW YORK AMERICAN

PhotoPl

THE RIVOLI

CHARMING Lila Lee, widely known in vaudeville as "Cuddles," will make her debut in motion pictures at the Rivoli this week as the star in "The Cruise of the Make-Believes," based on the popular novel of the same name by Tom Gallon.

The Rivoli Orchestra, Erno Rapee conducting, will play "Dance of the

THE MORNING TELEGRA

LILA LEE MAKES DEBUT AT RIVOLI

Child Actress, Known as "Cuddles," Has Distinctive Role in "Cruise of Make-Believes."

FINE ORCHESTRAL NUMBERS

...are Heard—Omcial ...Prevents Stiff... Scenes.

...ace at the Rivoli this ...by the debut of a new ... Lee, widely known as ...d actress of the vaude... is shown to advan... ...ti story of the "Cruise ...eres, by the late Tom ...

...e the part of Bessie ...nung daughter of a ...e father, an effective ...by Raymond Hatton, ...o support by keeping ...house to the alumi... ...ses of the pleasures of ...at she gets her child's ...ousting in the fumble... ...e clothes pole, with ...ng for a sail, turning ...," where she "makes ...as ever wanted to see. Next door in other ...ere lives Byfield, a ...ellist on the lookout ...e this reaved book, ...on hour in the "good ...reached by jumping ...field cannot resist the ...ile a real holiday), and ...her to his country ...For many reasons ...le appear personally, ...ution through a pro... ...erer, he is not able ...successfully. He is ...as an explanation of ...life, at first a great ...story finds life happy ...

"The Dance of the Glowworms," later on ...ections from "Miss ...ima," Miss Helene ...ings "Sweetheart," ...and Greek Dance ...om with "Laddie in ...

...lected specially in... ...his magazine this ...em with the Official ...ng the German re... ...ture of Spain and ...

"Nature Smiles," a ...res, is of particular ...rhaps reached the ...(photograph). The ...th on O. Henry's ...Ragged," excel...

LILA LEE A NEW STAR AT THE RIVO

...teen years of age, Miss Lila ...own as "Cuddles," and who ...successful in vaudeville, is ...but in the silent drama is a f... ...called "The Cruise of the M... ...Paramount production. T... ...will be presented at the Riv... ...a week, beginning this afte...

...of Miss Lee that she has poss... ...m and enthusiasm and is v... ...The Cruise of the Make Be... ...ee will have the role of Bessi... ...he sixteen-year-old daughte... ...gerson a shiftless man ad... ...k. She lives with her paren... ...her, Aubrey a near-do-well, ...at district of New York ...a yard Bessie has rigged up ...make believe, provided with ...of canvas and the like, and ...periodically to make fan... ...in this ship to distant and ...rious, she thus escaping the ...stearc that is her lot. ...ected in her voyages by Gil... ...millionaire young man a be... ...slume for the purpose of ...ne social conditions in the ...ere. He resolves to take ...environment and with the ...she sends her to his beau... ...te in Dream Valley. Her ...eld in the background and ...ence Bessie that he has purchased the place from his profits in lucky specula...

The truth is finally revealed to her by Mrs. Crane, a society woman, who schemes to marry her daughter to Byfield and, her dreams shattered, she returns in despair to her home, where Byfield finds her to her delight and declares his love for Bessie, and nestling in his arms she realizes that her ship has brought her into a delightful port at last.

Supporting Miss Lee are Mr. Harrison Ford, Mr. Raymond Hatton and other pop... ...screen players.

Even Blasé Broadway Said "Lila Lee Is Great!"

THE CRITICS WERE WAITING for Lila Lee on Broadway; doubting, ready to pick her to pieces; eager, perhaps, to sneer at this little girl who so quickly had been made a star.

It was a terrific test, for, contrary to some methods of launching a new star, it had been decided that Lila Lee must make good by *merit* alone.

No wild, weird tales, no sensational billing had misled the public.

She was represented as just what she was—a clever motion picture actress, a girl with rare charm and talent. She was young and beautiful!

And over night she was a sensation!

The critics were unanimous in their praise. Her debut was the feature of every dramatic page in New York.

She was "made" in a day—for one reason and only one—because all that was said about her was true. She *was* clever, she did have rare charm and genuine talent. She was the sort of an actress that the public loved at first sight.

The Rivoli played to big business the first day and—this is the real test—box office receipts increased steadily throughout the week.

That meant that folks who saw "The Cruise of the Make-Believes" went home and told their friends how wonderful the star and picture were.

Every person who sees Lila Lee is a continual advertiser for the theatre that shows her pictures.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

NEW YORK TRIBUNE

On the Screen

"Cuddles," who used to be "Georgia's" vis-a-vis in the Gus Edwards revues, made her debut on the screen at the Rivoli yesterday in a picturization of "The Cruise of the Make-Believe."

The story is filled with the philosophy of "Pollyanna" and "Daddy Long Legs" and of course "Cuddles," whose real name is Lila Lee, is the girl in the case. Miss Lee is considerably larger than she was when we saw her

THE GLOBE AND COMMERCIAL AD

New Film Plays.

Lila Lee's Debut at Rivoli—

The Cruise of the Make-Believes, which is the feature at the Rivoli this week, is important chiefly because it introduces a new star to the screen. Her name is Lila Lee, and she does not seem at all depressed by being known as "Cuddles." Lila has a twinkle all her own. Before her appearance she was handicapped by being advertised as an "infant prodigy," but she lived this down in her first few moments on the screen, and

THE EVENING TELEGRAM—

Miss Lila Lee in "The Cruise of the Make Believe."

MISS LILA LEE, who has been seen in vaudeville, is making her first appearance as a motion picture star in "The Cruise of the Make Believe," a Paramount picture, at the Rivoli this week.

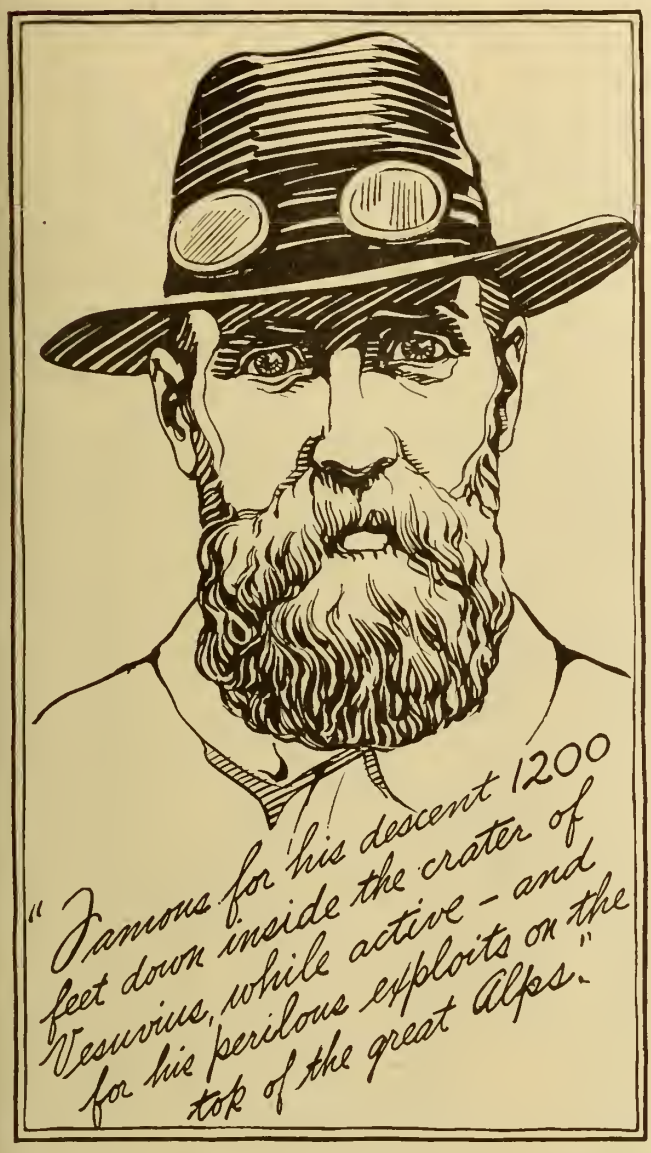
...er, as the severe way she now wears it makes her look older than sixteen, which is said to be her age.

The play tells a pretty story of a girl who dreams of a better life while living

New Films At Theatres This Week

Lila Lee, the "Cuddles" of vaudeville, will make her debut in motion pictures at the Rivoli this week in "The Cruise of the Make-Believes," a Paramount picture, based on the popular novel of the same name by

"BURLINGHAM!"


"Famous for his descent 1200 feet down inside the crater of Vesuvius, while active - and for his perilous exploits on the top of the great Alps."

Little Talks with Foreign Buyers—No. 17

By

President.

The name stands for the best in *adventure films,* the sort of stuff only a red-blooded man would dare produce. Frederick Burlingham risked his life not once, but several times to secure these pictures. And then just to vary the interest—to make a setting for the *thrills*—he intersperses them with marvelous travel "takes" that are shot from unusual angles and heights, all tending to make the series something you have never seen before. It is in a sense a travel *serial,* and should be so advertised, for a serial spells punch and pep to an audience. Taken for the most part atop the Alps, the Burlingham pictures are a novelty of the most positive sort and exhibitors will book them with zest. That makes them the dandy proposition they are for foreign purchase, and we trust you will write us immediately for fuller particulars than this "Talk" can give.

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING 218 W. 42ND ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

"WE OPERATE EVERYWHERE"—LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS AND SOLE EXPORTERS OF SPEER CARBONS, FULCO ACCESSORIES AND GLOBE STEEL REELS

READY FOR WORLD SALE—52 ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features, Ince's* ***"Whither Thou Goest,"*** *Rapf's* ***"The Man of Bronze;"*** *Selexart's* ***"Honor's Cross," "Blue Blood,"*** *and* ***"Social Ambition;"*** ***"The Victim," "Hunting Big Game in the Frozen North,"*** *and* ***"The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

It's a Knock out!

"THE GEEZER OF BERLIN"

A TRAVESTY on "The KAISER-the Beast of Berlin"

TWO rollicking reels of high-grade burlesque in the costliest settings ever given any comedy. As rich in fun as the original "KAISER" was rich in drama. An instant success in Chicago and held over for a second week during the hottest period of the summer. Book it NOW. The Big Laugh at the Hunk Emperor has started.

JEWEL Productions Inc
1600 Broadway New York City

Posters

–that will put your town on edge!

JEWEL Productions INC
1600 Broadway New York City

"a one reel that brought him as much money as many a "six"

O. L. MEISTER
of the Whitehouse Theatre
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"YOUR 'SINKING OF THE LUSITANIA' BROUGHT ME AS MUCH MONEY AS ANY SIX OR SEVEN REEL STAR FEATURE. MUST COMPLIMENT YOUR MILWAUKEE OFFICE FOR THE PERSISTENCY SHOWN IN PLACING SAME WITH ME FOR ONE WEEK."

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10 Entrancing 2-Reel Episodes

Gaumont

Minting
Money
For
Exhibitors

ROLL OF HONOR

THE NAME OF EVERY THEATRE WHICH EXHIBITS

PERSHING'S CRUSADERS

THE FIRST U.S. OFFICIAL WAR FEATURE

which contracted for the picture during the WORLD'S Trophy competition which closed September 1st has been published in the Honor Roll from week to week. "Victory Screen Pledges" will be awarded to each theatre regardless of when contract is signed or film shown.

The following bookings were received this week and mark the final appearance of this roll and conclusion of the contest for the Moving Picture World Trophy, results of which will be published next week. See August 24 issue for last full publication of honor roll to that date.

Colorado—N. Mex.—Utah—Wyo.

Southern Idaho

Auditorium	Collbran, Colo.
Venice	Nephi, Utah
Opera House	Grantsville, Utah
Crystal	South Superior, Wyo.
Opera House	Hanna, Wyo.
Rex	Marysvale, Utah
Isis	Aspen, Colo.
Crest	De Beque, Colo.
Princess	Aguilar, Colo.
Hide-a-way	Denver, Colo.
Star	Denver, Colo.
Liberty	Denver, Colo.
Bruns	Denver, Colo.
Alcott	Denver, Colo.
Opera House	Wellsville, Utah
Utah	Garfield, Utah
Dizz	Denver, Colo.
Hiawatha	Hiawatha, Utah
Jones	Green River, Utah
Star	Leeds, Utah
Auditorium	Kenilworth, Utah
Lex	Denver, Colo.
Star	Hudson, Wyo.
Ryah	Stratford, Wyo.
Riverton	Riverton, Wyo.
Empress	Glenrock, Wyo.
Rojen	Greybull, Wyo.
Maverick	Thermopolis, Wyo.
Elk	Worland, Wyo.
Edwards	Basin, Wyo.
Amusement Assn.	Fort Stanton, N. Mex.
Turner	Nara Visa, N. Mex.
Windsor	Windsor, Colo.
Crystal	La Salle, Colo.
Lupton	Fort Lupton, Colo.
Alamosa	Alamosa, N. Mex.
Eaton	Eaton, Colo.
Magdalena	Magdalena, N. Mex.
Majestic	Fort Sumner, N. Mex.
Storrs	Storrs, Utah
Amusement Hall	Castle Gate, Utah
Lindsey	Eureka, Utah
La Linda	Layton, Utah
Rourke	La Junta, Colo.
Lehmkuhl	Sugar City, Colo.
Princess	Ordway, Colo.
Critchers	Bessemer, Colo.
Akron	Akron, Colo.
Lux	Littleton, Colo.
Liberty Theatre Co.	Silver City, N. Mex.
Royal	Thornton, Idaho
Novelty	Paris, Idaho
Alpha	Denver, Colo.
Star	Aztec, N. Mex.
Isis	Ouray, Colo.
Opera House	Cortez, Colo.
Rex	Greeley, Colo.
Empress	Fort Collins, Colo.
Valley	Manassa, Colo.
Rex	Trinidad, Colo.
Photoplay	Antonito, Colo.
Pastime	Estancia, N. Mex.
Liberty	Mt. Harris, Colo.
Orpheum	Blackfoot, Idaho
Bountiful Amusement Co., Bountiful (Second Ward), Utah	
Liberty	Brigham City, Utah
Rex	Idaho Falls, Idaho
Opera House	Central City, Colo.
Hartwell	Haxtun, Colo.
Colonial	Yampa, Colo.
Isis	Denver, Colo.
Princess	Denver, Colo.
Rialto	Denver, Colo.
Strand	Denver, Colo.
Star	Silverton, Colo.
Princess	Cheyenne Wells, Colo.
Lyric	Logan, Utah
Columbia	Rexburg, Idaho
Gem	Sheridan, Wyo.
Torrington	Torrington, Wyo.
Theatorium	Buffalo, Wyo.
Armada	Lovell, Wyo.
Opera House	Farmington, N. Mex.
Mesa	Berthoud, Colo.
Hastings	Hastings, Colo.
Crazy	Portales, N. Mex.
Gem	Wagon Mound, N. Mex.
Ray Canack Hall	Westcliffe, Colo.
Electric	Dulce, N. Mex.
Belen	Belen, N. Mex.
Sheldon	Woods Cross, Utah
Star	Hurricane, Utah
Opera House	Beaver, Utah
Dodge Hall	Challis, Idaho
Opera House	Elsinore, Utah
Southgate	Woodlawn, Colo.
Crystal	Las Vegas, Colo.
Lyric	Durango, Colo.
Miramar	Taos, N. Mex.
Seattle	Carbondale, Colo.
Edison	Denver, Colo.
Gem	Denver, Colo.
Liberty	Brighton, Colo.
Opera House	Delores, Colo.
Star	Fountain Springs, Colo.
Star	Clayton, N. Mex.
Star	Las Cruces, N. Mex.
Jones	Green City, Colo.
Opera House	La Jara, Colo.
Isis	Monte Vista, Colo.
Dreamland	Socorro, N. Mex.

Washington—Oregon—Alaska—Montana

Northern Idaho

Lyric	Malad, Utah
Orpheum	Kalispell, Mont.
Liberty	Whitefish, Mont.
Green River	Plains, Mont.
Sweetman	Stevensville, Mont.
Rex	Thompson Falls, Mont.
Empress	Missoula, Mont.
Liberty	Yacker, Wash.
Kootenai	Libby, Mont.
Gaiety	Roscoe, Mont.
Rex	Dillon, Nev.
Trinity	Pelson, Mont.
Mission	St. Ignatius, Mont.
Yesler	Seattle, Wash.
Circle	Portland, Ore.
Ionia	Portland, Ore.
Empress	Chewelah, Wash.
Colville	Colville, Wash.
Idaho	Portland, Ore.
Alhambra	Portland, Ore.
Orpheum	Deer Lodge, Mont.
Alcazar and Imperial	Great Falls, Mont.

Illinois

Gem	Gridley, Ill.
Glenn	Glenn Ellyn, Ill.
Opera House	Batavia, Ill.
Opera House	East Frankfort, Ill.
Varsity	Champaign, Ill.
Motion Picture	Tehama, Ill.
Walnut Electric	Walnut, Ill.
Opera House	Girard, Ill.
Motion Picture	Thayer, Ill.
Electric	Arenzville, Ill.
New Regent	Chicago, Ill.
Court	Sycamore, Ill.
Sherrard Opera House	Sherrard, Ill.
Palace	Pana, Ill.
Wigten	La Grange, Ill.
Teklo	Flora, Ill.
Mohawk	Chicago, Ill.
Winchester	Chicago, Ill.
Alvin	Chicago, Ill.
Rex	Versailles, Ill.
Peru	Peru, Ill.
Motion Picture	Potomac, Ill.
Oak	Oak Park, Ill.
Lawn	Chicago, Ill.
Lyric	Taron, Ill.
Rex	Chicago, Ill.
Forest Park	Chicago, Ill.
Opera House	Chicago, Ill.
Danle	Chicago, Ill.
Athenaeum	Chicago, Ill.
Star	Chicago, Ill.
Strand	St. Charles, Ill.
Dreamland	Reedhouse, Ill.
Royal	New Boston, Ill.
Yates Opera House	Yates City, Ill.
Dreamland	Blandinsville, Ill.
Palace	Elmwood, Ill.
Grand	Shawneetown, Ill.
Opera House	Washburn, Ill.
Lazy	Toulon, Ill.
Lyric	Winchester, Ill.
Orion Opera House	Orion, Ill.
Cambridge Palace	Cambridge, Ill.
Opera House	Camp Point, Ill.
Liberty	De Pen, Ill.
Majestic	Chillicothe, Ill.
Waverly	Chicago, Ill.
Avonia	Avon, Ill.
Swope	Wenona, Ill.
Majestic	Milford, Ill.
Russell	Mathersville, Ill.
Royal	Palestine, Ill.
Lyric	Chicago, Ill.
New Standard	Chicago, Ill.
Abingdon	Abingdon, Ill.
Star	Chicago, Ill.
Gem	Lewistown, Ill.
New Lyric	Chicago, Ill.
Lyric	Chicago, Ill.
Clermont	Chicago, Ill.
Orpheum	Westville, Ill.
Opera House	Dundee, Ill.
Highland Park	Highland Park, Ill.
Tapas	Chicago, Ill.
Arcade	Hanover, Ill.
Franklin	Chicago, Ill.
Liberty	Shannon, Ill.
Eagle	Princeton, Ill.
Lawn	Chicago, Ill.
Stanley	Chicago, Ill.
Dreamland	Galena, Ill.

Indiana

Irving	Indianapolis, Ind.
Princess	Cayuga, Ind.
Star	Clay City, Ind.
Paramount	Rochester, Ind.
Opera House	Ladoga, Ind.
Posey	Poseyville, Ind.
Sherman	Sullivan, Ind.
Star	Gwensville, Ind.
Gem	Lawrenceville, Ind.
L. Damm	Osgood, Ind.
Dream	Jeffersonville, Ind.
Opera House	Franklin, Ind.
Apollo	Indianapolis, Ind.
The Best	Indianapolis, Ind.
Alcazar	Indianapolis, Ind.
Tuxedo	Indianapolis, Ind.
W. & G. Amusement Co.	Rochdale, Ind.
Crescent	Pendleton, Ind.
Princess	New Harmony, Ind.
Schelling Music Hall	Valparaiso, Ind.
Pastime	Pennville, Ind.
My Theatre	Indianapolis, Ind.
New Albany Grand	New Albany, Ind.
Princess	Ambria, Ind.

Crystal .....Boswell, Ind.
Claredon .....Morocco, Ind.
Grand .....Lowell, Ind.
Princess .....Rensselaer, Ind.
Hippodrome .....North Judson, Ind.
Crown .....North Salem, Ind.
Knox Fairy .....Knox, Ind.
Majestic .....Hamlet, Ind.
Arc .....Delphi, Ind.
Orpheum .....Universal, Ind.
Opera House .....Petersburg, Ind.
Link .....Walkerton, Ind.
Motion Picture .....Bourbon, Ind.
Majestic .....Bremen, Ind.
Orpheum .....Plymouth, Ind.
Princess .....Aragos, Ind.
Swain's .....Zionsville, Ind.
Jefferson .....Goshen, Ind.
Princess .....Aragos, Ind.
Grand .....Bedford, Ind.
Orpheum .....Mitchell, Ind.
Bijou .....Hammond, Ind.
Noble .....Princeton, Ind.
Hartley .....East Chicago, Ind.
Crown .....Crown Point, Ind.
Gem .....Gary, Ind.
Gem .....Hobart, Ind.

Iowa—Nebraska—Kansas

Electric .....Falls City, Neb.
Movie .....Creighton, Neb.
Crystal .....Alton, Iowa
Sun .....Sioux City, Iowa
Gilbert .....Beatrice, Neb.
Ruby .....Glad Brook, Iowa
Cozy .....Bellevue, Iowa
Greene Opera House .....Greene, Iowa
Princess .....Boone, Iowa
Meyers .....Germantown, Neb.
Opera House .....Bedford, Iowa
Golden Belt .....Ellsworth, Kan.
Flanders .....Wilson, Kan.
Royal .....Alchirun, Kan.
Shamer .....Page, Neb.
Orpheum .....Randolph, Neb.
Rex .....Ottumwa, Iowa
Bijou .....Plarnium, Neb.
Airdome .....Elk City, Kan.
Strand .....Saline, Kan.
Rex .....Wahoo, Neb.
Opera House .....Sutherland, Iowa

Minnesota—Wisconsin—S. D.

Crescent .....Kimball, S. Dak.
Opera House .....Brooten, Minn.
Lyceum .....Fosston, Minn.
Idle Hour .....Tryps, S. Dak.
Theotorium .....Newell, S. Dak.
Davison .....Wampum, Wis.
Crystal .....Oconomowoc, Wis.
Idle Hour .....Jefferson, Wis.
Classic .....Watertown, Wis.
Milton Weneeda .....Milton, Wis.
Crystal .....Watkinson, Wis.
New Palace .....Staples, Minn.
O. R. Hans .....Hastings, Minn.
Union Hall .....Janska, Minn.
Morris Grand .....Hot Springs, S. Dak.
Star .....Bovey, Minn.
Club .....Taconte, Minn.
Faust .....New Richland, Minn.
Fairview .....Minneapolis, Minn.
Camden .....Minneapolis, Minn.
Lyceum .....Gilhert, Minn.
Grand .....Biwabik, Minn.
Empress .....Evelith, Minn.
Palace .....Mosinee, Wis.
Modjeska .....Mayville, Wis.
Opera House .....Hortonville, Wis.
Oak Park .....Minneapolis, Minn.
Faust .....St. Paul, Minn.
De Luxe .....St. Paul, Minn.
Rex .....Chisholm, Minn.
Rex .....Mt. Iron, Minn.
Crescent .....Buhl, Minn.
Unique .....Marble, Minn.
Deadwood .....Deadwood, S. Dak.
Ahrite .....Bonesteel, S. Dak.
New Electric .....Osseo, Minn.
Cason Opera House .....Lansing, Minn.
Utopian .....Brownsdale, Minn.
Amuzu .....Spring Valley, Minn.
Utopian .....Fountain, Minn.
Casey .....Groton, S. Dak.
Gem .....Canton, Minn.
Gem .....Preston, Minn.
Idle Hour .....Owen, Wis.
Swinging Door .....Dawson, Minn.
Swinging Door .....Boyd, Minn.
Swinging Door .....Marietta, Minn.
Grand .....New Duluth, Minn.
Happy Hour .....Two Harbors, Minn.
Opera House .....New Effington, S. Dak.
Liberty .....Minneapolis, Minn.
Wayside .....Wayside, Wis.
Fox .....Black River Falls, Wis.
Unique .....Sharon, Wis.
Crescent .....Shawano, Wis.
Princess .....Elkhorn, Wis.
Majestic .....Racine, Wis.
Jewell .....Vienna, S. Dak.
East Lake .....Minneapolis, Minn.
Hamlin .....Minneapolis, Minn.
New Lake .....Minneapolis, Minn.
Lake .....Minneapolis, Minn.
Savoy .....New Prague, Minn.
Gem Opera House .....Clara City, Minn.
Savoy .....Milwaukee, Wis.
Majestic .....Elroy, Minn.
Opera House .....Hillsboro, Wis.
Wall .....Highland, Wis.
Yuba .....Yuba City, Wis.
Grand .....Green Bay, Wis.
New Arion .....Minneapolis, Minn.
Boyd Hall .....Bowdle, S. Dak.
Princess .....Cohan, S. Dak.
New .....Faulkton, S. Dak.
Elite .....Houston, Minn.
Opera House .....Elbow Lake, Minn.
Ohio .....St. Paul, Minn.
Palace .....St. Paul, Minn.
Paulich .....Museoda, Wis.
Park .....Mukawango, Wis.
Brazil .....Eagle River, Wis.
Grand .....South Milwaukee, Wis.
Majestic .....Lake Mills, Wis.
Pearl .....De Pree, Wis.
Opera House .....Rushford, Minn.
Daniels .....Iron River, Wis.
Garden .....St. Paul, Minn.
Venus .....St. Paul, Minn.
Rex .....Winthrop, Minn.
New Home .....Minneapolis, Minn.
Glenwood Palace .....Minneapolis, Minn.
Ludcke .....St. Peter, Minn.
Dreamland .....Alpena, S. Dak.
St. Croix .....Winton, Minn.
Cozy .....Swanville, Minn.
Empress .....Elgin, Minn.
Third Ward .....Minneapolis, Minn.
Electric .....Viola, Wis.
Auditorium .....Bullion, Wis.
Auditorium .....Dodgeville, Wis.
Columbia .....Poynette, Wis.
Cozy .....Desmet, S. Dak.
Crown .....Minneapolis, Minn.
Lyric .....Cornell, Wis.
Strand .....Warren, Minn.
Homestake Opera House .....Lead, S. Dak.
Unique .....Mohawk, Minn.
Princess .....Crandon, Wis.
Grand .....Madison, Minn.
Opera House .....Sacred Heart, Minn.
Mabel Opera House .....Mabel, Minn.
Tryst .....St. Paul, Minn.
Lyric .....Virginia, Minn.
Grand .....Wheaton, Minn.

Missouri

Monarch .....Farrington, Mo.
Moving Picture .....Seymour, Mo.
Lyric .....Lebanon, Mo.
Liberty .....Bevier, Mo.
Schnell .....Harrisonville, Mo.
Orpheum .....Cape Girardeau, Mo.
Star .....Willow Springs, Mo.

Ohio

Favorite .....Covington, Ohio
Liberty and Gordon .....Cleveland, Ohio
Grand .....Norton, Ohio
Strand .....Portsmouth, Ohio
Columbia .....Portsmouth, Ohio
Imp .....McDermott, Ohio
The Conservative .....Bethesda, Ohio
Opera House .....Chardon, Ohio
Hiawatha .....Willoughby, Ohio
Knickerbocker .....Cleveland, Ohio
Atlas Amusement Co .....Cleveland, Ohio
Dreamland .....Cardington, Ohio
New Royal .....Findlay, Ohio
Everybody's .....Bowling Green, Ohio
Majestic .....Corning, Ohio
Strand .....Steubenville, Ohio
Alhambra .....Cuy Falls, Ohio
Broad Street .....Wadsworth, Ohio
Ridge .....Cleveland, Ohio
National .....Cleveland, Ohio
The Richter House .....Milford Center, Ohio
Lo-Net .....Wellington, Ohio
Princess .....Wauseon, Ohio
Opera House .....Paulding, Ohio
Palace .....Holgate, Ohio

New York

Village .....New York, N. Y.
Regent .....New York, N. Y.
Palace .....Brooklyn, N. Y.
Orpheum .....New York, N. Y.
Main Crescent .....Southington, N. Y.
Red Cross .....Ossining, N. Y.
Packer .....Katonah, N .Y.
Richmond .....New York, N. Y.
Strand .....Hempstead, L. I.
Palace .....Saratoga Springs, N. Y.
Fort Plains .....Fort Plains, N. Y.
Irving .....Brooklyn, N. Y.
Lucky Star .....New York, N. Y.
Masonic Hall .....Ellenville, N. Y.
New Hippodrome .....Gloversville, N. Y.
Bronx Strand .....New York, N. Y.
Ketchum Hall .....Eastport, N. Y.
Bradley Opera House .....Fort Edward, N. Y.
Classique .....Brooklyn, N. Y.
Park .....Glens Falls, N. Y.
Y. M. C. A. .....Garneville, N. Y.
Liberty Loan Com. .....Whitesboro, N. Y.
Liberty Loan Com. .....Waterville, N. Y.
Liberty Loan Com. .....Westmoreland, N. Y.
Liberty Loan Com. .....Vernon, N. Y.
Liberty Loan Com. .....Stittville, N. Y.
Liberty Loan Com. .....Remsen, N. Y.
Liberty Loan Com. .....Oriskany Falls, N. Y.
Liberty Loan Com. .....Oriskany, N. Y.
Liberty Loan Com. .....New York Mills, N. Y.
Liberty Loan Com. .....New Hartford, N. Y.
Liberty Loan Com. .....Holland Patent, N. Y.
Liberty Loan Com. .....Hinckley, N. Y.
Liberty Loan Com. .....Forestport, N. Y.
Liberty Loan Com. .....Deanshoro, N. Y.
Clinton .....Clinton, N. Y.
Liberty Loan Com. .....Clark Mills, N. Y.
Liberty Loan Com. .....Clayville, N. Y.
Liberty Loan Com. .....Chadwicks, N. Y.
Liberty Loan Com. .....Camden, N. Y.
Liberty Loan Com. .....Bridgewater, N. Y.
Liberty Loan Com. .....Boonville, N. Y.
Liberty Loan Com. .....Barneveld, N. Y.
Madison .....Oneida, N. Y.
Opera House .....Fredonia, N. Y.
Winter Garden .....Jamestown, N. Y.
Star .....Anzola, N. Y.
Mozart .....Elmira, N .Y.
Elk .....Corning, N. Y.
Jubilee .....Buffalo, N. Y.
Park .....Hammondsport, N. Y.
Happy Hour .....Norwich, N. Y.
Gardiner Place .....Walton, N. Y.
Majestic .....Utica, N. Y.
Highway .....Brooklyn, N. Y.
Boston Hotel .....Coney Island, N. Y.
Casino Playhouse .....New York, N. Y.
Vietor .....New York, N. Y.
McKinley Sq. .....New York, N. Y.
Cortelyou .....Brooklyn, N. Y.
Kenimore .....Brooklyn, N. Y.
B & B. .....New York, N. Y.
Arcade .....New York, N. Y.
Lyric .....New York, N. Y.
Pastime .....New York, N. Y.
Citizen's .....Oxford, N. Y.
Milford .....Greene, N. Y.
Opera House .....Sherburne, N. Y.
Perry .....Perry, N. Y.
Bayside .....Bayside, N. Y.
Comedy .....Jamaica, N. Y.
Gem .....New York, N. Y.
Henry Club .....Floatsburg, N. Y.
Penn .....Brooklyn, N. Y.
Mooland .....New York, N. Y.
Keeney's .....Brooklyn, N. Y.
Firemen's Hall .....Hillburn, N. Y.
Lyric .....Oyster Bay, N. Y.
Happy Hour .....Norwich, N. Y.
Brooklyn Franklin .....Brooklyn, N. Y.
Washington .....Brooklyn, N. Y.
Saratoga .....Brooklyn, N. Y.
Hooper .....Brooklyn, N. Y.
Little .....Tuckahoe, N. Y.
Motion Picture .....Woodbury, N. Y.
Electra .....Brooklyn, N. Y.
Village .....New York, N. Y.
Regent .....New York, N. Y.
Sparkill .....Sparkill, N. Y.
Electra .....Brooklyn, N. Y.
Rialto .....E. Rochester, N. Y.
Madison .....Oneida, N. Y.
Lake Placid Amus. Co .....Lake Placid, N. Y.
Park .....Akron, N. Y.
Broadway .....Nyack, N. Y.
Amity .....Spring Valley, N. Y.

New Jersey

Town Hall .....Moorestown, N. J.
Strand .....Pleasantville, N. J.
Grand .....Long Branch, N. J.
Liberty .....Newark, N. J.
Palace .....Bound Brook, N. J.
Broad Ave .....Jersey City, N. J.

New England States

Starkey's	No. Attleboro, Mass.
Bijau	Bangor, Me.
Hussey's	Mars Hill, Me.
Danforth	Danforth, Me.
Princess	Chester, Conn.
Odd Fellows' Hall	E. Machias, Me.
Town Hall	Deep River, Conn.
Albert	Berlin, N. H.
Auditorium	Brattleboro, Vt.
Alhambra	Torrington, Conn.
Pastime	Plainfield, Vt.
Opera House	Presque Isle, Me.
Gem	West Stewartstown, N. H.
Dream	Houlton, Me.
Bijou	New Haven, Conn.
Empire	Falmouth, Mass.
Opera House	Island Falls, Me.
La Fayette	Newport, R. I.
Empress	Windsor, Vt.
Empire	St. Albans, Vt.
Cotter	Pittsfield, Mass.
Owl	Lowell, Mass.
Gem	Willimantic, Conn.
Morse	Jeffersen, Vt.
Colonial	Portsmouth, N. H.
Empire	Lewistown, Me.

West Va. and Western Pa.

Pisgah	Clay, W. Va.
Victoria	Johnstown, Pa.
Grand	Coalport, Pa.
Lyric	Johnstown, Pa.
Lyric	Montgomery, W. Va.
Strand	Erie, Pa.
Palmer Ave.	Foxburg, Pa.
Main American	Welch, W. Va.
Nitro Y. M. C. A.	Nitro, W. Va.
Walters	Davis, W. Va.
Lyric	Beckley, W. Va.
Southern	Wheeling, W. Va.
Lyceum	Meadville, Pa.
Colonial	Ravenswood, W. Va.
Morley	So. Market, Pa.
Rex	Youngwood, Pa.
Orpheum	Huntington, W. Va.
Star	Port Allegheny, Pa.
Lavie Opera House	McDonald, Pa.
Star	Smithport, Pa.
Lyric	Point Pleasant, W. Va.
Dreamland	Dunlo, Pa.
Opera House	Buckhannon, W. Va.
Grand	Somerset, Pa.
Paramount	Latrobe, Pa.
Midway	McWeeken, W. Va.
Opera House	Romney, W. Va.
Delafield	Aspinwall, Pa.

Eastern Pa.

Gem	Reading, Pa.
Lyric	Parksburg, Pa.
Hippodrome	Pittstown, Pa.
Luna	Danville, Pa.
Star	Tower City, Pa.
Opera House	Tremont, Pa.
Academy	Williamstown, Pa.
Lyric	Petersburg, Pa.
Savoy	Tunkhannock, Pa.
Parkway	Philadelphia, Pa.
Model	Philadelphia, Pa.
Eureka	Philadelphia, Pa.
Broadway	Philadelphia, Pa.
Verdue Hall	Philadelphia, Pa.
Olympia	Philadelphia, Pa.
Beckers	Philadelphia, Pa.
Imperial	Philadelphia, Pa.
Rittenhouse	Philadelphia, Pa.
Saucy	Tamaqua, Pa.
Alma	Philadelphia, Pa.
Richmond	Philadelphia, Pa.
Nudear	Philadelphia, Pa.
Wissihicken	Wissihicken, Pa.
Laurel	Reading, Pa.
Owl	Philadelphia, Pa.
Eureka	Philadelphia, Pa.
Fireman's Hall	Kennett Square, Pa.
National	Harrisburg, Pa.
Lehigh Palace	Philadelphia, Pa.
Strand	Skelton, Pa.
Beckers	Philadelphia, Pa.
Campbell	Hazelton, Pa.
Lorenz	Bethlehem, Pa.
8th Street	S. Bethlehem, Pa.
8th Street	Easton, Pa.
Majestic	Catasauqua, Pa.
Roxborough	Philadelphia, Pa.
Refomich	Freeland, Pa.
Palosi	Old Forge, Pa.
Belle	Olyphant, Pa.
Happy Hour	Dunmore, Pa.
Majestic	Avoca, Pa.
Garden	W. Pittstown, Pa.
Dreamland	Renova, Pa.
Orpheum	Lewisburg, Pa.
Sherwood	Philadelphia, Pa.
Baltimore	Philadelphia, Pa.
Fairmount	Philadelphia, Pa.
Poplar	Philadelphia, Pa.
Star	Philadelphia, Pa.
Bermuth	Easton, Pa.

Texas—Arkansas—Oklahoma

Majestic	Stephenville, Texas
Liberty	Atlanta, Texas
Queen	Clifton, Texas
Palace	Hobart, Okla.
Wigwam	Alters, Okla.
Novelty	Logan, Okla.
Strand	Lexington, Okla.
Dixie	Athens, Texas
Ideal	Conway, Ark.
Lolly	Cisco, Texas
University	Norman, Okla.
Pastime	Hamburg, Ark.
Queen	Nacogdoches, Texas
Star	Coolidge, Texas
Palace	Forest, Texas
Barrey	Clarksville, Texas
Martin	Mt. Pleasant, Texas
Liberty	Dalngerfield, Texas
Majestic	Quitman, Texas
Queen	Gilmar, Texas
Crystal	Pittsburgh, Texas
Star	Winnsboro, Texas
Star	Mineola, Texas
Palace	Quapaw, Okla.
Happy Hour	Hughes Spgs., Texas
Columbia	Columbus, Texas
Baker	Eckhart, Texas
Baker	Gonzales, Texas
Baker	Smithville, Texas
Baker	Bastrop, Texas
Dreamland	Eastland, Texas
Hippodrome	Wolfe City, Texas
Queen	Trenton, Texas
Happy Hour	Leonard, Texas
Colvin	Whitewright, Texas
Sunset	Ladonia, Texas
Airdome	Caldwell, Texas
Electric	Morrilton, Ark.

Kentucky—Tennessee

Lyric	Brooksville, Ky.
Opera House	Stanford, Ky.
Princess	London, Ky.
Masonic	Beattyville, Ky.
Music Hall	Taylorsville, Ky.
Princess	Morganfield, Ky.
Star	Hartford, Ky.
Louisville Hippo	Louisville, Ky.
Colonial	Winchester, Ky.
Eminence	Eminence, Ky.
Aristo	Louisville, Ky.
Enterprise	Campbellsburg, Ky.
Cherokee	Louisville, Ky.
Opera House	Harrodsburg, Ky.
Cozy	Louisville, Ky.
Princess	Murfreesboro, Tenn.
Hartsville	Hartsville, Tenn.
Hipp	Pikesville, Ky.
Princess	Lawrenceburg, Tenn.
Isis	Prestonburg, Ky.
Lyric	Warsaw, Ky.
Trigg	Glasgow, Ky.
Dixie	Williamsburg, Ky.
Walnut Street	Springfield, Ky.
Star	Barbourville, Ky.
Opera House	Murray, Ky.
Dreamland	Hardingsburg, Ky.
Verdeine	Sevierville, Tenn.
Dixie	Russellville, Ky.
Rex	La Folette, Tenn.
Ezliscutta	Harriman, Tenn.
Walsen	S. Pittsburg, Tenn.
Pauline	Lothair, Ky.
Rex	Coal Creek, Tenn.
Isis	Bristol, Tenn.
Garrick	Madisonville, Ky.
Idle Hour	Larlington, Ky.
Savoy	Princeton, Ky.
Wenal	Bellevue, Ky.

N. & S. Car.—Va.—Fla.—Ala.—Ga.

Murrays	De Funiack Spgs., Fla.
Library	Fulton Springs, Ala.
Abbott	Plant City, Fla.
Palace	Thomaston, Ga.
Dixie	Apalachicola, Fla.
Great Falls Amus	Great Falls, S. C.
Elite	Monroe, Ga.
Langdale	Langdale, Ala.
Majestic	Fort Mills, S. C.
Crescent	Hopkins, Fla.
Opera House	Americus, Ga.
Auditorium	Sparta, Ga.
Grand	Lake City, Fla.
Ghent	Ghent, Va.
Royal	Wauchula, Fla.
Sam Carly's	Key West, Fla.
Star	St. Petersburg, Fla.
Grand	Eastman, Ga.
Star	Arcadia, Fla.
Grand	Orlando, Fla.
Orr Cotton Mills	Anderson, S. C.
Masonic	Decatur, Ala.
Bonita	Lindale, Ga.
Victoria	Cuthbert, Ga.
Academy	Selma, Ala.
Empire	Mobile, Ala.
Waynes	Waynesville, N. C.
Canton	Canton, N. C.
Kinston	Kinston, N. C.
Lyric	Lexington, Va.
Mexican	Graham, N. C.
Pitts Leader	Fredericksburg, Va.
Bell Opera House	Edenton, N. C.
Apollo	Hampton, Va.
American	Phoebus, Va.
Lyric	Norton, Va.
New Theatre	Tazewell, Va.
Opera House	St. Charles, Va.
Broadway	Danville, Va.
Hamilton	Martinsville, Va.
Globe	Cape Charles, Va.
Oasis	Wilson, N. C.
North Hampton County Chapter, Daughters of the American Revolution	Cape Charles, Va.

Nevada—Hawaii—Arizona

Medeo	Minden, Nev.

Mississippi and Louisiana

Saenger	Shreveport, La.
Baker Grand	Natchez, Miss.
Colonial	Bramerey, La.
Wilbert	Plaquemine, La.
Baker Grand	Natchez, Miss.
Arcade	New Orleans, La.
Alamo	Vicksburg, Miss.
Saenger	Shreveport, La.
Cozy	Pass Christian, Miss.
Crescent	Belzoni, Miss.
Yazoo	Yazoo City, Miss.
Alamo	Senatobia, Miss.

If you haven't booked

Pershing's Crusaders

Do It Now!

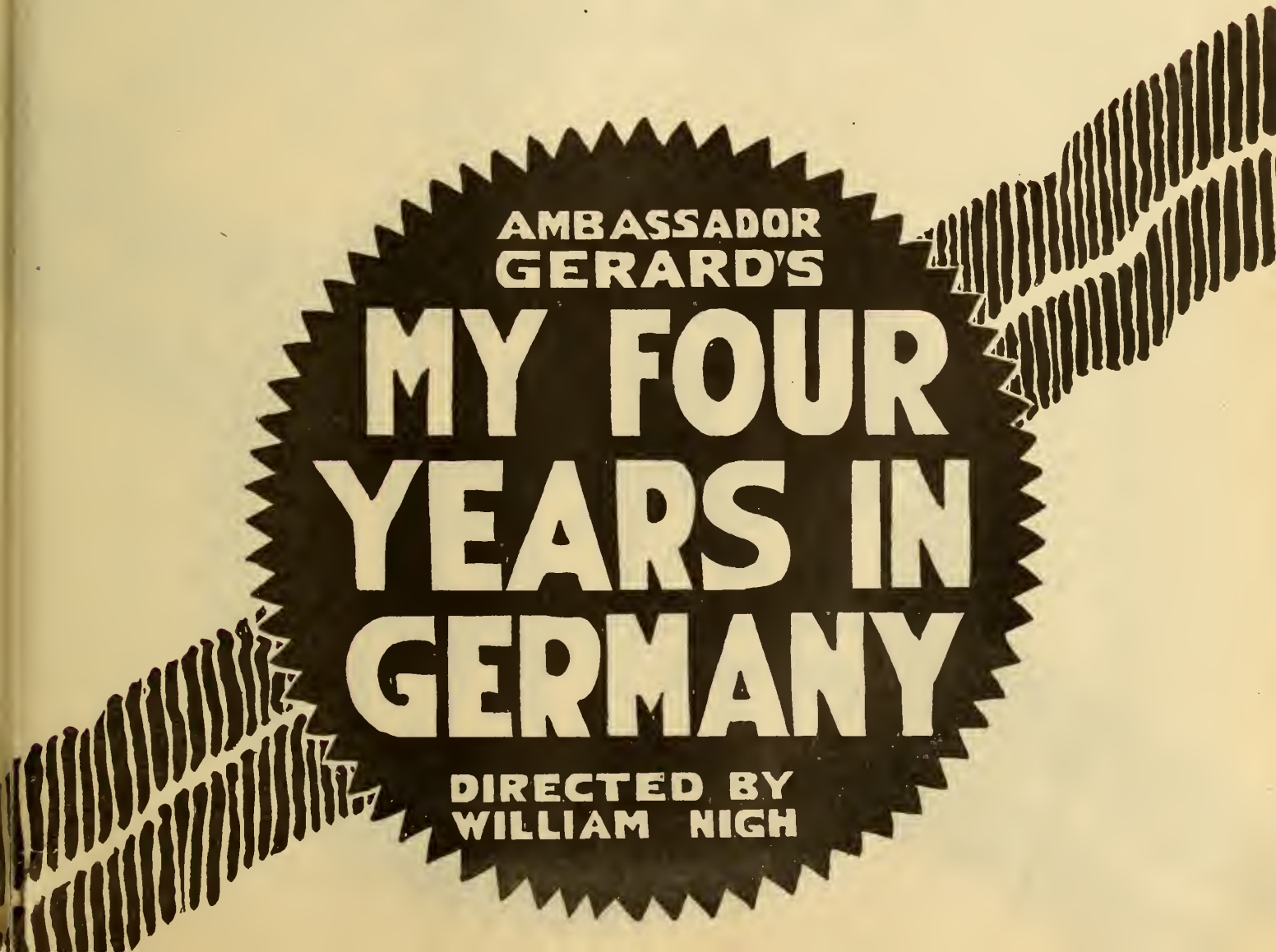
So Ends the Honor Roll—

We Thank You!

REPEAT IT!

Hundreds of Exhibitors have already repeated this great Attraction, many to

better business than its first run



Here Are Some Actual Figures

ON

REPEAT

ENGAGEMENTS

These Figures, like the Film are Fact not Fiction

CITY	POPULATION	THEATRE	LENGTH OF RUN	RECEIPTS
Tulsa, Okla.	28,000	Grand O. H.	1 Week	$3,773.00
Franklin, Ind.	4,500	Opera House	1 Day	167.00
Logansport, Ind.	20,000	New Nelson.....2nd run—	3 Days	982.00
Logansport, Ind.	.....	New Nelson .....3rd run—	4 Days	610.00
Lafayette, Ind.	21,000	Luna	2 Days	614.00
Oshkosh, Wis.	35,000	Opera House	1 Day	135.00
San Jose, Cal.	37,000	T. & D.	3 Days	337.00
Oakland, Cal.	183,000	T. & D.	3 Days	500.00
Berkeley Cal.	52,000	T. & D.	3 Days	400.00
Ocean Park, Cal.	3,000	La Petite	2 Days	180.00
Montclair, N. J.	25,000	Montclair	3 Days	1,489.00
Baltimore, Md.	600,000	Garden	4 Days	450.00
Rockford, Ill.	52,000	Grand	1 Day	185.00
Chicago, Ill.	.....	Orpheum	2 Days	200.00
East St. Louis, Ill.	69,000	Erber's	5 Days	200.00
Ballingham, Wash.	30,000	Liberty	3 Days	250.00
Brooklyn, N. Y.	.....	5th Ave. Thea.	2 Days	250.00

It Will Pay You, Too

Better Repeat

this sure-fire attraction than first run an ordinary feature —and that's a Fact, not Fiction

Ambassador GERARD'S

MY FOUR YEARS IN GERMANY

Directed by WILLIAM NIGH

Produced by MARK M. DINTENFASS and HARRY M. WARNER

Scenario by CHAS. A. LOGUE

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

The Western Photoplays Inc.
announces that the fifteen
episode serial of innumerable thrills, revealing the enemy within.

LEAH BAIRD
in
WOLVES OF KULTUR

with
SHELDON LEWIS
Will be distributed by
PATHE
and Released October 13TH
Directed by J.A. GOLDEN

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A Billboard Advertising Campaign that Covers Almost Every Town in The United States From 5000 Population Up Will give every exhibitor ready-made audiences on

LEAH BAIRD
in
WOLVES OF KULTUR
with
SHELDON LEWIS

This serial is as vivid as a flash of lightning in a midnight sky. It strikes high A in thrills, punch, story, acting & workmanship. Arrange today to see the first episodes at your nearest PATHE' exchange. Produced by Western Photoplays Inc. Directed by J.A.Golden

PATHE' Distributors

RICE /

Booked Solid Over the U.B.O. and the Other Big Vaudeville Circuits for

3000 DAYS!

—the

OFFICIAL WAR REVIEW

This is the largest and most momentous contract ever closed on a one reel subject!

You may depend upon it that the big vaudeville houses of the country KNOW a big box office attraction!

Photographed by the official cameramen of the American, French, British and Italian Governments.

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COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. A. Hart, Director

Distributed by
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You don't have to be "on the fence"

when it comes to picking the BEST one reel comedies made!

Pick out at random any half dozen

HAROLD LLOYD

comedies from the Pathé program. Ask your Pathé exchange to screen them for you. Weigh them carefully for humorous situations, acting and quality of production. You'll no longer be "on the fence" as to what are the best one reel comedies made. Your own judgment will point unerringly to the Lloyd!

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WILLIAM RUSSELL IN "HOBBS IN A HURRY"

By George Lee McCandless
Directed by Henry King

A comedy-drama of the sure-fire kind. The action is laid in New York City, aboard the top of a speeding passenger train, in a western mining field and in a private car of a millionaire. William Russell at his very best. Supported by an all-star cast.

WILLIAM RUSSELL PRODUCTIONS

DISTRIBUTED BY PATHE

First of the William Russell Productions sold direct to exhibitors through special representatives of the American Film Company stationed at Pathe exchanges. Wire, write or call in person at your nearest Pathe exchange and ask to see this production on the screen. You can book it now.

HODKINSON
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of Quality Pictures
Jesse D Hampton Productions with J Warren Kerrigan
Paralta Plays, with Bessie Barriscale and Louise Glaum
Lillian Walker Productions
Plaza Pictures, with Anita King and Kathleen Clifford
Douglass Natural Color Pictures
J WARREN KERRIGAN
KATHLEEN CLIFFORD

Quality Pictures *for* Quality Houses

HODKINSON SERVICE is a selected program based upon quality only. Each individual section is graded and priced according to its box office value. Each exhibitor can secure a product that is eminently suited to his own needs at a fair price, and on an equitable basis. The proof that Hodkinson Service consists of Quality Pictures for Quality Houses is very clearly evidenced by the roster of "first run" houses throughout the country using Hodkinson Service as follows

California Theatre	San Francisco	Metropolitan Theatre	Cleveland	Rialto Theatre	Des Moines
Portola Theatre	San Francisco	Criterion Theatre	Atlanta	Columbia Theatre	Pittsburgh
Kinema Theatre	Los Angeles	Liberty Theatre	New Orleans	Colonial Theatre	Tacoma
Plaza Theatre	San Diego	Walnut Theatre	Louisville	Strand Theatre	Washington
Clemmer Theatre	Seattle	Liberty Theatre	Youngstown	Garden Theatre	Washington
Doric Theatre	Kansas City	Colonial Theatre	Indianapolis	Picadilly Theatre	Rochester
Strand Theatre	Denver	Regent Theatre	Indianapolis	Windsor Park Theatre	Chicago
Fay's Theatre	Boston	Majestic Theatre	Portland	Columbia Theatre	Dayton
Kunsky Theatres	Detroit				

Remember that when you use Hodkinson Service you are helping to build up an Organization that will secure quality product for you on a reasonable and equitable basis, and eliminate the necessity of your using inferior and poor product to secure it.

Hodkinson Service and Hodkinson Special Representatives at all General Film Exchanges.

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527 FIFTH AVE., NEW YORK CITY

OAKDALE PRODUCTIONS

A Series of
Six
5-Part Features
with

GLORIA JOY

The Incomparable Child Star,
and Great Casts

THE LOCKED HEART
NO CHILDREN WANTED
MISS MISCHIEF MAKER
THE MIDNIGHT BURGLAR
LITTLE MISS GROWN UP
WANTED—A BROTHER

OAKDALE PRODUCTIONS already have won a fine reputation. They are making good everywhere as the most consistent series of heart appeal dramas ever presented with a child player in the leading roles. Nothing but praise has been heard from theatre owners, audiences and critics since this series made its debut.

GENERAL FILM COMPANY

Distributor

Constance

CONSTANCE TALMADGE'S great success in the pictures of her First Select Series was one of the notable screen happenings of the season just closed. Have your patrons seen her in these great attractions, in which she is presented by Lewis J. Selznick?

"SCANDAL"

Cosmo Hamilton's story of the girl who claimed for a husband a man to whom she was not married.

"THE HONEYMOON"

in which the star hits the comedy curves at high speed in a screen drama of surpassing beauty. A honeymoon with a chorus girl hang-over! Do you get the idea?

"THE STUDIO GIRL"

"There are at least two miracles in this story," wrote the Moving Picture World when it was first presented. Your patrons will enjoy watching them come to pass.

"THE SHUTTLE"

The famous story by the author of "Little Lord Fauntleroy" in which Constance Talmadge impersonates the live end of an Anglo-American alliance.

"UP THE ROAD WITH SALLIE"

Clean as a whistle and swift as a wink!—is this story of a young adventurer who sought romance, with a bankroll, and found it!

"THE LESSON"

Here the star scores again in a laughter-plus-drama photoplay in which scenes of city life are delightfully intermingled with small town comedy.

"GOOD NIGHT, PAUL!"

A determined uncle from Canada, a scapegrace of a nephew caught in a big fib, an alarmed partner, and Constance Talmadge as his cleverly obliging wife—mix this and you have the swiftest of screen farces!

"A PAIR OF SILK STOCKINGS"

The last and perhaps the greatest of Constance Talmadge's First Series. A stage hit in England, a riot here—and perfect upon the screen.

Talmadge in "Sauce for the Goose"

presented by LEWIS J. SELZNICK

When your patrons see Constance Talmadge in this, the first of her Second Select Series, they will at once agree that the *sauce* is the best part of any dish. (Note—C. T. serves the sauce!)

Scenario by Julia Crawford Ivers
Directed by Walter Edwards

From the stage success by Geraldine Bonner and Hutcheson Boyd.

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DIRECTED BY
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WHOSE ARTISTRY AND POWER OF DRAMATIC INTERPRETATION
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SCENARIOIZED BY
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GEORGE K. SPOOR, PRESIDENT

THE CRIME OF THE HOUR

A theme so powerful that no door of creed, politics, governmental co-operation or theater for amusement only will fail to open at its knock

SIX REELS OF INTENSIFIED DRAMA
DIRECTED BY
THOS. H. RICKETTS
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"MOTHER I NEED YOU"

A story of Eve and her modern sister featuring Enid Markey Edward Coxen and a company of star players The very greatest of all problem picture plays and a shout of warning to the mother world

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FRAZEE IS A PAST GRADUATE IN KEYSTONE COMEDIES AND HE IS NOW WORKING FOR FRAZEE

THE HAUNTED HOUSE

NOTHING IS SO FUNNY AS A GHOST WHEN IT IS SCARING THE OTHER FELLOW

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EXCLUSIVE FRANCHISE

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"I hereby Guarantee that each Episode in our Outlaw series is founded on fact
Yours Sincerely"
Al. Jennings

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BURLINGHAM TRAVEL PICTURES

Booked solid at the Strand Theatre, New York

May be seen at the leading theatres in U. S. and Canada

RELEASE NUMBER TWO

SCENES IN THE LOTSCHEN VALLEY

UNKNOWN SWITZERLAND

These are extraordinary scenes taken in the wildest valley in Europe which is inhabited by strange medieval peasants who don't know there is a war, who bake bread twice a year, eat dried meat several years old, and where cheese is inherited.

Released only through

WM. L. SHERRY

729 SEVENTH AVENUE

SHERRY SERVICE

For U. S. and Canada

SERVICE

NEW YORK CITY

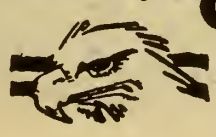
ANNOUNCING the shipping and physical service on the productions of the Affiliated Distributors Corporation, through the exhibitors' cooperative plan, by the exchanges of the Mutual Film Corporation.

THE first production to be thus released is "*LAFAYETTE, WE COME!*" (Pershing-'17) produced by Leonce Perret, a story of mystery and intrigue flavored with the romance of love and war, featuring E. K. Lincoln and Dolores Cassinelli.

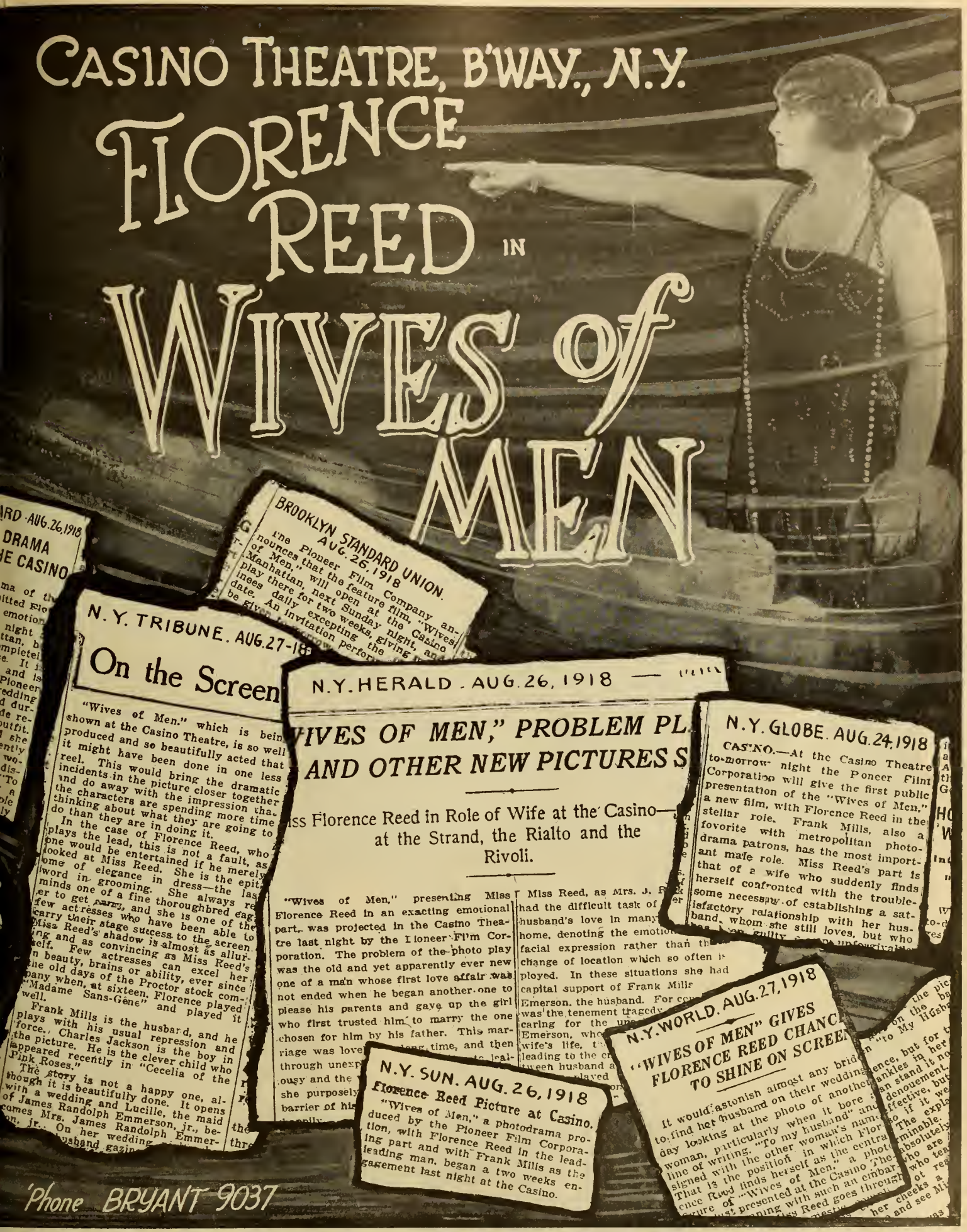
Presiednt
AFFILIATED DISTRIBUTORS CORPORATION

James M. Sheldon
President
MUTUAL FILM CORPORATION

Keep your eye on the Eagle!



Direct from the
PIONEER FILM CORPORATION
presents
N.Y. EVE. SUN. AUG. 24/18
CASINO—To-morrow night, the Pioneer Film Corporation will give the first public presentation of "Wives of Men," a new film with Florence Reed in the stellar role. Frank Mills is the leading
EVE. JOURNAL. AUG 26
EATRICAL
EWS AND
NOTES
ives of Men," with
eed in Leading Role,
at the Casino.
N.Y. WOMAN'S WEAR. AUG. 26 1918
"WIVES OF MEN" A FINE PHOTOPLAY.
At the Casino Theatre last night there was shown one of the best motion pictures seen in New York in some time.
The name of the photoplay is "Wives of Men," and it has for its principal player, the talented actress, Florence Reed, and for once she did not have the role of a "she-villian." Instead she is the neglected wife of James Randolph Emerson, Jr., and lives with him for 12 years despite the fact that she suspects him of having another wife. To tell you the whole story would spoil your pleasure if you decide to see this picture which will remain at the Casino for two weeks.
Miss Reed gives a splendid performance as Mrs. Emerson and Mills as her husband plays
N.Y. WORLD AUG 26-18
"WIVES OF MEN" VIVID PHOTOPLAY IN CASINO
ill I Come Back to You" the
ivoli Feature, and Strand
Has "On the Quiet."
N.Y. JOURNAL OF COMMERCE
FLORENCE REED EXCELLENT IN "WIVES OF MEN" FILM
Pioneer Film Company Offers New Picture at Casino.
"Wives of Men," a new picture with Florence Reed as the star, was presented at the Casino Theatre last night by the Pioneer Film Corporation. It is a strong and dramatic picture, with plenty of thrills, but with practically no comedy. John M. Stahl wrote the scenario and also directed the picture.
Miss Reed's role is that of a wife who, on her wedding day, learns of an Indian love of the man she married. For twelve years she is as Bertha M. Clay used to write her novels, "wife in name only," but all the while still loved her husband. She finally decides to see if he really loves her. By pretending to be in love with another man she succeeds in making her husband jealous. The story of his infidelity, and thereupon finds herself struggling between
BOOK IT NOW
NEW YORK & NEW JERSEY RETAINED
by PIONEER FILM CORPORATION
ALL OTHER TERRITORIES FOR SALE
PIONEER FILM CORPORATION, 126 W. 46th ST., N.Y.


CASINO THEATRE, B'WAY., N.Y.
FLORENCE REED IN
WIVES of MEN
BROOKLYN STANDARD UNION. AUG. 26, 1918
N.Y. TRIBUNE. AUG. 27-18
On the Screen
N.Y. HERALD. AUG. 26, 1918
"WIVES OF MEN," PROBLEM PL
AND OTHER NEW PICTURES S
Miss Florence Reed in Role of Wife at the Casino—
at the Strand, the Rialto and the
Rivoli.
N.Y. GLOBE. AUG. 24, 1918
CASINO.—At the Casino Theatre
N.Y. SUN. AUG. 26, 1918
Florence Reed Picture at Casino.
N.Y. WORLD. AUG. 27, 1918
"WIVES OF MEN" GIVES
FLORENCE REED CHANC
TO SHINE ON SCREE
'Phone BRYANT 9037

Are You Listening

exhibitors—to the trend of the times—to the demand of your patrons for happy pictures with a patriotic climax?

"Secret Code" is such a picture. The unraveling of a spy plot which is cleverly knit into this romance of domestic life, furnishes a production rich in interest and human sympathy.

Gloria Swanson and J. Barney Sherry are Triangle Players with an advertising value that you cannot afford to neglect.

As a patriotic duty display pictures that please and profit. Triangle play days are profitable and entertaining. Collect your share and lend a bit to Uncle Sam.

Show Triangle Pictures and buy W. S. S.

Triangle Distributing Corporation, 1457 Broadway, New York

THE greatest motion picture theatre in the world - the *new* RIVIERA in Chicago - on September 14 *th* begins its career with

ETHEL BARRYMORE

IN

OUR MRS. MC. CHESNEY

After Balaban and Katz had considered all other pictures in the market.

AT the Strand Theatre New York it played to enormous crowds and the New York Sun declared Miss Barrymore's great stage success was even "better expressed on the screen"

OUR Mrs. Mc Chesney was adapted from the play by Edna Ferber and George V. Hobart, dramatized from Miss Ferber's famous "Emma Mc Chesney" stories and was directed by Ralph W. Ince in 5 acts.

RELEASED BY

METRO

SEPTEMBER 9.

Maxwell Karger Mgr. of Productions

Police have to

REGENT THEATRE

BAY CITY THEATRE COMPANY

BAY CITY, MICHIGAN

Aug. 2/18

Metro Pictures Corporation,
75 Broadway,
Detroit, Mich.

Dear Mr. Hatch:-

Allow me to extend congratulations for the feature picture "To Hell With The Kaiser" which I booked from your company and as I understand it I believe I have the honor of being the first exhibitor in the State of Michigan, to show this picture.

To say that I am satisfied from a box office standpoint would be placing it mildly for tonight, whioh is the third night of my showing, also Wednesday and Thursday nights I have been unable to handle the crowds who have clamored to get in, so in order to accomodate as many as possible I am running continuous tomorrow (Saturday) from 10.00 A.M. until midnight. You can quote me as saying that "To Hell With the Kaiser" will stand up under any advertising an exhibitor can give it and is without doubt one of the best box office attractions of the year.

Yours very truly,

Fred B Watkins

TO HELL WITH

A Screen Classics Inc. Production featuring Lawrence Grant
Directed by George Irving · Maxwell

METRO Pictures Corporation

handle the crowds

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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Night Letter	N L

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1918 AUG 23 AM

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FY BOSTON MASS AUG 22 1918

RICHARD ROWLAND

1476 BROADWAY NEW YORK

GRAND THEATRE LOWELL HAD TO CALL POLICE TO QUIET MOB SEEKING ADMISSION TO HELL WITH THE KAISER OWING TO TREMENDOUS BUSINESS WE ARE HOLDING PICTURE OVER THREE DAYS MORE IN LOWELL UNITED STATES CARTRIDGE FACTORY EMPLOYING TWELVE THOUSAND PEOPLE HAVE HIRED THEATRE FOR NEXT WEDNESDAY NIGHT TO SHOW PICTURE TO THEIR EMPLOYEE HAVERHILL OFFICIALS HAVE TAKEN OVER THE PICTURE FOR NEXT WEEK FOR THE LAFAYETTE MONUMENT FUNDS

THOS D SORIERO

GENL MGR GRAND THEATRE
1020A

AUG 23 1918

THE KAISER

as the Kaiser with Olive Tell - Written by June Mathis - Karger, Manager of Productions -

Exclusive Distributors -

An astounding success - Proved by a mighty record of box office receipts.

RITA JOLIVET

The international star and Lusitania survivor in

THE SCREEN CLASSICS INC. PRODUCTION

LEST WE FORGET

Directed by Leonce Perret.

The greatest repeat attraction of the day —
Book it again and fatten your bank account.

METRO PICTURES CORPORATION *Exclusive Distributors*

STENOGRAPHERS TYPEWRITERS

HELP WIN THE WAR

You are urged, as a patriotic duty, to enter the Government service in Washington, D. C., for important war work as stenographers and typewriters.

Women, especially, may thus aid in the nation's great effort. Men also are needed.

Those who have not the required training are encouraged to undergo instruction at once.

Tests are given in 550 cities every Tuesday.

The government maintains a list of available rooms in private houses in Washington and is erecting residence halls to accommodate thousands.

Full information and application blanks may be obtained from the Secretary of the Local Board of Civil Service Examiners at the post office or customhouse in any important city.

JOHN A. McILHENNY,

President, U. S. Civil Service Commission,
Washington, D. C.

UNITED STATES GOVERNMENT OFFICIAL WAR PICTURES

All Exhibitors in North America:

The United States Government wants you to exhibit "America's Answer," the official war picture from the battlefields of Europe—for the benefit and comfort of American families—in every city, town, hamlet in North America. Our Government requests that you run these live pictures of our own sons, brothers and friends—filmed at the gates of Hell and brought back through the submarine-infested seas—in the same worthy spirit that put America in this world war. In this instance, Distributors and Exhibitors should be above commercialism. Consistent with operation the price will be made fair. Every Exhibitor is part of the plan. Your co-operation is necessary. Every effort will be made to get "America's Answer" to you. Right here in town there are many families represented in these pictures. You should localize the effect. A plan has been thought out whereby you can show "America's Answer" without raising your admission price. The cost to you will be the consistent minimum and you are asked to not haggle and barter and hold off, but to be personally as anxious to exhibit them as our intrepid soldiers are to establish democracy with the blood of their stalwart bodies. These pictures show you how they are doing it—show to Mothers the priceless nobility of their sons' manly courage in fighting for the Right. Show these pictures—you will ease many aching hearts in American homes. Exhibitor, get these films—you will gain—your patrons will be grateful and you will effectively serve your country. Co-operate with the Government. Our salesman will call and outline a plan whereby you can do so advantageously. Your personal interest is respectfully urged.

"America's Answer"—Released October 14th

UNITED STATES GOVERNMENT OFFICIAL WAR PICTURES

Proportionate Cost Plan

Small theatres can show "America's Answer" at a cost proportionate with each theatre's income—a new plan devised in friendliness and fairness to the small as well as the big.

"America's Answer" comes to you—with the thousands of dollars of introductory expense for heavy advertising all paid—bearing the stamp of approval of the biggest centers.

The smallest theatre can afford "America's Answer"—the poorest shall have it. Apply!

Distributors presented bids to the Government for the physical distribution of "America's Answer" and from and on the bids submitted the World Film Corporation was selected. Write to the World Film Corporation now! !

Preference was given also to those distributors who had not yet had an opportunity to handle an official war film.

But all of the big distributors are patriotic and are requesting and instructing their sales forces and employees to help spread "America's Answer" over the length and breadth of the United States.

"America's Answer" comes as a thrilling message of the approaching victory of Democracy over Autocracy.

The screen is the medium by which the real news, alive and in the making, is conveyed to the families in America—they are all waiting for it.

Show "America's Answer" to Americans.

COMMITTEE ON PUBLIC INFORMATION,
George Creel, Chairman
DIVISION OF FILMS.
Charles S. Hart, Director.

nformation at all World Film Corporation Exchanges

YOU ARE WORKING WHEN YOU DRIVE

WITH

EVELYN NESBIT

AND HER SON RUSSELL THAW

IN

"HER MISTAKE"

AT

$10 $20 $30

PER DAY

For the First Time in Film History You Keep the Big Money Yourself Instead of Handing It To Somebody Else.

No Wonder Your Fellow-Exhibitors Are Making Sure of Their

PRODUCERS' DISTRIBUTING CORPORATION

FRANCHISES!

FOR YOURSELF
FOR BUSINESS

The
TWELVE GREATEST SPECIAL PRODUCTIONS OF THE YEAR

AT

$10 $20 $30

IS THE WHOLE PROPOSITION IN A NUTSHELL

Watch the Grand Rush for Contracts When Number Two is Announced

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 West 46th Street NEW YORK

WILLIAM FOX PRESENTS
"18 TO 45"
STAGED BY
R.A. WALSH
DIRECTOR OF
"THE PRUSSIAN CUR"
"THE HONOR SYSTEM"
The Vital Story of the New Draft
INDIVIDUAL BASIS
NOW BOOKING
FOX
FILM CORPORATION
LEVERING

INTERNATIONALLY
KNOWN ACTRESS
AND BEAUTY

FROM A PAINTING BY
HARRINGTON MANN

WILLIAM FOX
PRESENTS

EVELYN NESBIT

IN

The Woman Who Gave

FIRST OF A SERIES OF FIVE

STANDARD PICTURES

BOOK THEM NOW

FOX
FILM CORPORATION

WHY I WOULD NOT MARRY

WILLIAM FOX PRESENTS

THE GREAT MORALITY PLAY OF THE AGE

INDIVIDUAL BOOKING

FOX

FILM CORPORATION

A KNOCKOUT

The story for which the whole world waits!

WHO IS GENERAL PERSHING ?
WHERE WAS HE BORN ?
WHAT HAS HE DONE ?
WHY IS HE LEADING OUR
BOYS IN FRANCE ?

MILLIONS ARE ASKING ! SATISFY THE DEMAND !
BOOK THE WILLIAM FOX SUPREME STORY OF THE HOUR

WHY AMERICA WILL WIN

BASED ON THE LIFE OF GENERAL JOHN J. PERSHING
DIRECTED BY RICHARD STANTON

NOW RELEASED
INDEPENDENT BASIS

FOX
FILM CORPORATION

THE GREATEST WOMAN'S STORY EVER FILMED

THE RIGHT ROAD

THE WRONG ROAD

WILLIAM FOX presents

THEDA BARA

in the Theda Bara Super Production

WHEN a WOMAN SINS

The regeneration of a modern vampire

Directed by J. Gordon Edwards who made "Salome" and "Cleopatra"

BOOK STANDARD PICTURES NOW

FOX FILM CORPORATION

STUNTS
HAULS A GIRL UP SIDE OF PRECIPICE
LEAPS FROM HORSE INTO SPEEDING AUTO
HURLS MAN ACROSS A ROOM
SLIDES FOR LIFE DOWN MOUNTAIN SIDE
THAT'S
TOM MIX
IN THE WILLIAM FOX PRODUCTION
MR. LOGAN U.S.A.
A PATRIOTIC STORY OF THE WESTERN SECRET SERVICE
GET THIS THRILLER — BOOK VICTORY PICTURES
FOX
FILM CORPORATION
VICTORY PICTURES

FUN FROM THE TRENCHES

BOOK

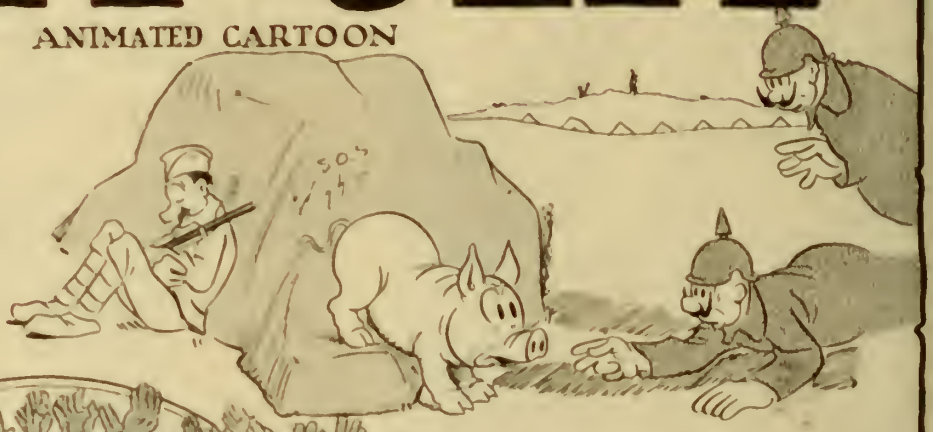
AT THE FRONT

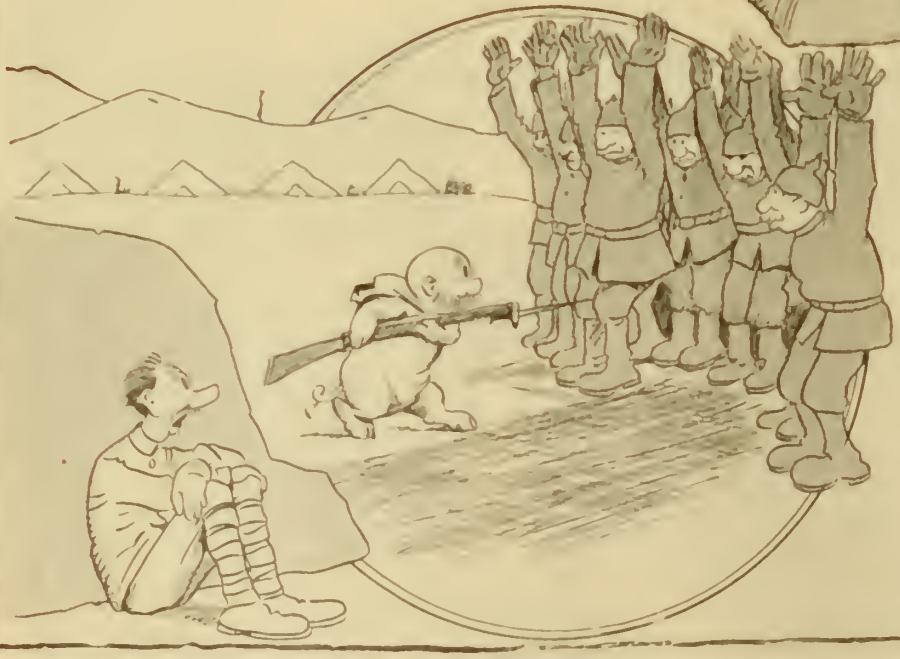
Captain Bud Fisher's latest

MUTT and JEFF

ANIMATED CARTOON

OTHER TIMELY RELEASES:
"TO THE RESCUE"
"THE KAISER'S NEW DENTIST"
"BULLING THE BOLSHIVIK"
"OUR FOUR DAYS IN GERMANY"





FURTHER AIDS TO PROFITS:
HENRY LEHRMAN'S
SUNSHINE COMEDIES
NOW PLAYING:
"THE DIVER'S LAST KISS"
COMING
"ROARING LIONS ON THE MIDNIGHT EXPRESS"

FOX
FILM CORPORATION

INCREASE YOUR PROFITS!
USE FOX PRESS SHEETS!

31 Chances To Make A Killing

BIG TIMELY PRODUCTIONS

THE PRUSSIAN CUR
WHY AMERICA WILL WIN
WHY I WOULD NOT MARRY
QUEEN OF THE SEA
18 TO 45

The five biggest productions on the market today—individual attractions that are sure-fire clean-ups for live-wire exhibitors. "The Prussian Cur" already has set new profit records in more than 100 theatres! Get in early for the big clean-up! Book these pictures now!

STANDARD PICTURES

Sept. 1—William Farnum in RIDERS OF THE PURPLE SAGE.
Sept. 15—THE CAILLAUX CASE.
Sept. 29—Theda Bara in WHEN A WOMAN SINS.
Oct. 13—Evelyn Neshit in THE WOMAN WHO GAVE.
Oct. 27—William Farnum in THE RAINBOW TRAIL.
Nov. 10—Theda Bara in THE SHE-DEVIL.

Money makers all! Bigger, better, stronger than ever! The most popular stars, in productions based on proved stage successes and the best selling novels! A new actress—Evelyn Neshit—added to the already powerful drawing cards! Productions released at rate of twenty-six a year. See them! Book them!

VICTORY PICTURES

Sept. 8—Tom Mix in MR. LOGAN, U. S. A.
Sept. 22—Gladys Brockwell in KULTUR.
Oct. 6—George Walsh in I'LL SAY SO.
Oct. 20—Tom Mix in FAME AND FORTUNE.
Nov. 3—Gladys Brockwell in THE STRANGE WOMAN.
Nov. 17—George Walsh in ON THE JUMP.
Dec. 1—Tox Mix in TREAT 'EM ROUGH.

A new group—the biggest forward step taken by any producer for the coming season—peppery, punchy, timely pictures with the universal appeal—big actors who have won the right to more pretentious parts! Twenty-six certified box-office winners a year! Line them up for your theatre—now!—today!!

EXCEL PICTURES

Sept. 1—Peggy Hyland in BONNIE ANNIE LAURIE.
Sept. 15—Virginia Pearson in QUEEN OF HEARTS.
Sept. 29—Jane and Katherine Lee in SWAT THE SPY.
Oct. 13—Peggy Hyland in MARRIAGES ARE MADE.
Oct. 27—Virginia Pearson in BUCHANAN'S WIFE.

Another new group, marking another step forward in modern photoplay achievement—special attractions designed for the best theatres and featuring stars who have won popularity through merit! Book them now and insure getting twenty-six of the best releases of the 1918-1919 season!

INDEPENDENT RELEASES

Theda Bara	William Farnum
in	in
CLEOPATRA	LES MISERABLES

Capacity! Capacity! Capacity! Everywhere it's the same story! Telegrams and letters from all quarters continue to proclaim these two pictures the most successful productions of the present day. Booked strictly on an independent basis and at prices that mean profits for you!

THE BIG SIX

William Farnum	Theda Bara
in	in
A SOLDIER'S OATH	THE TWO ORPHANS
THE BONDMAN	THE CLEMENCEAU CASE
THE PLUNDERER	A FOOL THERE WAS

There's no guess work about these productions. They're the foundation on which one of the biggest producing businesses in America was laid! They're 1918-1919 versions of proved profit makers. Booked on a group basis, independently of other releases, and playing today and every day to S.R.O. crowds. To investigate is to book them! Do it now!

ALSO:

HENRY LEHRMAN'S
SUNSHINE COMEDIES
AND

CAPT. BUD FISHER'S
MUTT AND JEFF
ANIMATED CARTOONS

F · O · X
FILM CORPORATION

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The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser — It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

FACTIONS GET TOGETHER IN CHICAGO

Following Inspiring Talk by William A. Brady at A. E. A. Convention Committee of Exhibitors and League Agree to Affiliate with National Association

By James S. McQuade

IT has not often occurred at any convention gathering that the culminating event has been reached on the first day; but the strangely unusual and unexpected thing happened at the second annual convention of the American Exhibitors' Association, Tuesday night, September 3, at the Hotel Sherman, Chicago.

Strange, too, the eagerly hoped for consummation, which was the main object of the convention was achieved in private session by leading representatives of the League and the Association, after the opening session of the convention had been adjourned a few hours before. That session was made memorable by the powerful appeal made by William A. Brady to the two organizations of exhibitors to get together. His words fell on many willing ears and on some that may have been unwilling, but any one sensitively attuned to catch the prevailing spirit and mind of the convention was impressed that more than the mere hope of an amalgamation of the two organizations was in the air.

William A. Brady

Frank J. Rembusch

TWO BIG FIGURES AT CONVENTION

Amalgamation Considered Imperaitve Duty.

The spirit of willingness to give and accept terms had been gradually growing in the minds of the members of both organizations for some time past, and the leading men in both camps were convinced that amalgamation was not only necessary but an imperative duty. Mr. Brady knew this and felt that the psychologic moment had arrived.

The president of the National Association had arranged to leave for New York on the 5.30 train Tuesday evening, but changed his mind and stopped over until Wednesday morning. He contrived to get the leading members of both organizations to meet, each party by themselves, in separate rooms, at the Hotel Sherman, to settle the question of amalgamation right there and then—not on the morrow. He was the go-between who kept both parties in touch during the session and who suggested and begged—and succeeded in getting greater concessions than either party was willing at first to yield to the other.

The fruit of his labors is shown in the following agreement, signed by the leading representatives of the M. P. E. L. of America and the American Exhibitors' Association:

Resolved and voted by joint committees duly appointed representing the Motion Picture Exhibitors' League of America and the American Exhibitors' Association, held at Sherman House, Chicago, on Tuesday, September 3, 1918:

1—That the name of the Motion Picture Exhibitors' League of America be changed to National Association of the Motion Picture Industry, Exhibitors' Branch.

Schaefer Remains the President.

2—That Peter J. Schaefer remain as President.

3—That the secretary be named by A. E. A. directors.

4—That Ernest H. Horstmann remain as treasurer.

5—That Frank J. Rembusch be a member of the increased executive committee and chairman of same.

6—That ten additional members be elected on the executive committee by A. E. A. directors (twenty in all).

7—That four additional vice presidents be elected by A. E. A. directors to the present four vice presidents.

8—That a by-laws comittee be appointed consisting of three members of the Motion Picture Exhibitors' League of America and three members from the American Exhibitors' Association; in case of dispute

William A. Brady to decide all points not agreed upon, and his decision to be final.

9. That this agreement become effective on September 4, 1918.

ALFRED S. BLACK,
Representing M. P. E. L. of America.
SAM BULLOCK,
Representing American Exhibitors' Association

Witness:
William A. Brady,
J. Stuart Blackton.

Louis H. Frank, J. Cooper, Aug. Zilligan, Jr., M. D., L. H. O'Donnell, Frank Rembusch, I. M. Mosher, E. Thomas Beatty, Herman J. Brown, Peter J. Schaefer, Alfred Hamburger, Hector M. A. Pasmezoglu, Ernest H. Horstmann.

Tuesday Afternoon

THE second annual convention of the American Exhibitors' Association was opened at the Hotel Sherman at 1:30 p. m. Tuesday, September 3. Men representing the producing, distributing and exhibiting departments of the business kept coming in all day Monday from various sections of the country, and telegraphic advices gave promise that quite a number could not arrive until Wednesday.

When Platform Manager Sam Atkinson called the first meeting to order there were not over sixty people in the convention hall, but it turned out that in mental calibre and in the interests represented the meeting was a notable one in the history of the industry.

Frank J. Rembusch, executive of the American Exhibitors' Association, in the absence of Jake Wells, the national president of the organization, who has been on the sick list for some time past, made the opening address, saying in part:

Rembusch Opens Proceedings.

"On behalf of the American Exhibitors' Association I want to bid you all welcome. I regret that we haven't a larger attendance at our first meeting of the convention. Many of the exhibitors haven't been able to arrive, but will be here tomorrow, and I look for a much larger attendance tomorrow and Thursday. Yesterday was Labor Day, and many of them were busy and couldn't make Chicago in so short a length of time.

"In explaining the purpose of this meeting I know of no better way than to read a telegram we have received from D. W. Griffith. This telegram is so beautiful that I wouldn't care to add anything to it because it explains the purposes of this meeting better than anything I could say. Here it is:

"'To you assembled in one body, confronted with the world's greatest effort for organized effort, may my message be only that of further urging you to take some step toward uniting under one great head the motion picture theatres, which are today the most effective propaganda mediums in the world, for one great purpose—to bring to a quicker close the cataclysmic horror that envelopes civilization.

"'It is not for me to preach to you of patriotism, for I know that each of you already burns with a far more vivid fire than any words that I might say could arouse in you, nor is it my prerogative to tell you how you may best serve the nation and the world.

"'Here in Hollywood we are uniting in the greatest service we know how to render, and it is my hope that there where you are meeting you may see the greater possibilities for carrying that unison through the millions whom we are serving and on whom both you and we and the preservation of the world depends.'

Meetings To Be Open.

"Let me say that this is an open meeting, and will continue so during the convention. We have invited every branch of the industry here and all exhibitors from all over the country. We have especially invited those who we felt were the head of the industry—as we call them "the bell-cow" exhibitors, those who should be leaders in their section and we want every one to be heard, and if you have anything to say for the good of the industry this is your opportunity.

Peter J. Schaefer
President

"I hope we will make up in enthusiasm what we lack in numbers today. We have prepared this program in this manner: We have a platform manager who will take charge of the meeting and call upon those who are to address us. Mr. Atkinson, who is our platform manager, will give you every possible opportunity to give this meeting your best efforts, and I want you to give him all the support you can."

Mr. Atkinson first called on Captain John W. Gorbey, one of the first Four Minute Men in Chicago, for an address on "The Meaning of America," which was done in a most eloquent manner. Captain Gorbey is a Chicago banker and will leave in a few days to take up his work in the army.

Meeting Rises to Greet Brady.

Amid loud applause and cheers Mr. Atkinson next called on William A. Brady, president of the N. A. M. P. L., who had come on in the midst of very important work at his studio. Out of respect for the man the audience stood as he walked to the platform.

"The Need of a United Industry" was the subject selected for the speaker, and Mr. Brady at once plunged into it.

"In the literature that was very wonderfully circulated in advance of this convention several remarks were made about the need of a national organization," he began.

"In Sunday's Telegraph—I don't know whether he was properly quoted or not—Mr. Rembusch stated that the President of the United States had been requested to send a representative here. I am the representative of the President of the United States as far as the motion picture industry is concerned.

"I believe when the President of the United States honored this industry and appointed me as a representative to bring about an active co-operation between the motion picture industry of the United States and the departments of the United States during war times, it was the duty of every man, woman and child connected with the motion picture industry to support me in that work. (Applause.)

Brady Doesn't Beg; He Demands.

"I don't come to Chicago as I came a year ago, imploring factions to get together. I come to Chicago now, gentlemen, demanding your patriotic service. I come to Chicago as the representative of your Government, demanding—not begging—that you shall get together and deliver 100 per cent. efficient service to your Government in a time of need. And how shall we have this efficient service?

"By battling between ourselves? By clishness? By methods, by objects that I know not of? I don't understand the idea of two exhibitors' associations in the United States. I want to say right now—and I am required to leave Chicago at five o'clock—that before I finish I want any gentleman who represents the American Exhibitors' Association or the Moving Picture Exhibitors' League of America, and who feels that the National Association of the Moving Picture Industry has failed to do the work required of it by the industry, to point out to me just what fault he finds with it and what it has failed to do.

"Why should not the exhibitors of the United States participate with it? Why should there not be an association representative of the entire motion picture industry of the United States at a time when the motion picture industry of the United States has the one opportunity it has had up to date, and may never have again, to get together—every man of us—and work for the good of our Government and for the good of our industry?

Can't Divide Into Camps.

"You cannot divide yourselves into separate camps; you cannot for selfish reasons promote different organizations for different purposes. You must be one for all and all for one, and it is your

duty at the present moment that that sort of a combination be brought about.

"I am not for the American Exhibitors' Association; I am not for the Exhibitors' League of the United States; I am not for the distributors' branch of the motion picture industry; I am not for the producers' branch of the motion picture industry; I am not for the equipment branch of the motion picture industry; and I defy any man in this room or any man in the United States connected with this industry to cite a time in the past three years where I have played with any one of the different branches of the motion picture industry of the United States.

"I have played in the middle of the road for the good of you all, paying my own expenses, going here, there and everywhere, wasting hours and hours and hours and hours of my daily work listening to foolish arguments of the times, but always with the good of my industry at heart or your industry—I should say our industry.

"Therefore, why not a united industry? I am tolerably clever. I have lived a long time in the world. I've been what you might call a big business man for a great many years. I've had a lot of experience. I can't see why we are not united.

Line Between Leads to Friction.

"I am told today that there must always be a line between the distributor and the producer and the exhibitor. Why? I don't know. If that line is constantly kept between them it must constantly lead to friction. If there are two organizations led by two sets of politicians there can be nothing but friction. Friction naturally must come from two organizations.

"I have read it in the newspapers, and heard it in meetings, and I have read about it being asked in exhibitors' meetings, what right have a set of men in New York and a few other prominent places in the United States to represent to the Government or to the state that they control, that they are going to deliver the screen. The argument has been that the exhibitor controls his screen. Well, now, he may control it in a certain way, as was argued in Boston. He may be able to prevent unnecessary advertising being done on the screen, but when it comes to a national proposition or a state proposition or a censorship proposition, or any proposition that affects the industry, state, city or nation, I deny that the exhibitor controls his screen, and I call, for instance, to one thing that is happening now—a concrete fact.

"Secretary McAdoo, representing the promotion of the next Liberty Loan, has called upon the motion picture industry to do a very extraordinary thing. He has asked that there be shown on the screen in the United States a series of motion pictures which prominent motion picture stars of the United States have contracted (at their own expense) to make from a plot based on a Liberty Loan story.

What Manufacturers Are Doing.

"The manufacturers of the United States are furnishing the studios and the labor and the lights to make that picture; the directors of the United States are furnishing their services gratis to make that picture; equipment men are furnishing certain aids to make that picture, and exhibitors are going to show that picture, which will be made by Mary Pickford, or Douglas Fairbanks, or Charley Chaplin, or Marguerite Clark, or Pauline Fredericks and other stars.

"Now I ask you, ladies and gentlemen—referring to the biggest thing that has ever been done by any industry for the Government of the United States—in this particular instance, where does the exhibitor come in as controlling the screen?

"The actor made the picture and paid for it himself; the director directed the picture and paid for it himself; the manufacturer supplied the studio and the lights to make the picture; the distributor is going to distribute the picture free of charge, and the exhibitor is going to show it on the screen. Now where in that instance does the exhibitor control his screen?

"In everything within three years, or since the outbreak of this war, to complete the great services that this industry has done for its Government, it has been necessary that all parts of the industry shall contribute its effort to the ultimate success of what has been done. Therefore I deny and I challenge any man in the room to prove to me that the exhibitor should control his screen.

Ernest H. Horstmann
Treasurer

"No, we should be a united industry. We should value and wonder at the progress that the screen has made. We should thank God that such a great instrument for publicity, such a great instrument for good, for education, shall be placed in our hands, and we should wake up some fine morning and realize our own importance and start out and handle it for our own good and our own benefit. (Applause.)

Denounces Secret Diplomacy.

"Mr. Rembusch said to me this morning that he was going to have, or his association was going to have, three days of open meeting, in which everybody, as the chairman said, was going to be allowed to talk and tell what they thought was good for the industry. And what then? A series of secret meetings for the rest of the week. For what purpose? Amalgamation? Then if it's going to be amalgamation the only way to amalgamate is not do it by secret diplomacy. The day of secret diplomacy in this world is finished! (Applause.)

"If you are here to discuss the good of the motion picture it is your duty as good citizens of the United States to discuss it out in the open. Put your cards on the table, and if you've got any gentleman in either one of the organizations who are using it for selfish purposes then put his head on the block and cut it off! (Applause.)

"It is impossible for me to understand why so many bright men as I have met in this industry—and it is young and it is jammed full of youth, intelligence, brightness, cleverness, everything that comes to a man or woman—fail to comprehend the opportunity that is before them—to realize it. Yours is the one industry in the United States outside of the makers of munitions that has been declared essential to the successful conduct of this great world war! (Applause.) Yours is the one industry in the United States which has never gone to Washington or any state capital and asked for anything. You have always gone to offer something; not offering it at a price, not wanting price fixing, not wanting offices, not wanting commissions, but just going in and saying, 'Gentlemen, we are patriotic. We have been jarred and punched and shoved and kicked around by every petty, stinkin' politician in this country and now in a time of your need we are here to show you that we at least want to make good.' (Applause.)

No Profiteering in Industry.

"None of our companies is profiteering by the war. We are not making money by war times. We are declaring no big dividends. We are rolling up no great surpluses. It is not necessary for any Senate committees or tax committees to examine into our business to find out whether we are giving the Government a straight deal or not because in a very large percentage of our business there's been no chance for us to steal anything. The war has, to use a slang expression, "crabbed" our business.

"But still we are offering services to our Government, and our Government is appreciating it, ladies and gentlemen.

"A motion picture man now in any capital, either at Washington or in any state in the Union, has not got to stand up in legislative halls and listen to all the long-haired fanatics that are assembled calling the motion picture the work of the devil. That day is past. It is two years since you have lost a fight in any capital in this country, and it will be twenty years before you lose one if you will only take yourselves seriously and stop this damned nonsense at such a time.

"You want a national organization. The exhibitor wants to feel the distributor is on the level with him and the producer wants to feel that the other branch is on the level with him. You don't want to let a lot of petty politicians shove a great industry like this around and make it a football for—Well, I see there is a stenographer here and I don't care to be quoted about it.

May Bring Nearer War's End.

"You must get together! It is your patriotic duty to get together! The Government needs you at the present

moment and believe me, ladies and gentlemen, we haven't passed or forded the river yet. There are dark, dark days ahead. It may be necessary yet for the motion picture to be introduced into the ignorant parts of Russia, and it is possible that through your aid the winning of the war may come sooner.

"There is some reason why the American Cinema Commission is rushing millions and millions of feet of film every week into Russia, Siberia and the Balkans. It may be that a projection machine and a few hundred feet of film, scientifically placed on the eastern front may do a lot more good than guns and soldiers. We may be able to reach those people on the eastern front and back in Russia, Siberia, Serbia, Bulgaria and Turkey by the one thing that speaks the universal language—the screen. And the camera cannot lie, and all German propaganda can be stopped through the eye and not by the head or the ear.

Brady Invites Hecklers.

"Therefore, again I say to you you should get together. At this point of my remarks I ask that any gentleman connected with the American Exhibitors' Association or any gentleman connected with the league or any exhibitor independent of either heckle me; to tell me why there should be two exhibitors' organizations, to tell me why the exhibitors should not be part and parcel of the national organization, to tell me why the exhibitors of the United States should not be required to pay their just portion of the work that is being done for them, to tell me why a national organization has been supported for three years without one dollar being paid into it by the exhibitors with the exception of a section of New York State—New York City.

"And there again I say it is a mistake that when New York is in trouble action comes, but when Indiana is in trouble, or Nebraska or Kansas, or California there is no action nationally. There is a flaw—a serious flaw—in the organization of the National Association when that great thing cannot be accomplished. It is not right when something happens in New York State that money can be found and men can be found to jump to the front and go and settle that trouble, and it is not right when this gentleman's state, or California, or Maine, or Florida is in trouble the same assistance cannot be granted that is rendered in New York.

Should Be One National Head.

"'But New York men would naturally answer, 'let the Florida man do as we do. When he's in trouble let him support himself.' If that's the case then our entire organization should be changed, shaped differently, the constitution and by-laws changed. We should have the combination of state organizations with a national head, founded somewhat on the plan of the American Federation of Labor, with a national council for national purposes, with local and state organizations, all leading up to a national organization.

"I should like to answer before I go back to New York an assertion that has often been made in exhibitors' councils that the exhibitor should not be a member of the national organization except in an affiliated way.

"Let's see what affiliated means. It means that the exhibitor reserves himself the right to hold secret conferences and then, as has been declared in the meetings of the exhibitors and published in the trade press and never denied, after holding these secret conferences he reserves the right to go into the big council with all the other people there, find out what they want to do and then go back to his council and govern himself as before. That's not fair. It should be one great big association."

General Discussion Develops.

At this point Mr. Brady again invited discussion by asking any one present to tell him what was the matter with the National Association, and it led to a lively and extended interchange of opinions. The chief participants on the exhibitor's side were M. A. Choynski of Chicago, Sam Bullock of Cleveland and Thomas Furniss of Duluth.

At one point during the discussion with Mr. Choynski Mr. Brady asked: "You believe there should be two organizations?"

"Absolutely not!" was the reply.

"Only one?" asked Mr. Brady.

"Yes. A national," answered Mr. Choynski.

"Do you believe the exhibitors should be in an organization by themselves either under the title of American Exhibitors' Association or the Exhibitors' League of the United States or some other title they should agree upon and be absolutely and complete by themselves," queried Mr. Brady.

"As a business proposition, yes," was the reply.

"Who is going to pay the support of the bigger organization? Do you believe the exhibitor should pay anything to the support of the National Association?" was asked.

"Yes, we should pay. I think that was a vital mistake not to pay. They should belong to the association, but they should have a separate and distinct organization," said Mr. Choynski.

"Suppose that in this council this week the two factions get together, the two associations get together and form one association representing the exhibitors of America. In what form do you think that organization should participate with the national organization?" asked Mr. Brady.

"Well, they should participate to the extent to have such a voice that it will be of influence when their demands are just," replied Mr. Choynski.

Samuel H. Trigger
Vice-President

"Do you believe, then, as suggested by the exhibitors' league at Boston, that they should demand a 50 per cent. representation in everything?

Suggests Board of Arbitration.

"Without going into the matter I should think that the 50 per cent. representation should be theirs, but in a different way. I believe a board of arbitration should be appointed for this organization to adjust the difficulties between the different branches and should sit the same as the supreme judge, and when they render a decision that it be finally binding," was the answer.

Later on Mr. Brady elicited from Mr. Choynski that there must be a national organization to settle differences, and that all must abide by the national head.

"That's all I'm talking about," said Mr. Brady amid applause.

"I begin to see daylight," interjected Sam Bullock of Cleveland. "I was somewhat instrumental in the formation of the N. A. M. P. I. and was chairman of the committee on grievances. We don't need to go further than the constitution and by-laws to settle our differences.

"Let me ask Brother Brady one question. Has the national grievance committee of the N. A. M. P. I., of which I was elected chairman, ever been called on to settle the difficulties that are interminably coming up between producer and exhibitor? The only cases that were called were the cases of different actors who jumped their contracts with different producers. I remember the Universal was in one case; Miss Mabel Normand was in another case, and J. Warren Kerrigan in another case.

Bullock Tells of Cleveland Action.

"But let's let by-gones be by-gones. We took your remark last spring for 100 per cent. efficiency in Cleveland. We took your remark as applicable to every exhibitor in the country. The exhibitor doesn't control his screen today.

"We formulated a plan in Cleveland, and we are bringing it up here to make every slacker toe the mark for the boys in the trenches. Now, Mr. Brady, I'm not going to question you any further. We know our national grievance committee has never been called upon. I am a man of peace. I hold an office in the state of Ohio in the league and also one in the A. E. A. Can you beat it? I am not here to fight. I am here to say right now today that the National Association as constructed and its constitution and by-laws are ample.

"If the matter of the war tax had been referred to the grievance committee no doubt it could have been settled satisfactorily. The advance deposit matter could have been settled. Those are two vital questions which we ought to be able to receive an audience upon."

"You're hitting a wonderfully good point there in mentioning the grievance committee. It should have the right to settle those things," Mr. Brady said.

"I happen to be chairman of the committee, and I have never been called on to decide a question or call a meeting of the committee. I was instrumental in getting the boys to accept that constitution. There wasn't a man on that committee that would even look at it," Mr. Bullock returned.

"May I interrupt you just one minute because that is the crux of the whole thing?" said Mr. Brady. "We couldn't call on you because this industry didn't

have enough money in its association bank to pay your fare from Cleveland."

Cleveland Man Starts Something.

"We could have come on our own hook like we always have. I always have paid my own way. Mr. Brady, let's let by-gones be by-gones. Today the proposition is: Gather the strings together. I say let the National Association stand, but let it be understood that we follow out those rules and by-laws and constitution. They are ample to cover all the troubles that may arise," was the answer.

"I want to interrupt you on that remark. You say let the national organization stand. What do you mean?" asked Mr. Brady.

"The present N. A. M. P. I.," said Mr. Bullock

"What do you mean by 'let it stand'?"

"We don't need to form another," replied Mr Bullock.

"No, you couldn't if you wanted to," replied Mr. Brady.

"I am only anticipating," said Mr. Bullock.

"I mean that. I mean the national organization at the present moment is by far the strongest organization that's ever been created in the motion picture industry," answered Mr. Brady. "Its financial troubles have been solved, and if the exhibitors would only stand in and help we'd form the greatest national organization in the world."

"It derives its strength from the exhibitors," claimed Mr. Bullock.

"No, it's never had anything from the exhibitors," was the answer.

"You act in our name in Washington, you speak for me," said Mr. Bullock.

Brady Still Represents President.

"I beg your pardon, that's another misconstruction," said Mr. Brady. "Wait one second. You say I act in your name. I don't. I am not representing the National Association in Washington. You've got it wrong. I am appointed as chairman of a committee by the President of the United States, not as president of the National Association; the same as he'd appoint any other man to do something. If I had chosen not to accept the presidency of the National Association this year that wouldn't have stopped me being representative of the Government, because the Government notified me immediately that if I had chosen to refuse to be president another year they would have still insisted upon my being their representative. So you got things kind of crossed. I am not here when I say I represent the Government as president of the national organization. I represent you all. When I say I represent the National Association it is an entirely independent attitude. I am occupying two positions. In one moment I am imploring you to make a great national organization. I am talking to you then from the proposition of the industry.

"On the other hand, I am imploring you to snatch this moment for national good and your own good. I am far-seeing enough to see that your opportunity is here. I am far-seeing enough to see if you will all only get together and will all—the little lady there in Waukesha, the man in Peoria and the man in Jacksonville and the man in Utah and the man in Idaho—only wake up to a sense of their responsibility and a sense of what they can do, they can form the greatest national organization in America.

"I am not responsible for all the good that's been done in Washington. I'm not responsible for your being declared essential. You people are responsible for that. It is the wonderful good that you have done; it's the wonderful way in which you have stood behind your Government. I've simply been clever enough to see everything you did and see that it was properly presented at the right source, but it was you—it was the multitude, it was every one of you—that has done the good."

Brady Agrees with Bullock.

"Don't you think, taking the war tax proposition or advance deposits, had the chairman of the N. A. M. P. I. called a meeting of the grievance committee to see what they could do, don't you think we'd have been in a harmonious condition today?" queried Mr. Bullock.

"I agree," said Mr. Brady. "I think the grievance committee is the most important thing in the national organization."

"I think possibly all this discussion was gone over two years ago very fully by Mr. Evans in the formation of the National Association," interpolated Thomas Furniss. "Here was the problem: The National Association financially didn't prosper as was expected, and the exhibitor found himself in there consuming practically all his funds while absolute paupers were eating up the treasury at the monthly meetings. I believe the exhibitors felt more than humiliated time after time when they knew the demand for funds was great and they couldn't raise the money. The exhibitors didn't have a united organition back of them and they didn't prosper."

"Right!" exclaimed Mr. Brady.

In concluding his speech Mr. Brady said:

"The motion picture is the greatest business in the world at the present moment, with the greatest future. When you imagine that men and women in this business are making fortunes; that young women are getting salaries that never were heard of before; that directors are getting big salaries; that everybody connected with the business is getting such salaries, you must remember it is for the reason that, notwithstanding that the motion picture is one of the greatest vehicles for the circulation of propaganda in the world, the fact remains there is no place where anybody can go to be taught about the motion picture.

"Lawyers are being taught, preachers are being taught, engineers are being taught, but no one is being taught the art of the youngest, the most prosperous and the one industry in the world which has got the greatest future. We look at the motion picture only from its entertainment end.

Let's Keep Export Business.

"We are furnishing the rest of the world with 90 per cent. of the film that is used—South America, Great Britain, Holland, Germany, France, Siam, New Zealand and Alaska. Let's get together and preserve that business for God's sake! Let us remain as the motion picture service of the world. Let us keep our export business. Let us keep our grade of goods high. We cannot do it by being apart.

"You have no idea of what the export business means. You think, the exhibitor thinks of himself, the producer thinks of himself, the distributor thinks of himself. Let us all get together in one concrete mass, think for each other, and, as I said before, let us be all for one and one for all—a big business, not a cheap, tawdry, mountebank business: not despised, not abused, but respected as we are now.

"Imagine an organization running down from a central council to a state council and from that state council into a local council and from that local council into a village council! Then it would be possible to do almost anything in the United States—make a brand of goods, make a success of bonds, Y. M. C. A., Red Cross, anything that you can imagine can be done if you gentlemen will all get together and form a national organization.

How to Build a Treasury.

"Figure this: There are 14,000 motion picture theatres in the United States. If each theatre should pay one dollar a week into a national fund it would mean from the exhibitors alone, at the rate of one dollar a week, a million dollars a year. If the other organizations should pay their share proportionately another million dollars would be raised. In other words, you have in your hands without putting any trouble on anybody, without inconveniencing anybody—if all will work for the national good—the possibility of the motion picture industry raising two million dollars a year for self-protection or for self-promotion or for any other purpose that may arise for the natural good of the motion picture industry. A national combination, for instance, and I beg and implore you two gentlemen (Mr. Rembusch and Mr. Atkinson), if you have anything to do with it, that you bury the axe and try to bring about this great thing."

William Wright, of the Kalem company, and John Freuler, former president of Mutual, were next called on by the chairman, and they responded in happy, pithy speeches that were received with frequent applause. Adjournment was then announced until Wednesday afternoon at one o'clock.

At a meeting of the joint committee of the Motion Picture Exhibitors' League of America and the American Exhibitors' Association, held Tuesday night, September 3, the following were elected as members of the by-laws committee of the new organization to draw up a constitution and by-laws in harmony with the constitution and by-laws of the parent body, the National Association:

Frank J. Rembusch, Sam Bullock, I. M. Mosher, Ernest Horstmann, Alfred Black and Lee Ochs. William A. Brady was appointed chairman pro tem until the work of the committee is finished. It is expected that the committee will meet in New York in the near future.

WEDNESDAY'S SESSION.

As on the opening day the only meeting held was in the afternoon. The attendance was rather slim, owing to the fact that the big fireworks had been set off on Tuesday night. Chairman Atkinson, however, displayed his wonted interest in the proceedings. He read the resolution signed Tuesday night by a joint committee of the two organizations and followed it by the comment:

"This announcement means that about 2 o'clock this morning an amalgamation or reorganization was effected, that the

(Continued on page 1727)

REVENUE BILL HITS FILM INDUSTRY

Doubling of Admission Tax But One of Several Increased Imposts Trade Will Have to Meet

THE doubling of the tax on admissions is but one of several ways in which the motion picture industry will be hard hit by the new revenue bill, which was on September 3 introduced into the House of Representatives. The Ways and Means Committee, which framed the bill, has increased the tax to two cents upon each ten cents or fraction thereof of the amount paid for admission. The tax upon children under twelve years of age is fixed at one cent, regardless of the amount paid for admission.

The tax upon admissions to performances where the maximum admission is seven cents or less, has been fixed also at one cent, thus eliminating the houses which now are operating tax free.

Another change in the bill exempts from the admission tax all persons in the military or naval service of the United States, when in uniform, admitted free by the proprietor. In the case of persons receiving reduced rates of admission to any place, the tax will be two cents upon each ten of the price charged to other persons for the same or similar accommodations.

A new tax has been placed upon tickets sold at places other than the box office of the theatre, amounting to five per cent. of the excess of the price charged by the vendor over that charged at the box office for the same ticket, if not more than fifty cents in excess of such price, and a tax of thirty per cent. of the excess if more than fifty cents.

Persons having the permanent use of a box or seat under a lease, who formerly paid 10 per cent. of the amount for which such box or seat would be sold for a performance, will hereafter be required to pay 25 per cent.

The 20 per cent. tax applies also to cabarets, roof gardens and similar places where charge is made for refreshment, service or merchandise. The Treasury Department has ruled that 20 per cent. of the check is the charge made for admission, and tax will be levied thereon.

The taxes upon seating capacity also are doubled in the new bill. Houses having a seating capacity of not more than 250 will be required to pay an annual tax of $50, a seating capacity of not exceeding 500 will call for payment of $100, capacity of not more than 800 will be required to pay $150, and houses seating more than eight hundred will pay $200.

These rates, however, are to be cut to one-half in cities, towns or villages of 5,000 inhabitants or less.

A tax for the carrying on of business is to be levied upon all domestic corporations, to be equivalent to $1 for each $1,000 of so much of the fair average value of its capital stock for the preceding year ending June 30 as is in excess of $5,000; in estimating the value of capital stock the surplus and undivided profits shall be included. There is also provided a flat tax of $10 upon the proprietor of any trade, business, or profession the gross receipts of which for the preceding year ending June 30 exceed $2,000. Producers and manufacturers will be required to pay an additional $15 under the provision that "if such gross receipts from sources other than sales directly to the consumer exceed $100,000" will be liable to a tax of $25.

The footage taxes on raw and positive film have been eliminated and in their stead a tax has been included amounting to 10 per cent. of the price for which sold or leased on all positive moving picture film containing a picture ready for projection, sold or leased by the manufacturer, producer or importer.

Exchanges will be hit by the transportation taxes. The tax on personal transportation remains unchanged at 8 per cent., while that on seats, berths, staterooms, etc., has been reduced from 10 to 8 per cent., so as to permit of the selling of combination transportation and berth tickets.

The tax on freight is also unchanged, remaining at 3 per cent., that on express matter is fixed at 1 cent for each 20 cents or fraction thereof, while a tax of 1 cent on each 25 cents or fraction thereof is provided on parcel post matter in excess of 25 cents.

The tax on telephone and telegraph conversations and messages is fixed at 5 cents in all cases where the charge is between 14 and 50 cents, and at 10 cents on all costing in excess of 50 cents.

In addition to the above direct taxes, and the income, corporation and inheritance taxes to which he may be subject, the motion picture men will be required to pay a tax of 10 per cent. upon the electric fans he buys, and a similar tax on photographs, whether productions or reproductions, adding machines, automatic slot-device vending machines, liveries, and a number of other items pertinent to the theatre.

Government Warns Against German Propaganda Stuff

THE Military Intelligence Branch at Washington is sending out a warning to the motion picture industry of the efforts being made to distribute and circulate throughout the United States German propaganda films. The attention of the Military Censor has been directed to the fact that there are considerable stocks of still and motion pictures of enemy origin in the United States and that their exploitation is being constantly attempted by certain interests in this country.

Publishers and editors, as well as motion picture producers, distributors and exhibitors, should realize that the object of such exploitation is the furtherance of German propaganda here and that the sole intent is to influence public opinion in America, or wherever such pictures are used, and that consequently the military censorship will not approve such pictures, whether taken before or after our entrance into the war, and whether they be prominently or otherwise displayed, and regardless of caption matter or titles accompanying them.

The handling of these enemy pictures violates the Trading with the Enemy act. Such pictures were taken solely for the glorification of the German cause and German methods, and their introduction here is a part of a subtle propaganda campaign which should be opposed wherever found.

Violations of this request and attempts to introduce such material should be immediately reported to the Chief, Military Intelligence Branch, Washington, D. C., where they will be promptly prosecuted.

"Why America Will Win" To Open Liberty Theatre

THE William Fox patriotic picture based on the life of General Pershing, "Why America Will Win!" will open the new William Fox Liberty Theatre, Grand and Delmar streets, St. Louis, September 29. The Pershing picture will be shown for an indefinite engagement.

A $12,000 organ has just been installed and the interior of the theatre has been greatly improved. One of the features of the new interior of the Liberty is the greater opportunity provided for a more elaborate stage set. The lobby, too, has been enlarged and fitted up until the William Fox Liberty Theatre now has one of the most imposing fronts in the Middle West.

ASSOCIATION AIDS DRAFT.

The National Association of the Motion Picture Industry has received a request from the United States Chamber of Commerce, of which it is a member, to aid in the distribution of all necessary publicity relative to the rules and regulations of the new selective service law calling for the registration of all men between the ages of eighteen and forty-five years on September 12.

This request was made as the result of a letter sent by Provost Marshal General Crowder to Harry A. Wheeler, president of the Chamber of Commerce of the United States.

The Committee on Public Information is preparing several posters giving full information relative to the draft regulations, and these posters will be distributed to all of the members of the United States Chamber of Commerce for redistribution among their members. As soon as these posters are received by the National Association of the Motion Picture Industry they will be sent to all members of the association.

ZANFT IN POLICE RESERVES.

John Zanft, managing director of the William Fox Circuit of Theatres, has been made captain of the theatrical unit of the New York Police Reserves. Nearly everybody in the offices of the Fox Film Corporation in West Forty-sixth street has joined the unit, the headquarters for which are in the Amsterdam Opera House. The unit is attached to the Twenty-sixth Precinct.

AUDITOR BOWEN JOINS THE ARMY.

John S. Bowen, traveling auditor for General Film Company, has resigned to enter the National Army. Mr. Bowen has been with General Film Company for over four years, and was a bookkeeper at the Philadelphia exchange until he was promoted to the auditing department at the head office.

Bluebird Makes Change in Title.

The title of "Vendetta's Daughter," the Bluebird scheduled for release September 23, has been changed to "The Velvet Hand."

EXPOSITION TO BE REPRESENTATIVE

Disbandment by Exhibitors of Their Organization and Affiliation with National Association Make for Largest Interest in Great War Service Display

THE action of the exhibitors in Chicago in disbanding the two national exhibitors' organizations —the Motion Picture Exhibitors' League of America and the American Exhibitors' Association—and forming in their place the National Association of the Motion Picture Industry—Exhibitors' Branch—makes the coming exposition at Madison Square Garden, October 5 to 13 inclusive, more an exposition of the whole industry than ever before.

Arrangements are now being made to have the first big get-together meeting of the new combined organization staged at the Garden during exposition week. This is the first time in the history of the motion picture business that the entire industry has been united under one head, and it is particularly fitting that the first meeting should be held at this war service exposition of the motion picture industry.

The exhibitors have buried the hatchet with one predominant idea in mind, and that is patriotism and service to the Government for the duration of the war. In conformity with this thought William A. Brady, as soon as he had effected the amalgamation, set the wheels in motion to stage an enormous meeting of all the industry at Madison Square Garden for the week of the exposition.

This has been done with two purposes in view. The first was to provide an opportunity for every branch of the industry to get together under one roof, and by an interchange of ideas work out the most effective means of organizing the entire industry for war service. The work that the industry has done in the past in aid of the Government has been great, but with the business under the control of a centralized authority that service can be made 100 per cent. efficient. That is what the Government and the industry expects, and it is hoped that this meeting at the Garden will be the first step to bring it about.

Officials May See What Has Been Done.

The second purpose of the meeting is to afford an opportunity for the high administrative officials of the Government to see with their own eyes the things that the industry has accomplished up to the present time in war work, and to bring them in close touch with the industry as a whole in order that they may comprehend the vast power of the motion picture as the most effective means in the country today of spreading broadcast to the people all forms of Government propaganda.

There is hardly a day goes by but what some official connected with the Government calls at the office of the National Association of the Motion Picture Industry to confer in reference to some form of Government activity and the best methods to use in getting it before the people of the country. When the machinery of the industry for handling all sorts of Government work is explained to them, they are amazed at its completeness. How much greater will this be under the new arrangement that was effected at Chicago!

While it is impossible to mention any names at the present time, it can safely be said that there will be a larger attendance of high officials of the Government at the war service exposition of the motion picture industry than has ever been present at an exposition of any kind in the history of the country. Mr. Brady has been in close communication with the heads of all of the various governmental departments, and they have all expressed their great interest in this exposition, and have stated that they will be present unless some unforeseen emergency arises at the last moment to prevent.

Four Campaigns Are Planned.

At the present time plans are being made for four distinct campaigns by the motion picture industry for as many departments of the Government. These are the campaigns for the fourth Liberty Loan, the Fuel Administration, the Department of Agriculture and the drive for the seven associated war charities organizations, including the Y. M. C. A., the Y. W. C. A., the Red Cross, the Knights of Columbus, the Jewish Welfare League and the Salvation Army. The motion picture part of the Liberty Loan campaign will start probably one week before the commencement of the drive and continue for the three weeks of the drive. All of the plans for this have been completed, and officials of the Treasury Department have expressed themselves as more than pleased at the way things are being worked out.

As a result of the enormous opportunity for obtaining subscriptions for the Liberty Loan and the staging of an enormous Liberty Loan rally, the Treasury Department is now planning to have one of the largest and most attractive of all the many displays that will be found at the Garden show. Arrangements were also made during the past week for a large, interesting exhibit by the Department of Agriculture, which will show some of the big war problems of this department and the manner in which they are being solved by means of the motion picture. At the present time the department has traveling motion picture shows touring the state fairs as a means of driving home to the farmers the great necessity for increased food production.

Government Officials Enthusiastic.

Every administrative Government official who has heard of this war service exposition of the motion picture industry has immediately showed not only the most enthusiastic interest, but has asked if means could not be provided permitting his department to exhibit. Needless to say this permission has been immediately granted.

Another one of the departments in Washington that will stage a large and interesting exhibit is the Aircraft Board. There was some talk of this branch of the Government giving an exposition of its own in New York for the purpose of showing the many problems that confronted the Aircraft Board in organizing the manufacture of aeroplanes in sufficient quantity to make the weight of America felt. As soon as it heard, however, that the war service exposition of the motion picture industry was an assured fact, it immediately cast aside all its plans and arranged to take space in this exposition.

From the foregoing it can be seen that this is to be a real war service exposition, and for that reason it should receive the enthusiastic support of every concern in the motion picture business and those affiliated with it. The motion picture industry has been declared essential, and this exposition is its opportunity actually to demonstrate the reasons for its essentiality and to prove to the Government the many ways that it can be of still greater service.

In addition to the patriotic feature of the exposition there will be a motion picture theatre for the demonstration of all the latest devices in the way of projection and also for the purpose of exhibiting all of the various propaganda films of the various departments of the Government. There will also be a miniature motion picture studio, in which pictures will be made in order that the public may be taken behind the scenes and shown a few of the mysteries of motion picture production.

Likewise for the amusement of the public there will be a collection of the greatest stars of the screen, many of whom will be on from the coast in connection with their work for the Liberty Loan.

Taken all in all, it is safe to predict that this will be the most successful exposition ever held by the motion picture industry. Vast as the space in Madison Square Garden is, more than half of it has already been disposed of, and additional inquiries are coming in to the exposition headquarters in the Times Building every day.

One of the most interesting of these is that from the Sunlight Arc Company, which has obtained the exclusive privilege of taking motion pictures of the entire show. The latest models of their enormously powerful lamp will be hung from the second balcony of the Garden, and when this light is turned on the whole place will be bright as day, permitting of the taking of pictures of the entire exposition. So far as known this will be the first time in the history of Madison Square Garden that motion pictures have been made of an exposition in its entirety. This picture will be taken on the opening night of the show, and it is probable, if plans now in the working go through, that it will be ready for exhibition in the large theatres of the city during the week following.

BESSIE BARRISCALE TO CHANGE.

Los Angeles, September 8.

Bessie Barriscale will withdraw from the Paralta program upon the completion of "The Heart of Rachael," which will be finished this week. Manager Howard Hickman says plans for the future activities of the star will be announced later.

WORLD FILM GETS "AMERICA'S ANSWER"

Director Hart Announces That Second Pershing Film Will Be Available to Houses of All Sizes

THE official announcement is made by Director Charles S. Hart of the Division of Films, Committee on Public Information, that "America's Answer," the second in the series of "Following the Flag to France" war pictures, which was first shown at the George M. Cohan Theatre in New York and has since created remarkable enthusiasm in other cities, will be released for distribution to the motion picture houses of the United States October 14. The World Film Corporation has been selected as the medium for distributing this important Government film.

"In releasing 'America's Answer' for general distribution at this early date," says Mr. Hart, "the Division of Films has in mind the importance of 'getting to' the greatest audience in the shortest possible time. It is recognized that this can best be done through the medium of the regular picture houses. The value of paving the way by exhibiting the official pictures in the larger cities in theatres not usually devoted to motion pictures should not be discounted. The publicity received in this way is helpful, and creates a preliminary desire on the part of the public in the smaller cities to see the picture. In another way it is helpful to the exhibitor. The picture gets to the motion picture house with all the preliminary heavy outlay in advertising and printing fully paid. The subsequent expenses to the exhibitor are practically nominal.

Small Theatres May Show Film.

"In the desire of the Division of Films to get 'America's Answer' into the motion picture houses as expeditiously as possible, and, at the same time, on a basis that will be just to all concerned, a plan has been evolved that it is expected, will meet with wide approval. Under this plan small theatres can show 'America's Answer' at a cost that will be in keeping with its income. There will be no incentive for the raising of prices. The regular admission fees will be found adequate to afford a reasonable profit, to say nothing of the increased returns that an official picture of this kind naturally insure. This means that the smallest as well as the largest among the motion picture houses can afford to play 'America's Answer' and, no matter what their regular prices may be, there will be no need for raising them in order to warrant the exhibitor in showing the film. It stands to reason that an arrangement of this kind, based on justice and a spirit of friendliness and fairness to the exhibitor and the public, and at the same time keeping in view the importance of 'America's Answer' as the highest form of Government propaganda, will meet with a general and generous response from the motion picture exhibitors of the entire country.

"Surely no special argument is needed to convince exhibitors of the value of 'America's Answer' not only from the standpoint of the boxoffice, but also as a means of aiding the Government in a work that is daily growing in importance.

Picture Shows Where Money Goes.

"America's millions who have expended their incomes lavishly in Liberty Bonds, Government Stamps and for the various organizations that are doing such glorious work behind the lines in France, to say nothing of the growing taxation which they are meeting with a smile, are entitled to know just what the Government is doing with the billions that are entrusted to it. 'America's Answer' responds to this demand in a way that is at once comprehensive, thrilling and satisfying. The exhibitor who shows this great war picture in his house is not only more than financially justifying himself for the reasonable expense involved, but he also is doing his 'bit' in stirring up his community to the needs and purposes of the world war for democracy. Communities are more patriotic after seeing 'America's Answer.' It has helped to prove that the films is the most effective way of reaching the eyes and intelligence of the public that so far has been devised. The motion picture theatres have been 100 per cent. patriotic in the war. They have in many ways aided the Government in its propaganda work. The showing of 'America's Answer' will be one more page added to the long record of helpfulness.

"Quite apart from the invaluable information which 'America's Answer' imparts, and which is now given to the public, the picture has a stirring appeal in the fact that it takes the spectator actually to the battle front, shows our American boys under fire, and visualizes war as it actually is. Night after night, in New York and other cities where the picture has been shown, fathers and mothers, sisters and sweethearts have seen their loved ones among the masses of soldiers depicted upon the screen. The possibility of seeing and recognizing soldier boys in the picture is one of its great appeals, the value of which every exhibitor must realize.

"The arrangement with the World Film Corporation insures a systematic distribution under the new plan which has been formulated."

Metro Advance Guard Reaches Los Angeles

RICHARD A. ROWLAND, president, and Joseph Engel, treasurer of the Metro Pictures Corporation, accompanied by James D. Rhodes, a large stockholder in the corporation from Pittsburgh, and Count Cippico, a member of the executive staff, arrived in Los Angeles on September 1.

These officials are the advance guard of several Metro companies that will go to California for the winter, and probably remain permanently. Some of the Metro companies are expected by the end of this month, and Alla Nazimova and her organization are due to arrive early in October. Nine companies in all, counting those now here, will be on the West Coast before December 1.

The Metro forces already in Los Angeles are occupying the Lone Star studio on Santa Monica Boulevard and Lillian Way, used by Charles Chaplin while with the Mutual corporation. This place, while roomy and well equipped, will be entirely too small to accommodate anything like a large number of companies, and tentative plans for the erection of a large plant are under way.

President Rowland says that a survey of the situation with the view of bringing the Metro forces from the East to the West Coast will be initiated at once.

William Davidson Joins Officers' Training Camp

William Davidson, well known as a juvenile lead, lately appearing in William Fox productions, is now learning how to become an officer for Uncle Sam. Davidson entered the artillery officers' training school at Camp Zachary Taylor, Louisville, September 5, and was accepted after he had tried to enlist a number of times. Three weeks ago he started work under the direction of Richard Stanton at the Fort Lee studios in "Why I Would Not Marry."

William Davidson.

The day work started, Davidson received official notification from Washington that his enlistment had been accepted and for him to prepare to leave for camp on September 5. In order to enable Davidson to appear in the play Director Stanton worked night and day, as did other members of the company, to shoot 150 scenes in which Davidson appears. The last scene was filmed late Tuesday night, and immediately after Davidson caught a train for Cincinnati, where he said good-bye to his mother at the station on Wednesday night en route to Louisville.

"OVER THE TOP" REPEATING.

The first week in September marked the beginning of "repeat" bookings on "Over the Top," Vitagraph's big patriotic special which has as its star "Private" Arthur Empey. During the last week Vitagraph was in receipt of numerous letters and telegrams of congratulation from exhibitors, many of whom placed their orders for repeat showings during the fall and winter season. "Over the Top" has had many fine compliments paid it since its release.

SMILEAGE BOOK DRIVE IS ON

Exhibitors Will Be Asked to Contribute 10 Per Cent. of Receipts for One Day Out of Each Month

THE War Department Commission on Training Camp Activities will start a "drive" for the sale of Smileage Books on September 10. The movement will be under the general direction of L. J. Meyberg, acting for the Military Entertainment Council, of which James Couzens is chairman. These Smileage Books, as is generally known, are for the use of soldiers in training camps, who are thus provided with admissions to Liberty Theatres. Without Smileage in their possession the Yanks, while in training, must pay in cash for their entertainment.

Particular attention will be paid to a movement Mr. Meyberg is advancing toward co-operation among managers of moving picture theatres throughout the entire country. An effort has been made to place pledges in the hands of every showman who exhibits films, with a view to securing contributions of sums equal to 10 per cent. of the gross receipts of every picture theatre in the land on one day each month, the date to be selected by the showman himself. Accompanying this article we reproduce the cover of the Smileage Book for the purpose of identification.

The thirty day "drive" which starts September 10 will have in mind an awakened interest in the purchase of Smileage Books by the public in general. Picture theatres will be asked to contribute to this movement by showing slides, using publicity and generally advertising the Smileage Books with material the Military Entertainment Council will provide for the purpose. Proper news stories and bulletins will go out during the drive, and for the period of the war, not only to exhibitors but to newspapers to the estimated number of ten thousand publications.

Five Hundred Exhibitors Pledged.

Big men in the industry are co-operating with the "little fellow" to the end that the heartiest "punch" may be injected into the movement by everybody concerned in the business of manufacturing, distributing and exhibiting motion pictures. Already more than 500 pledges to give 100 per cent. of receipts on a selected day of the month have been signed by exhibitors large and small There is a conspicuous example of co-operation in the case of Marcus Loew who has, in addition to signing the pledge, given five million tickets of admission to his various theatres to be sold at 10 cents each, promising a sum of $500,000 for the Smileage Fund.

Carl Laemmle has offered the services of the Universal organization to circularize 17,000 exhibitors and place pledge pads in every Universal exchange. Mr. Meyberg, in charge of the "drive," has started upon a tour of the principal cities in the west, when he expects to address meetings of exhibitors in Chicago, Detroit, Minneapolis, Omaha, Denver, Salt Lake City, Seattle, San Francisco and Los Angeles.

Books Will Support Liberty Theatres.

For months individual efforts have been made by prominent professionals to sell Smileage Books to individuals that soldiers in training may have "passes" to Liberty Theatre entertainments. The Commission on Training Camp Activities is a vital force in the War Department's machinery. Liberty Theatres are supposed to be self-supporting, and the sale of Smileage Books will make them so. All of the funds derived from the sale of tickets, the rental of films and other sources of revenue that come under the general heading of entertainment activities, are held in a separate account by the United States and are handled exactly as other Government funds.

The Commission on Training Camp Activities is doing an important work, and exhibitors of moving pictures who co-operate will be helping in a way that will be personally appreciated by every soldier who has a Smileage Book placed in his hands. The funds are safeguarded and the entertainments are considered by the War Department as absolutely essential to the welfare of soldiers in training.

Meyberg Writes Laemmle.

Carl Laemmle, president of the Universal, has just received from J. L. Meyberg, personal representative of the War Department Commission on Training Camp Activities, a letter expressing the highest appreciation of the service Mr. Laemmle has rendered in obtaining Smileage for men in Uncle Sam's service. Mr. Laemmle recently sent out strong appeals to all Universal exchanges enlisting their co-operation in getting contributions to this fund from the exhibitors. The response is reported to have exceeded expectations.

Following is the letter from Mr. Meyberg:

My Dear Mr. Laemmle:

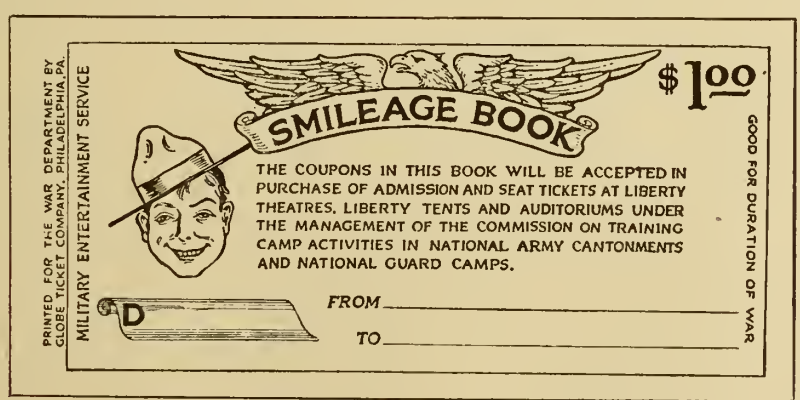
I should like to express to you, however inadequately, some measure of our appreciation for the part which you are taking in the plan of the Military Entertainment Council in its work of providing Smileage for our men in the large training camps.

We thank you especially for your assistance in introducing Smileage along the lines suggested by you, whereby you lend your good support and that of your organization toward making the present drive to obtain the "Smileage Pledge" from every theatre in the country a huge success.

There is no way of telling you what it means to have your good co-operation in presenting to the industry through your exchanges this opportunity for service upon their part. All of us recognize the important part being taken by this industry toward helping win the war, and we are confident that by hearty support of this Smileage movement they will render an especially and particularly valuable service.

The fact that there is no reward or compensation adds to our sense of appreciation for your patriotic helpfulness.

L. J. MEYBERG,
Personal Representative.


PRINTED FOR THE WAR DEPARTMENT BY GLOBE TICKET COMPANY, PHILADELPHIA, PA.
MILITARY ENTERTAINMENT SERVICE
SMILEAGE BOOK
$1.00
THE COUPONS IN THIS BOOK WILL BE ACCEPTED IN PURCHASE OF ADMISSION AND SEAT TICKETS AT LIBERTY THEATRES, LIBERTY TENTS AND AUDITORIUMS UNDER THE MANAGEMENT OF THE COMMISSION ON TRAINING CAMP ACTIVITIES IN NATIONAL ARMY CANTONMENTS AND NATIONAL GUARD CAMPS.
FROM
TO
GOOD FOR DURATION OF WAR

Cover of Smileage Book.

B. S. MOSS TO PRODUCE AGAIN.

B. S. Moss has closed a contract with Charles K. Harris, the music publisher and composer, for the picture rights to his famous Spanish-American War song, "Just Break the News to Mother."

This will mark the readvent of B. S. Moss in the picture producing field, from which he retired last year to give his attention to his circuit of vaudeville theatres, after having produced about a dozen features. Moss is now negotiating with some of the big names on the screen. Also he is negotiating with several directors.

Yankee Soldiers Abroad Ask for Screen Stars

MARY PICKFORD, Douglas Fairbanks and Charley Chaplin have been invited by the Overseas Theatrical League, of which Lee Shubert is chairman, to go abroad and entertain members of the A. E. F. near the battle line in France.

Moving picture interests with whom these stars have contracts have given consent to sufficient "time off" for the trip to be made and telegrams have been sent to the individual players inviting them to go overseas. As we go to press no response has been reported.

Uncle Sam's soldiers are being entertained by stage celebrities through co-operation with the Overseas League and the boys have also expressed a desire to see some of the big screen stars.

The Motion Picture Exhibitor

CANADIAN SHOWMEN HOLD CONVENTION

Exhibitors' Protective Association Meets in General Session with Good Results

THE first general meeting of the Motion Picture Exhibitors' Protective Association of Ontario, Limited, since the annual meeting of the organization was held at the Sons of England Hall on Tuesday morning, September 3, with President J. C Brady, owner of the Madison Theatre, Toronto, in the chair

After a lengthy discussion the meeting decided to ask the Canadian Motion Picture Distributing Committee to arrange for the representation of the association on the special committee which will have charge of the handling of Victory Loan releases throughout the dominion this fall Announcement had been made that this special committee would be made up of representatives of all recognized exchanges in the country, but the exhibitors' association expressed a desire for some say in the work

The exhibitors also decided to ask the Federal Government for official recognition as an essential factor, and in this connection the members expressed their willingess to co-operate with the Government in every possible manner The association, however, wanted assurances from the Government that the moving picture business would receive all due consideration during the coming fall and winter.

The members were advised that there would be fifteen special Victory Loan pictures for their use and choice It was decided that no exchange advertising would be shown in connection with the loan releases

Announcement was made that the Ontario association had made great strides in its membership, the roll of active members now reaching beyond one hundred and fifty names Secretary Thomas Scott may be sent throughout the province on a membership mission Several out-of-town representatives declared that such a tour would undoubtedly help the organization a great deal. It was suggested that Mr Scott could cover the main cities and towns at least.

President Brady announced that no trivial complaints would be considered by the grievance committee. In future all members must lay positive evidence of an injustice before the association before a complaint would be taken up.

Several of the members urged the formation of a joint stock company for the handling of exclusive releases for the members of the association No decision was reached in the matter, but the subject will be brought up at the next meeting It was suggested that a representative of the association be sent to New York City to interview the producers with a view to securing control of suitable attractions.

According to a statement of profit and loss presented at the meeting a balance of $502.61 has been carried forward to the coming year. The balance sheet covered the period from January 1 to July 31 The expenditures during this period included rent of the association's headquarters at 143 Yonge street amounting to $120.

Representatives of the press were present for the first time at a meeting of the association. A number of out-of-town members were also in attendance

Officers of the Motion Picture Exhibitors' Protective Association of Ontario, Limited, Toronto, have been elected as follows: Honorary Presidents, Messrs. Lol Solman, J. Shea, A J. Small and P F Griffin, all of Toronto; president, J C Brady, Madison Theatre, Toronto; vice-presidents first, W A Bailie, Cumbac Theatre, Toronto; second, C Moule, Brant Theatre, Brantford, third, Steve Burnside, Empire Theatre, Collingwood, treasurer, A W Applegath, Red Mill Theatre, Toronto; secretary and manager, Thomas Scott 143 Yonge street, Toronto

Executive Committee J Crang, Oakwood Theatre Toronto, C A Welsman, La Plaza Theatre Toronto, H Alexander, Park and Doric theatres, Toronto; Clarence Robson, Strand Theatre, Toronto, R S Tickner, Revue Theatre, Toronto, R J Cardle, Empire Theatre, Toronto; Roland Roberts, Regent Theatre, Toronto, Dr. Richardson, Crown Theatre, Toronto; B Hudson, Aster Theatre, Toronto; D Fergnson Dorothy Theatre, Toronto; H King, King Playhouse, Toronto, F Logan, Majestic Theatre, London, W F Sexton, Family Theatre, Toronto; W. C Ball, Revue Theatre, Toronto; W t, Sturgess, Imperial Theatre, Toronto; T Guest, Strand Theatre, Hamilton, and P. O'Donnell, Temple Theatre, Toronto.

The fees have been fixed at $20 for Toronto members and $10 per year for those in Ontario outside of the city of Toronto Toronto members may pay at the rate of $2 per month if desired

Made One Hand Wash the Other.

Eugene Levy, managing director of Levy's Orpheum, Seattle, Wash., recently found a way to be patriotic and to pull a good advertising stunt at the same time He offered to donate to the local marine recruiting station the money for a large supply of recruiting posters to be pasted up by members of the marine corps about the city, and he offered a suggestion for the wording of the posters

Both his donation and his suggestion were accepted, with the result that every available post, window and sign board, both official and unofficial, in the city were pasted with an 18-inch poster, which bore the legend "To Hell with the Kaiser" in very large type, while at the bottom in much smaller type was added "Join the Marines." The Metro special production, "To Hell with the Kaiser," which opened at Levy's Orpheum the first of the following week, started off with a rush

Circulates Newspaper on Propaganda Film

ONE of the most remarkable publicity stunts ever put across in Canada was the "big boost" secured by Roland Roberts for the presentation of "To Hell with the Kaiser" at the Regent Theatre, Toronto, during the week of September 2. With the co-operation of the Daily News Mr. Roberts issued a special war extra of "The Regent Graphic," and the paper was distributed in such a manner throughout the city that the people became greatly excited. The motor trucks of the paper were sent out with crews of six men each, and they hustled the paper in true newsboy style. This occurred during the Friday evening before the opening date for the picture, and the residents of the various streets rushed out from their houses to buy copies of the "special extra"

The Regent Graphic resembled a daily newspaper in every way except that the whole paper was devoted to advance notices and advertisements for "To Hell with the Kaiser." Even the front-page cartoon referred to the feature. The third page was a one-page advertisement, while the fourth page was devoted to coming attractions at the Regent. The special paper was also distributed free of charge by the newsboys on the main downtown corners of the city and also at the Canadian National Exhibition, where upwards of one hundred thousand people were in attendance.

New York State Film Men to Look Over Candidates

THE motion picture interests of New York State have formed no alliances or affiliations with any political parties up to the present time and have taken no active part in the coming gubernatorial campaign. This statement was made by Sydney S. Cohen, president of the Motion Picture Exhibitors' League of the State of New York, in contradicting a statement that appeared in a morning paper to the effect that the theatrical and motion picture interests would form to organize the Albert E. Smith Theatrical

League to aid the Democratic candidate for governor.

"Our organization is keeping in very close touch with the political developments throughout the state and proposes to issue a call shortly for a state-wide conference, to be held at a central point up-state, to discuss the situation in all its phases," said Mr. Cohen.

It can be safely said that the motion picture will play a prominent part in the coming campaign. The entire state has been thoroughly organized, and the weight and power of the motion picture and the motion picture screens of the state will be thrown in favor of those candidates who have played fair with the picture interests. This campaign will probably be conducted along non-partisan lines, especially in the cases of candidates for the state Senate and Assembly, and those men will be favored who have shown a disposition to treat the motion picture industry fairly in legislative matters.

The state-wide conference, which will comprise all of the influential motion picture men, will probably be held at Saratoga in the course of the next week or two.

Exhibitors Form Local Association.

The moving picture theatre branch of the Retail Merchants' Association of Ottawa, Ont., has been definitely organized, and every local house has become associated with the local branch. Officers of the Ottawa organization have been elected as follows:

President, Ben Stapleton, Centre Theatre; first vice-president, Harry Brouse, Imperial and Family theatres; second vice-president, James Moxley, Allen's Regent Theatre; treasurer, Isadore Sugarman, Princess Theatre; secretary, T. Nolan, Rex Theatre.

Some Liberty Theatre Activities.

Porter J. Johnston, formerly manager of the Paramount office in Cincinnati, will relieve Henry Schoenstadt as Southern picture representative of the War Department's Commission on Training Camp Activities.

"Hearts of the World" played to big business at Camp Merritt.

"Crashing Through to Berlin" and all Jewel productions will play the Liberty Theatre Circuit on a patriotic cost-of-delivery basis.

The Picture Division of the War Department, Commission on Training Camp Activities, is going to assist headquarters at Camp Halabard, Baltimore, Md., in securing equipment and films for their auditorium.

The band soloist and song leader idea is proving popular with Liberty Theatre managers to supplement picture programs.

Frances Ingram, contralto of the Chicago Grand Opera Company, is now touring the Liberty Theatre Circuit, with a Pathe Weekly and a Douglas Fairbanks feature picture as an added attraction to her program.

Arrangements are being made to "shoot" a picture every week at some one of the Liberty theatres. It is quite possible that several of the best known picture stars will be snapped distributing Smileage to the soldiers.

E. L. Hyman, director of the Picture Division, now issues a weekly bulletin of instructions to the Liberty Theatre managers for their guidance.

Crowd Waiting in Front of the Fox Theatre.

With Temperature at 103 Bay State House Breaks Records with "The Prussian Cur"

TEMPERATURE of 103 degrees in the shade is not ordinarily considered "good weather" by motion picture exhibitors. Keeping a line of people one block long constantly in front of a theatre from 10:30 a. m. to 9 p. m., in spite of the fact that ticket sellers were working industriously all the time, is some achievement for any theatre in any sort of weather.

Yet this sort of weather and this sort of a crowd is reported to have been the greeting which "The Prussian Cur" received at its opening week before last in the Fox Theatre in Springfield, Mass. The production broke all house records.

The accompanying photograph was taken on the first day of the engagement of "The Prussian Cur." The street temperature was 103 degrees, and there was no perceptible relief in the evening.

Not only did record-breaking business prevail on the opening day, but it also continued during the entire engagement in Springfield.

Many significant incidents occurred during the showing of the film. At various times during the picture the audience hissed Captain Horst von der Goltz, the confessed German spy, who is one of the principals in the production.

The picture evoked enthusiastic reviews from the Springfield daily papers.

I AEMMLE PLANS TO FILL GAPS.

Universal, under the impetus of special orders from its president, Carl Laemmle, has undertaken a swift campaign to fill up the gaps made throughout the organization by the recent draft. The plans contemplate the engaging of workers in all branches not only to fill the present depletion but to anticipate the inroads likely to be made by the new draft of men between the ages of eighteen and forty-five.

As part of the undertaking, Joe Brandt, assistant treasurer, leaves this week for an extended tour around the country visiting all the exchanges. He will also work on Mr. Laemmle's latest campaign to help the government by raising funds for Smileage books, for men in the service .

Exhibitors who desire to meet Mr. Brandt personally during his trip in reference to Smileage or any other matter will be able to ascertain exactly when he will be in their district by inquiring from their local Universal exchange.

FARNUM SHOOTS SCENES ON SHIP.

Through the co-operation of United States officials William Farnum and his company, now filming "The Man of Power," were able recently to stage scenes of the play on board a ship and on one of the big piers in San Francisco Harbor. One whole afternoon was devoted to photographing on the ship.

The scene on the pier at San Francisco called for the presence of a big mob. After shooting the scenes on the pier the party went to the Rialto Theatre, where Mr. Farnum's new propaganda picture, made expressly for the United States Government, was being shown for the first time.

ROUNDUP DELAYS STUDIO WORK.

The slacker roundup in New York had its effect on the work at the World studio at Fort Lee. A number of the actors were held up at the ferry, and as some of them had left their registration cards at home they did not get to work until after scenes were delayed for several hours. The Madge Evans company had to quit for the day, as three of the important members of the cast were made to stay in the Sixty-ninth regiment armory until night, before they were able to secure their release.

Hodkinson Signs Frank Bailey.

Frank J. Bailey, of the American Theatre, Butte, has signified his belief in W. W. Hodkinson's ideals for the motion picture industry by joining the Hodkinson co-partnership plan. The American is one of the representative theatres of the Northwest.

TONNEAU TALK WITH EVELYN NESBIT

Star of "The Woman Who Gave" Discusses Her Ambition, Screen Art and the Story of Her First Fox Play During Trip from Fort Lee to Manhattan

SOME one had mislaid Michael. All the passengers were in the car but the chauffeur. That useful person was missing. Anxious inquiry failed to furnish any clue to his whereabouts. It was late last Saturday afternoon. After a strenuous day at the Fox studio, spent in taking interior scenes of the picture, "The Woman Who Gave," every one was anxious to get home. Russell blew a loud "honk" on the horn, then turned and smiled at his mother on the back seat. Still no Michael. Even Evelyn Nesbit showed a slight indication of impatience. Plans were suggested for instituting a systematic search for the absent chauffeur.

While the waiting passengers were looking up the road and down the road in front of the studio Russell looked across the road and spied Michael sleeping peacefully in the shade of a nearby bush. A concerted shout aroused the sleeper. Michael awake is an energetic person. The car was soon tearing along and more than making up for any previous delay. During the ride to Manhattan Evelyn Nesbit talked freely of her ambition, the art of the screen and her first Fox release. The interview was opened by a reference to one of the costumes worn by the star in "The Woman Who Gave."

"That was a striking color scheme I came upon, Miss Nesbit, when I first walked into the studio this afternoon. That long, brilliantly illuminated salon with its purple high lights and you standing in the center of the room in that gorgeous yellow gown made a picture that recalled an impressionistic painting."

"The story allows of almost Oriental richness in dress during a portion of the action," Miss Nesbit replied. "I play a Paris grisette, a sort of French Trilby, only more careful of her morals, who marries a Balkan prince and goes to live in his country. The people south of the Danube have a strain of the barbaric in them, you know, and run to gay colors and bizarre effects in dress."

"Your part seems to be quite different from anything you have done before in moving pictures."

Story Romantic and Full of Action.

"It is! The story is romantic and full of action, with frequent changes of scene. Paris, Bulgaria and the United States all figure in the locations. Two brothers, both artists, are among the characters. One is a hunchback, but a brilliant man. He employs the grisette as a model for one of his pictures, but loses his eyesight before it is finished. He is in love with her, and so is the brother. Both keep silent, however. After her marriage to the prince and the birth of a child the nobleman neglects his wife. Later on all the characters meet in this country. I must not tell you now how it ends, but there is real strength and honest passion all through the plot."

"You are evidently very much in earnest about this work, Miss Nesbit?"

The car had just shot around a turn of the road and the spires and tall roofs of the great city where so many strive for success flashed into view across the waters of the Hudson. The woman on the back seat of the tonneau did not answer on the instant. She was still looking across the river when her reply came. She spoke quietly, but the seriousness of her purpose was not to be doubted.

"Yes! I feel that my past screen experience warrants my trying my best. There is much to be learned, of course, but I am willing to work hard, and Kenean Buell, our director, knows how to make it as easy as possible for one. He has helped me so much."

Buell a Painless Director.

"I noticed at the studio he uses the painless method of directing. While you were changing your gown he did a scene with some of the other members of the cast. I was standing near but with my back to the set and the scene was nearly over before I was aware of what was going on."

"It is always that way with him. I am to make a number of pictures for Mr Fox—pictures in which I shall be obliged to stand absolutely on my merits as an actress. When we talked the matter over Mr. Fox promised me every aid to success on that basis. His choice of a director was my first assurance of how well he intends to keep his word."

By this time the car had halted and was one of a long line of vehicles waiting to take the Forty-second street ferry. Coming down the sloping Weehawken road a moment before an exclamation from the front seat drew attention to a troop train just pulling out of the railroad yard. Every one turned and gave it a parting cheer and a friendly wave of the hand. When the car was on the ferry-boat Evelyn Nesbit spoke of the screen stars she most admired and of the amount of patient application and intelligent thought apparent in every one of their characterizations.

Camera Exaggerates Defects.

"You simply must hold up your end of the work. The camera is remorseless. In place of covering up any defect in your method of make-up or acting, it pushes it forward and exaggerates it. The posing also is so important. If the cameraman does not do his part correctly, and you do not respond with just the right expression, whatever of good looks you may possess leaves you instantly. It is only necessary to recall any batch of proofs from a photographer to realize how a slight turn of the head or the lifting of the chin a trifle too high has caused you to take back the whole lot and demand a new sitting. The more I learn of the art of the screen the more I respect it."

"Do you believe with me that the day is approaching when the phonograph will have a rival in the home, and a cabinet filled with moving picture gems, exquisite little one-act plays, rare scenics and short poems like Keats' 'Ode on a Grecian Urn' will be found in the music room or the library?"

Evelyn Thaw's face lit up with pleasure as she replied: "What a fine way to entertain one's guests! The spoken drama has its intimate little theatres, where the works of such writers

Evelyn Nesbit in "The Woman Who Gave."

as Dunsany are given. Their plays are also to be obtained in printed form. The screen can reproduce the shorter masterpieces of literature in a new and fascinating form, which may be as accessible as the records of the phonograph or the books on the library shelf. Such a method is bound to benefit the screen."

A word or so about Evelyn Nesbit's personality. The public is familiar with her features. They have been shown in paintings, on the stage and in the moving picture. Very few know the woman herself. She has won the loyalty of her co-workers on the silent stage. Half an hour's conversation with her revealed a mental poise and understanding that will aid her greatly in the task she has set for herself. Her first picture shows that she has deep feeling and sympathy, and she is sincere in her attitude toward her work and toward other people.

Truckmen Make Proposal to Washington Managers

THE exchange managers of Washington have received a proposal from an express company operating several large trucks between Washington and Baltimore to handle their film transportation business. The company proposes to furnish a bond for the fulfillment of its promises, to guarantee the exchanges against loss by theft or fire, and to establish central offices in both cities, to which exhibitors may go at any hour to secure their shows.

The company states that it will guarantee to get the films to Baltimore at a stated hour. The exhibitors there can then phone the express office and ascertain whether or not their shows are in and, if desired, give delivery directions. If the exhibitors find their shows are not in there will still be time left for them to secure shows from Washington. It is reported that the service now available between the two cities is not all that it should be and that there are times when bad delays are caused because of an inability of the exhibitors to get in touch with Washington in time to cover themselves.

The rates will be 20 cents for a small film case, 45 cents for the large cases and 15 cents for paper.

Messrs. Morgan, Osborn and Linz were appointed to take up the matter further and to report to the exchange managers at an early meeting of the association.

Fuel Committee Goes to Washington.

A meeting of the producers' branch of the National Association of the Motion Picture Industry and the studio managers was held in the association rooms in the Times Building Tuesday morning, September 10, at 11 o'clock, for the purpose of working out recommendations to be submitted to the Fuel Administration as to ways and means of conserving fuel in the production of motion pictures.

The report of this meeting was immediately put into shape and was submitted to the Fuel Administration at a meeting of the Standardization Commission of that body, held in Washington Wednesday morning, September 11, at 10 o'clock.

"PERSHING" BOOKINGS LARGEST EVER

First Government Release Has Been Placed in 3,500 Houses, Forming Record for Single Subject

ALTHOUGH complete returns are not yet in on the contest for the trophy offered by the Moving Picture World for the most intensive bookings for "Pershing's Crusaders" it is clear that this campaign has resulted in the most comprehensive bookings ever made for a film of any description. The first Government subject has been booked into upward of 3,500 houses for from three showings to two or three weeks, and it is safe to say that this film, on present bookings alone, will have been seen by a greater proportion of the population that any film ever before produced by any source. It is naturally gratifying to know that this result has been attained, and we are glad that in some degree this publication has contributed to the result.

The exchange managers of the First National Exhibitors' Circuit have shown wonderful results. Doubtless they would have done their best in any event, but the beautiful bronze trophy offered the exchange showing the best result was a definite aim, and the jump the bookings took after the offer was made tells its own story. Naturally each manager was prepared to do his best because the Government desired to give the fullest possible publicity to these films, but a two-dollar bet will make a wonderful difference in the interest you take in a horse race, and the bronze eagle represented a definite and tangible result to be worked for.

It will be remembered that in some stages the film was handled by the State Committee for Defense, and their figures have not yet been fully reported. Not all of the First National exchanges have sent in their final report, and it has taken some time to list and verify the contracts, but it is expected that during the coming week the returns will be in such shape that they may be canvassed by the judges and an award announced.

Denver Looks Like the Winner.

At the present writing, to judge from the results already at hand, Denver is going to take some beating. That exchange lacks but a fraction of 1 per cent. to make it a 50-50 break. The percentage of bookings for that territory is 49.58, or 295 contracts out of a possible 591 houses. Denver is by no means compact territory. It is not easy to get salesmen around, and some of the ground had to be covered by mail, but the results gained are so far ahead of the next available figures that it would seem that presently the eagle will find a permanent roosting place above the desk of C. Post Mason.

Two weeks ago Pearson of Minneapolis sent in a bunch of ninety-nine contracts in one week, and it looked very much as though the award would be his, but Minneapolis has a larger territory, and the final figures gave him a fraction over 43 per cent., which is doing mighty well when you consider the difficulties to be encountered.

Indianapolis stands third at present with about 25 per cent., but it is not unlikely that California will be a runner-up. The figures from Sol Lesser are not yet in, and it is known that he has been keeping his men up to concert pitch.

The Des Moines office did not quite make 20 per cent., but New York showed 21 per cent. and Chicago 23.28. New Orleans gets the low record with 7.87 per cent.

Figures May Change.

These are not the final figures, but that is the way the contest looks at present, and it is unlikely that Denver will be nosed out, though it is, of course, a possibility. Few of the exchanges did better than 25 per cent., but it must be realized that no other film has ever been so widely booked. It is probable that these figures will be excelled in the case of subsequent Government releases. It must be remembered that these bookings will naturally result from the missionary work done in the case of the first release.

This is what makes this showing so important. More than one-fifth of the managers of the country have already been shown the cash value of these releases and the greater returns in the appreciation of the patrons. They are ready to book the succeeding releases, and others are now ready to book the series, having learned of the success which has followed "Pershing's Crusaders." It will be necessary only to build upon the foundation already laid by the First National.

Not a little credit should be given the Department of Films of the Committee on Public Information, for the Victory Screen Pledge did much to help bookings. It is not alone a beautiful ornament to any lobby, but it stands a practical emblem of patriotism. It means something beyond the mere showing of the film.

Many of the bookings were for week stands and longer. Some bookings were for three to five showings a day, though three would be a better average. Many of the houses were of large capacity, and it is safe to say that the film has been shown to at least half a million persons and perhaps that figure might be doubled with safety.

It is a wonderful record—one to be proud of—and it will stand out above all other achievements because it was the first. We are sorry that there are not nineteen trophies that one might be awarded each exchange, for all of them did their best and have pulled together with a will.

"PRIVATE PEAT" ON SCREEN.

The initial announcement concerning the details of production and plans of distribution of "Private Peat," one of the contributors to the literature of the present war, was made by the Famous Players-Lasky Corporation September 9. In a most elaborate screen version of this big "seller" the soldier-author himself enacts the leading role. The production of "Private Peat" was made at the Fort Lee studios of the Famous Players-Lasky organization under the direction of Edward Jose, the French producer, who is now staging the Caruso-Artcraft films. "Private Peat" is now entirely completed and will be released in October as a Paramount-Artcraft Special, one of the nine to be distributed during the season of 1918-19. In New York the production will have its premiere at the Rivoli.

MOVING PICTURE WORLD

Founded by J. P. Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43RD STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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PACIFIC COAST OFFICE 610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640. G. P. Harlaman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands	$3.00 per year
Canada	3.50 per year
Foreign Countries (Postpaid)	4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less, over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish speaking market. Yearly subscription $3.00. Advertising rates on application.

Saturday, September 21, 1918

FACTS AND COMMENTS

WALTER W. IRWIN, who has been put in charge of the work of distributing the special Liberty Loan subjects which the several manufacturers have contributed to assist in the forthcoming drive, outlines the plan in a letter published in last week's WORLD. As the Government has put a limit on the number of prints that will be available for the picture campaign, it is estimated that not more than one-third of the available booking days can be utilized. This unfortunate condition calls for the greatest efficiency in the process of distribution, so that the greatest possible days may be filled. Mr. Irwin estimates the total booking days at 70,000 a week. If no time is lost by delay in forwarding prints from house to house, a fraction over 13,000 days can be filled each week with the 3,000 prints which are to be supplied. The big item for every picture theatre manager to keep in mind under these conditions is to speed up the service. Don't allow a single print to be delayed. See that the print you have today is shipped immediately after the close of the show. Do it yourself if necessary. It will be a little patriotic effort on your part if nothing else. Let us see if every available day cannot be covered.

* * *

THE new tax bill has not yet been passed by Congress, but the first draft of it is now in the hands of the lawmakers, who are clearing the decks for action, and the prognostications are that the proposed measure, with some changes from the original, will probably become law by the middle of November. Motion picture men already know that the taxes on admissions have been doubled and that other taxes affecting all places of amusement have been increased. Thus far there had been no outspoken protest against this levy, and we believe that when these increases become effective they will be paid without protest. Surely, by this time and in view of the remarkable showing that has been made by our European delegates headed by General Pershing, who have been hustling the Hun all over the war map, every motion picture theatre manager knows that we are in this fight to a finish, and that he is helping to finish it, so that, when his bunch of canceled revenue checks comes back, he can point proudly to them as evidence that he did something to back up the boys who did the fighting. The greater the sum the prouder he can be. You know that if you can't fight you can pay; the more you pay the better the boys over there can fight for you. So smile and pay and then smile some more, for there will be a grand good laugh coming to you one of these days when our boys put the Hun in his last hole.

* * *

CAREFUL perusal of the report of J. H. Hallberg on the regulation of the use of electrical current, published in last week's issue of the MOVING PICTURE WORLD, will be of material benefit to managers of picture theatres. Mr. Hallberg is an expert on the subject of electric lighting, and his analysis of the subject is complete and concise. According to his calculations it will be possible to effect a coal saving of 1,000 tons a week, conservatively estimated. While 1,000 tons is not a great deal when those figures are set over against the grand total of coal requirements each week, yet it is still 1,000 tons and worth saving. Read the report and get in line.

* * *

THE outlook for the coming season is good. There is an activity among independent picture makers that would indicate such a condition. While the "18 to 45" draft will take a great many good patrons, others will come along to make up the loss, and there will be compensating circumstances. The influx of new pictures will create new interest by affording new programs. A little extra effort may be required to keep your patrons alive to the good things that houses will have to offer, but that is to be expected. The main thing is not to lose the strong grip, the determination to succeed. Look closely after the "overhead"; conserve wherever conservation is necessary and advisable, but keep the character of the show up to the highest standard. Persistence and hard work will win out.

HAPPINESS AND THE SCREEN

By Edward Weitzel.

In one of his periodical attempts to "gas" the stage and the screen Gordon Craig, the apostle of the marionette theatre, emits this truism: "The theatre is not entirely to educate, not entirely to amuse—something of both." The English critic also delivers the following verbal barrage against both forms of entertainment: "Both are vulgar to the core, vulgar because they reveal the slush of man's egoism, his pettinesses."

George Jean Nathan is another inconoclastic person who is doing his best to batter down the good repute of the motion picture, by claiming that "It has removed style from literature, speech from drama, color from painting, form and the third dimension from sculpture."

Well, a man is known by the enemies he makes—and also by his friends. And the maxim holds good of the moving picture. The readers of The Mask and The Smart Set, the publications in which the two articles appeared, are as hundreds compared to the tens of thousands of patrons that are daily entertained by the screen. Nine-tenths of the latter know little of and care less about the two critics and their views, but go right on absorbing recreation and mental stimulus from the silent stage and the photo-novel.

To offset the acrimonious opinions of Messrs. Craig and Nathan we have the printed words of the devoted adherents of the shadow story, whose only quarrel with the maker of the moving picture is that he does not confine his product to a grade of art that represents the highest possible intellectual expression.

Being a good business man and knowing that the average patron of the screen is about on the same mental plane as the average theatregoer, the manufacturer of motion pictures takes warning by the conditions that confront the theatrical manager.

The mass of entertainment seekers do not want the "highbrow stuff." If they did Walter Hampden would now be playing "Hamlet" to overflowing houses in the largest theatre on Broadway, in place of having to his credit one performance of the part at a special matinee last spring, when he won the verdict of being the best Hamlet since Booth. Neither would Clayton Hamilton consider it a matter for deep congratulation because between fifteen and twenty thousand people attended in New York within the compass of a single month Margaret Anglin's reproductions of the two Athenian tragedies, "Electra" and "Medea."

The truth of the matter is set forth in Gordon Craig's dictum: "The theatre is not entirely to educate and not entirely to amuse." And by far the greater portion of stage and screen patrons want and will have nothing else but amusement.

The Rev. Dr. Percy Stickney Grant, in an article in the Theatre Magazine, points out the fact that President Wilson attends the theatre four times a week and that his taste runs chiefly to musical-comedy or vaudeville. After noting that the President's object in going to the theatre is to rest his mind, the clear-sighted and liberal-minded clergyman makes this observation:

"The influence of the theatre upon the First Citizen of this country is the best modern comment I can think of. It should not surprise those who enjoy Shakespearean drama or problem plays to observe the President prefers musical comedy and vaudeville. The best purpose the theatre can serve is to inspire happiness, and that is a quality which we largely manufacture for ourselves according to the normal habits of our lives."

The maker of the moving picture understands the truth and practicability of the above estimate of human nature in general, and will continue to be guided by it in shaping his business policy and the character of the goods he offers for sale.

DECIDEDLY "ESSENTIAL"

By Louis Reeves Harrison.

The very idea of classing moving pictures as "non-essential" was born in deepest ignorance. That same ignorance in modified form has prevented authors from fully understanding the subject, and it has caused producers to concentrate on the medium instead of on what it expresses.

Back of our democracy stands a great principle.

"The greatest good of the greatest number."

Our Declaration of Independence states in unmeasured terms that "The pursuit of happiness" is one of the "Inalienable rights of man."

The regulations we have enacted for the exercise of that right are purely social ones. We feel that it would be detrimental to the greatest good of the greatest number if the pursuit of happiness involved degenerating indulgence in the coarser desires. It is to avoid mental and physical decadence that we have imposed those restraints on conduct and habit which are embraced in our varying codes of morality.

The animal world is in a perpetual struggle for bare existence.

The savage human race is not much better off. Primitive man is always at war, living in an atmosphere of endless dread, both as to the enemies he must fight and of the mysterious unknown about which his hideous superstitions cluster, a nightmare of horror.

There is only one freedom, that of intelligence.

We are now using our intelligence for two great purposes.

We are waging war abroad to protect ourselves and our principles.

We are struggling at home to better the lives we are living.

These constitute two of the highest functions of the system of government we have built up under the title of "democracy," but the war is bound to end, and the more permanent function is that of our continued advancement. Moving pictures are now a factor in helping along collective intelligence, reaching as they do the largest number of people interested in what is being told. This great mass of people must be regarded as an individual in a state of evolution, seeking to benefit himself in every possible manner.

Without dealing in any well known analogies, the society we have organized has undergone, and it is still undergoing, an almost constant change for the better through bringing together its separate elements, just as people by millions are brought to a finer mutual understanding through attendance at the picture shows. It was a lack of this mutual understanding which caused European nations to stand apart, armed to the teeth and glaring at each other, when minor differences among them could have been adjusted to the benefit of all engaged in the present world conflict. Moving pictures may be in their predatory stage, like that of the small boy who steals sour apples from a neighbor when there are plenty of sweet ones at home, but they have awakened the national conscience by instantaneous appeal to human feeling.

The power of moving pictures lies in their appeal

Their language directly addresses our feelings.

The "word" requires intellectual effort to understand.

There is no doubt about the importance of printed language—no one is idiotic enough to discredit its value—but it portrays with difficulty what can be grasped at a glance by ordinary minds in the pictured presentation of what is to be conveyed. Moving pictures are supplying those ordinary minds with a great fund of experience they could not otherwise enjoy. This is unconsciously educational, for no two persons ever have the same experience to guide them, and the general sum of experience, so easily reached through this new medium as to be a source of delight, is broadening the intelligence of our race.

It is better for all that we have varied experiences. It is still better that they should be grouped for all.

No such useful knowledge can do any harm by being shared by our fellowmen and women from coast to coast. It does much to equalize minds that might be only narrowed and prejudiced by what occurs to one individual only. Moving pictures are essential to our happiness, to our enlightenment, to our advancement as a broad-minded nation.

NEW SITUATIONS FOR OLD

By Robert C. McElravy

THE conspicuous progress observable in the production of film stories, as regards character work, depth of thought, wider range of imagination and the like, have made things more difficult in certain ways for the director and scenario writer. This general freshness of subject matter has rendered practically obsolete certain time honored situations that have done service in the past. In other words, it does not pay to dress up new plots in old clothes, for when this is done the plot itself looks old.

There is room for a new bag of tricks in the presentation of screen stories. We cannot change fundamental characteristics of the human family, for they are more or less fixed. But new ways can be devised for bringing them into play, and in doing this a certain effect of originality is achieved.

To give an example. A film story was recently shown which was a veritable triumph for all concerned in its production up to the fifth reel. The characters were firmly drawn, the plot was bright and pleasing and the whole performance a decided success. In the final reel it was necessary to bring out the latent villainy of one of the men. At this point the scenario writer, or the director, or whoever had charge of the production, reached out and brought into play one of the oldest situations in pictures—the familiar struggle of the man and the girl in a room, with the hero and his friends rushing to the rescue. In just a few turns of the reel the production had fallen from its former high level of interest and became painfully ordinary. In spite of the originality displayed at the beginning, there was left with the observer the feeling that he had seen it all before.

Fortunately for this picture the scenes showing the struggle could be cut out, for it was sufficient in this instance to indicate the man's intentions without picturing the struggle itself. It was a gratuitous bit of melodrama that did not belong in a character story anyway.

Probably the struggle-in-the-room scene has appeared in film stories as often as any single situation that could be mentioned. In its day it perhaps contained a certain element of excitement and suspense, but it is hard to conceive of it as adding any great dramatic strength to newer subjects. Yet it is surprising that it still reappears.

There have been any number of other situations that might well be placed in the same category. They were used so much that they became obvious, and lost their savor. When the scenario writer wanted to depict despair in a man he had the man pull a revolver out of a drawer and start to shoot himself. To show despair in a woman he had her go down to the docks to drown herself. The old-time comedies, or at least a large per cent. of them, wound up with all hands taken to the police station, under arrest. The list of these formulas for getting certain effects might be indefinitely increased.

The problem of the scenario writer is how to contrive new ways for bringing out the same effects, and it is a problem. For the old devices, however much they have been abused by too constant usage, had the merit of directness and simplicity. But on examining most of them carefully it will be found that they were also usually sensational and doubtful at best. They had little to do with real life, and the screen is getting into real life today.

Stories at present are beginning to reflect genuine characters, and when the scenario writer wants to reflect a given trait in a certain individual he has only to ask himself, "What would this character do under certain circumstances?" The chances are his character would not naturally do any of the old sensational things, and his emotions in all manner of joys or afflictions may be indicated in simple ways. It is not necessary to go to violent extremes to show depth of feeling. If a man or girl is out of funds in the city the observer takes it for granted that the situation is painful and the individual is in despair. If a man has evil intentions toward a girl, it is not necessary to have him make a deliberate assault upon her. There are a hundred ways of having him approach her or threaten her, any one of which he would no doubt be more likely to employ.

One way to be original is to studiously avoid old, familiar devices. Some simple, natural action on the part of the characters is usually much more effective. If there is a certain freshness of appeal about the main idea in a story it will carry the interest without resorting to the stock situations so frequently used.

AMALGAMATION COMPLETED

IT is probably a bit early to say exactly what measure of success will come out of the convention of exhibitors at Chicago last week. One thing is settled, however, the A. E. A. and the M. P. E. L. of A. have been merged as the Exhibitors' Branch of the National Association of the Motion Picture Industry; officers have been chosen from the two former warring organizations in a most equitable division of interests, and there is to be a new constitution to govern the new branch of the N. A. M. P. I.

This was accomplished largely through the pursuasiveness and the persistence of William A. Brady, president of the N. A. M. P. I., aided by a strong desire on the part of the exhibitors present to end all trade differences and to get together for the common good. Mr. Brady is to be congratulated in accomplishing the task he set for himself, and the exhibitors should congratulate themselves that they are now under the banner of a real organization.

It will now be possible to present to motion picture theatre owners everywhere in the United States a good reason why they should join their trade organization. When they pay their dues they may be sure that the money will be expended in their interests.

NORTH TELLS SALESMANSHIP SECRETS

Pathe's Hustler Sends Another Ginger Jar to Salesmen Competing for Championship Cup

EVIDENTLY Tom North is not going to let things grow sluggish if gingering up the staff will help any. Here's another letter from the energetic manager of the Pathe western division sent to all managers of exchanges in his territory. It sounds as though it might have been lifted from "The Business Career of Peter Flint," but it isn't. Mr. North knows what all sales experts know, and he knows about all they know, so we think that what follows came from his own active brain and was not overheard in a hotel lobby. That's just a little local color to make it sound more interesting and to spare his modesty. He writes:

Dear Mr. ———:

The other evening I was sitting in the lobby of the Washington Hotel, where I am living in Seattle, the hour being about eleven-thirty. I had just returned from our local office after having put in a strenuous day and night, or to be more accurate, I had been on the jump since seven-thirty that morning. I had just lighted a "fag" and sort o' spread myself into a not very polite but a very comfortable position and relaxed. There was no one else in the lobby excepting two gentlemen directly back of me. I pricked up my ears when I heard one of these men ask the other for his views on salesmanship and to give suggestions that would be helpful to others, and as well as my memory serves me, the other gentleman replied:

"Any person can sell to any man who wants to buy, but it takes a salesman to sell to the man who does not want to buy. It took me five months in one case to work my way into the confidence of a wealthy man who hated life insurance agents, and we had been acquainted a month before he discovered that I was selling insurance. He later had me write him out for a $10,000 policy.

A Salesman Should Not Lie.

"A salesman should know his goods forward and backward, know human nature like he knows the alphabet, and not lie. Self-confidence, which is indispensable to success, results from exact knowledge of what you are offering to sell and knowledge of your prospect. Salesmen sometimes fail because they have a set way of dealing with all kinds of people. That will never do. They should learn to adapt themselves to all sorts and conditions of men and women; with an easy conversational tone, but natural. Do not get excited or talk loud. Make strong, positive assertions about your goods. You must be absolutely certain that the article you are selling is the very best on earth. Then stop talking before you kill the sale by talking too much."

Isn't that a remarkable good common sense statement? I though so, and for that reason I am sending it on to you, Mr. ———, and will you please have it rewritten and placed in the hands of not only your salesmen but of your each and every employe.

I know that the good this bit of knowledge will impart will be very valuable especially at the present time while the contests are on for the Tom North Trophy.

Don't you agree with me?

Very sincerely yours,
Pathe Exchange, Inc.,
TOM NORTH,
Western District Manager.

That's saying more than a pageful. It's giving away the full secret of salesmanship in a few words. You must know what you are selling and the man you are selling to, and you must not lose a sale by talking too much—or too little. When he signs on the dotted line you stop selling him and begin to tell him how he can sell his patrons.

Loew's Metropolitan to Open.

Monday night, September 16, has been set as the time of the opening of Marcus Loew's new Metropolitan Theatre in Brooklyn, said to be the largest vaudeville and photoplay theatre in the world.

Mary Miles Minter
In "Rosemary Climbs the Heights" (American).

CARELESS MANAGERS ROUSE ROYSTER

Tennessee State Rights Sales Chief Says a Few Theatre Owners Make Life Hard for Exchangemen

NAT L. ROYSTER is sales manager for the Special Features Company, which has its headquarters at Knoxville, Tenn., and does business throughout the adjacent territory with state rights pictures. In common with all who make a business of leasing pictures to theatre managers Mr. Royster has his troubles. Evidently those troubles have become quite vexatious and hard to bear, so, to relieve his feelings he passes them along to the editor who has no troubles of his own. If you will read what Mr. Royster has to say in the foregoing communication you will have no difficulty in understanding what the cause of his complaint is. There is just a chance it may give you an idea that you, as a theatre manager, should give a little attention. Here's what Royster says:

As my past articles will testify, I have always been a friend of all managers, and am still their friend, but there are a few things that are happening in the South that should not happen, and I sincerely trust that the kind editor of the World will allow me a bit of space to tell.

Film Is Returned Mutilated.

There are "some" live managers in the South, and then again I have come to the conclusion that there are some that are asleep and seem contented to sleep on no matter what happens. In the last few months I have had new prints of "The Whip" and other pictures that have gone into what I thought were good houses, and to outside appearances were good houses, but there has been something radically wrong with the operators of those houses, or else the managers do not take the time to look into how their houses are being run. "The Whip," after being run two weeks, came into our office with sprocket holes torn out, patches pinned together with pins, and titles and bands off. The same has since happened to other pictures we own, and other firms have the same complaint. Why should this be?

Are theatres making so much money that they do not care to be bothered with such mere "trifles," or do the managers really look after other peoples pictures as they would want theirs looked after? Isn't there some way that managers will protect property intrusted to their care?

Wait, I am not done knocking yet. If I were a manager I would know what I had booked. There are some that do not seem to know, and they will hook your features and wait weeks before giving dates, or else, better still, they hook them, knowing that they will never use them. Our exchange has made as big success as any in the South, and still are there many dates held over that have been booked for three months. If they want features that have been tested and found successful why not give a date, or else say they can't use them now. Is it not better to know what you want and when you want it? There have been some managers lately who have in the trade papers stated that they did not care to see so many film salesmen, and still these managers are inviting them back again soon, but not giving dates.

I have known managers to "kick" like a steer over not having their show arrive from some other house in time for their showing, and then they wire the exchange a dozen wires "cussing" them out for not having their show there in time, and then I have been in those same managers' houses when they were to ship one of our subjects out and they have had to look half an hour for shipping instructions, which were finally found on the floor under the desk, and one of these managers mis-shipped one subject of ours, thereby causing his exhibitor friend to miss out. If Manager Jones misses out he is ready to enter suit against the exchange for three times what the rental was, but if he fails to ship as instructed he is not willing to pay the damages.

Too Much Left to Subordinates.

The whole trouble with a number of managers is that they have the house, an operator and cashier, and they generally leave billing, shipping, settling up, and opening and closing of the house to the cashier or operator. They can't be bothered with such piffle as being on the job from opening to closing time. Why does Rothapfel make his success? I'll bet he is on the job day and night and alive to all.

All managers mean well, and most of them manage well, but oh, the exceptions to the rule. War is on across the pond, so why not conserve. The word conserve is used often these days, but wouldn't it be dandy if some people would learn to conserve time?

I have the very best wishes for every manager in this old world, but it does look like some of them should help exchanges to help them. This article is not written with the intention of being a knock, but to show managers the importance of having help that will take their interests to heart. If a print is in bad shape the theatre kicks, and still operators will never take the time to always rewind carefully and see that it leaves his machine in good condition with all bands on right.

I am willing to go any length to ship shows on time and see that they are in good condition, but I would like to see co-operation from managers also. NAT. L. ROYSTER.

Alice Joyce Back from Maine.

Alice Joyce has returned from ten days along the Maine coast, where her company under direction of Tom Terriss, took many beautiful exteriors for her Blue Ribbon release the tentative title of which is "Cap'n Abe's Niece."

News of Los Angeles and Vicinity

By A. H. GIEBLER

COAST PLAYERS ALL SET FOR DRIVE

Definite Plans Laid That Will Insure Studios Making Quota of $5,000,000 for Liberty Loans

PLANS and arrangements for making the fourth Liberty Loan Campaign in the West Coast film industry a success have been completed. Committees have been named and details have been worked out that will insure the film people making their five-million-dollar quota with ease.

A big open-air stage, designed by Wilfred Buckland, head of the art department of the Lasky Studios, will be erected in Central Park. A realistic production of a gigantic tank will occupy a large space on the stage. The tank will be headquarters for all Liberty Loan activities for all three branches of the industry—producers, distributors and exhibitors.

An especially built platform will accommodate a big orchestra and there will be room on the tank and lower platform for one hundred persons. All around the tank will be sales counters with elevated platforms to insure prospective bond purchasers the chance of reaching the buying platform.

Elevated runways five feet wide will extend far out into the space where the audiences will assemble. There will be ten speaking platforms in addition to the tank rostrum on the edge of the open air amphi-theatre, and it will be possible to hold eleven meetings all at the same time.

The various propaganda films made by the film stars will be shown on a gigantic screen that will drop in front of the stage, and the J. Slipper Company will erect a complete and fully equipped projection booth for this purpose.

The tank in Central Park will be unveiled and dedicated on the night of September 28. D. W. Griffith, president of the Motion Picture War Service Association, is slated to release the curtain that will bring the tank to view, and Lois Weber will christen the tank "Victory."

The first meeting at the tank will be under the auspices of the Motion Picture Directors' Association. Seventy-five directors and many stars of the film world will be present.

Victor Hermann, former Sennett director, but now in the Naval Reserve, has arranged for the forty-piece Submarine Band to be on hand to furnish the music.

The receipt for the first Bond subscription taken at the tank meetings will be indorsed by President Wilson, Secretary McAdoo, Governor Lynch, Twelfth Federal Reserve Bank, and practically every star of filmdom. This receipt, which will be a work of art, will be incorporated into a handsomely bound book containing the autographed photographs of all the stars signing the receipt.

The receipt will go to the subscriber who buys the greatest number of bonds, and bids will be received at the first meeting, or may be sent in letters or telegrams accompanied by 5 per cent of the amount subscribed.

Bids for the first subscription, which must be bona fide whether they are for the largest amount or not, should be addressed to J. C. Jessen, 429 South Figueroa street, Los Angeles.

The tank meetings in Central Park, which were originated during the last two weeks of the third Liberty Loan drive, resulted in $582,000 worth of bonds being sold. This amount did not include more than a million and a half dollars sold in the studios.

Bond selling committees have been appointed by Charles H. Christie and J. C. Jessen, in charge of the campaign, for every studio on the West Coast, as well as committees to operate among the theatres and exchanges. Arrangements have been made to have the sales made by these various committees turned in at the tank meetings designated for each studio or other branch of the industry. In this manner all bonds sold to the people of the picture industry will pass through the auditors of the tank meetings, and figures of the sales to the entire industry will be under one head.

Each studio will have a night at the tank, and all the famous stars will vie with one another and compete for the honor of the biggest night.

The women of the M. P. W. S. A. will have concessions for the sale of refreshments during the drive, the proceeds to be devoted to the various war activities carried on by the association.

The committees appointed in the various studios will be instructed in a school of bond salesmanship.

Little Thrills of the Week

Universal City is being scrubbed and polished and shined, the grass is being cut on the lawns in front of the administration building, the hide of Old Charley, the elephant is being treated to a coat of furniture polish, and other animals in the zoo are being vacuumed, several new hair cuts have appeared around the place—and all because Carl Laemmle will hit the Coast in about two weeks.

The latest marriage rumor links the name of Mae Murray and Robert Leonard together in the golden chains of romance. If these rumors keep up some of them are going to lead to matrimony one of these days.

A writer sent Sessue Hayakawa a scenario last week accompanied with these kind words: "I simply offer the suggestion. Should you like it I should be extremely glad to have you use it without payment." Here's the thrill! Upon reading the script it was found that the story was new, clever, original, interesting and entirely suited to the star's needs.

Stage Mechanics Strike.

Mechanics and stage carpenters of the film industry, members of the International Association of Theatrical Stage Employes on the West Coast, went out on a strike on August 28, demanding higher wages and time and a half for overtime and recognition of the union.

Practically every studio in Los Angeles was affected by the walk-out. A number of the studios acceded to the demands of the strikers, while other plants did not.

At several of the studios celebrated stars got out and hustled props and did the work usually taken care of by the technical and mechanical departments.

At a meeting of producers, held at the Lasky plant to discuss the situation, it was stated the trouble grew out of a controversy between the I. A. T. S. E. and the United Brotherhood, both of which unions are claiming jurisdiction of the motion picture industry.

The consensus of opinion at the meeting of the producers was that the policy of the open shop, heretofore in operation at the studios, should be continued. As to "time and a half" for overtime it was said the peculiar nature of the industry renders a demand of this kind unjustifiable. In the matter of the wage scale it is claimed by the producers that the studios have previously granted the scale demanded by the mechanics—that is, $6 for an eight-hour day.

Eltinge Begins Production.

Julian Eltinge has begun work on his first feature under his contract with Fred Balshofer at the old Metro studio on Gordon street. The story, which was written by Balshofer, is entitled "Over the Rhine," and deals with a young American college man's experience when he is caught in Germany at the outbreak of the war. Eltinge has the opportunity to wear several changes of stunning feminine apparel during a portion of the picture.

Warren to Make Pictures.

Herbert Warren, for some time past director and producer for Roscoe Arbuckle at the Balboa studio in Long Beach, has left the Arbuckle comedy organization and will in the future make

pictures on his own account. Warren departed last week for New York, where he will conclude arrangements with a noted comedienne, whose name he does not divulge, and to engage the remainder of his company. He will return in about three weeks and begin producing pictures in a studio in Los Angeles.

One of the objects of the new venture, according to Warren, is his desire to try out several new and original ideas of his own for screen production. Valerie Bergere, Mrs. Warren in private life, will have a hand in the management of the new company.

Foreign Rights for Hayakawa Pictures.

The British and Australian rights to the Sessue Hayakawa productions to be made during the coming year have been sold, according to an announcement made by the Haworth Pictures Corporation in Los Angeles, to J. K. Walker, of London, for the British Isles, and to J. Williamson for Australia. Negotiations are now in progress for the disposal of the films in South America and in Japan, the star's native land.

United to Open Three New Offices.

The United Films Corporation, of which Ernest Shipman is Western manager, will open offices at Seattle, Denver and Chicago within the next two weeks. Mr. Shipman, who leaves in a few days for the East, will go by way of these cities and establish the branches on a working basis before he finally leaves for New York. Since coming to Los Angeles a few months ago Mr. Shipman has contracted for the exploitation and distribution of film productions to the amount of more than half a million dollars. These pictures are to be produced by the Corona Film Company, Al Jennings Productions, Edwin Frazee Comedies and others.

Volunteers for Camp Theatre Wanted.

Raymond Wells, who with his wife has volunteered his services to the Government to entertain and plan entertainments for the soldiers at Camp Kearney, says that not nearly enough of the patriotic players in and about Los Angeles have offered their services to take part in the plays given for the soldiers.

"If these players could see the four thousand men march in regimental formation into one of the free shows," says Wells, "we would not have to beg them; they would gladly come and help us keep the boys in a pleasant and cheerful state of mind."

For a coming production of "Julius Caesar" Wells has secured the co-operation of a number of noted actors, among them William and Dustin Farnum, Theodore Roberts and Frank Campeau.

Red Cross Workers.

Bert Lytell, Olive Thomas and Fred Goodwins shared honors as guests of the Kinema Tea Room and at the Red Cross shop on Alvarado street on Tuesday and Wednesday of last week.

On Thursday Bessie Love poured tea at the Kinema Red Cross tea room.

Friday a number of little screen stars, including Marie Osborne, Virginia Lee Corbin, Gloria Joy, Ben Alexander and others, lent their aid for a children's program at the Red Cross shop.

At the regular weekly celebration on Saturday at the Alvarado shop Charlie Murray had a show which he called "The World's Museum." During the afternoon and evening Ruth Roland, Franklyn Farnum, Bebe Daniels, Carmel Myers and Ruth Clifford took part in entertaining the crowd. Billy Mason was auctioneer of the day.

Exchange Man Becomes Theatre Manager.

Upon the retirement of Edmund O'Neill from the management of Clune's Broadway Theatre J. W. Anderson was put in charge of the house. Mr. Anderson has for the past year identified himself with the exchange branch of the picture industry.

Manager Matthew Bridge of the Superba Theatre offered $5 for the use of a dog during the run of "The Yellow Dog," and had a hard time finding one yellow enough for his purpose.

William G. Colvin has been appointed Pacific Coast manager for the Dramatic Mirror.

Picture Previews.

Dorothy Gish's new Paramount picture, "Battling Jane," which was filmed under the direction of Elmer Clifton, was given a private showing to a large number of invited guests at a theatre in Venice one night last week.

The United Film Corporation presented its feature, "The Crime of the Hour," to a number of invited guests at the Trinity Auditorium on the evening of September 3.

War Notes.

Theodore Newman, general manager of the W. H. Clune interests, enrolled in the Officers' Training School in Hollywood last week.

Freeman Smith, purchasing agent for the Brunton studios, left last Monday for San Francisco to enter the tank service of the United States Army.

Edmund Booth Gibson, husband of Helen Gibson, and himself recently connected with the Vitagraph company, enlisted in the tank corps, and has gone to Pittsburgh, Pa.

Kenneth O'Hara, former film publicity man and now a soldier, paid a visit to the Lasky studio last week in company with several actor-soldiers.

Harry Caulfield, lessee of the Garrick Theatre, is planning to spend his vacation in Arizona.

Studio Shorts

Constance Talmadge is at work on "A Lady's Name," written by Cyril Harcourt, under the direction of Walter Edwards, at the Morosco studio.

The Studio Club Girls gave a watermelon party one evening last week and entertained their former vice president, Gertrude Griffith, at dinner on another evening.

Ethel Lynn, Bobby Vernon, Clare Seymour, Leota Lorraine, Billy Mason and Al Christie were guests of the Southern California Exhibitors' League at a luncheon at Hamburger's last week.

George McDaniel, Louis Darclay and George Hackathorne have all been engaged to play important parts in Harold Bell Wright's "Shepherd of the Hills."

Al Ray is working in a Lois Weber production opposite Mildred Harris.

At a big military carnival to be given in September at Exposition Park for the benefit of soldiers and sailors at nearby camps and bases Tom Mix will stage a rodeo, with the assistance of the Fox cowboys, as one of the principal numbers on the program.

Le Roy Stone has been engaged as cutter for the William S. Hart films.

Harry S. Northrup will play the part of Captain Hodgeman in "Arizona," from the Augustus Thomas drama which is being filmed by the Douglas Fairbanks company.

Bessie Love and her company have gone to Sunland on location for scenes in "Sue," an adaptation from the Bret Harte story, "The Judgment of Bolinas Plain."

Billy Garwood is playing the leading part opposite Mary Miles Minter in a coming production in the making at the American studios.

Blanche Payson, six feet three inches in height, who attracted widespread attention as a policewoman at the San Francisco exposition, is now a member of Laurence Semon's Big V company.

Director Christy Cabanne has returned from an ocean voyage which was made for the sole purpose of filming scenes for the new Taylor Holmes feature, "A Regular Fellow."

Richard Barthelmess arrived in Los Angeles last week to play with Dorothy Gish in a new Paramount picture.

While the Monroe Salisbury company were at Pine Knott, Cal., a small village used as a setting for scenes in a new picture, the players staged a Red Cross benefit to aid the local chapter and raised $300 for the cause.

Bothwell Browne, female impersonator, took part in a propaganda film made by Mack Sennett.

The Dorothy Phillips company has gone to Big Bear Lake to remain two weeks while making exterior scenes for a Universal feature.

Josie Sedgwick has severed her connection with Triangle.

Mary MacLaren, who has just completed "Vanity Pool," will take a vacation trip to San Francisco and then visit her godsons at the San Pedro base before returning to work at Universal City.

Mary Anderson made a personal appearance at the Laughlin Theatre in Long Beach on Saturday night in behalf of the "Smileage Book" movement for the soldiers in camp.

"The Infernal Net," the play which Sarah Bernhardt wrote for Mme. Yorska, is being adapted for the screen by Verne Hardin Porter. Lawson Butt will play the part of the hero in the production.

Hugh Fay, comedian, was caught in a slacker raid at one of the beach resorts and was kept in jail twelve hours before his registration card could be brought and he was dismissed. Hugh has made a solemn vow never to travel without the card hereafter.

Ora Carew went up in an aeroplane one day last week with one of the fliers at Venice. This was Ora's second flight, and now she says she doesn't blame the boys for wanting to get into the aviation section.

The Christie Service Flag now displays eighteen stars, and as thirty-five persons are employed about the plant the Christie organization prides itself on having gone fifty-fifty with Uncle Sam.

John Gilbert has been engaged to play opposite Bessie Love in a coming Vitagraph feature. Gilbert has just finished his work in the J. Warren Kerrigan picture, "Sons of Men."

Earle Williams will make a trip to New York immediately upon completing his propaganda film "My Country First."

Death of F. W. Sweet.

Frederick W. Sweet, late traveling representative of the Nicholas Power Company, Inc., passed away at his home in Winthrop, Mass., on Sunday, September 1, after a lingering illness. He was for many years identified with the Power Company and, as traveling representative, was well and favorably known throughout the country.

Mr. Sweet's long experience gave him a broad and comprehensive knowledge of the motion picture machine business which rendered his services of great value. He leaves a host of friends who deplore his untimely passing.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

LADIES and gentlemen, ensconced in a palm-embowered spot on top of the hill we are now ascending is the studio of that staunch and sturdy exponent of the romantic movies, J. Warren Kerrigan.

The history of this young man is worthy of a little consideration.

Mr. Kerrigan was born in Louisville, Kentucky, and although a naturally precocious child, did not give promise of becoming an actor by reciting William J. Byron's "Battle of Waterloo" and other pieces in a fine dramatic voice and appropriate gestures at the age of five, as many of our prominent stars have done.

On the contrary, he was designed by his parents to grace the Episcopalian pulpit, and studied assiduously with that end in view. At the age of nineteen, however, finding the sock and buskin more alluring than the stole and surplice, he joined out with a show.

About three years on the regular stage, during which time he cracked the ice of public approval in several places, he shook the dust of the oral drama from his feet, secured a toe hold on the film ladder and started to climb.

Since that day he has made several hundred movies, several millions of friends, stirred the hearts and minds of romantic maidens and evoked the envy of urban and suburban swains from Danbury, Connecticut, to Beersheba, Oregon, and broke his leg in two places.

A Close-Up of a Magnate.

As we pass through this office we are afforded a splendid close-up of a film magnate. The gentleman at the desk is Jesse D. Hampton, the head of the producing company under whose direction Mr. Kerrigan is now operating.

We will emerge to the stage.

The play being made here is called "Three X Gordon." It is a light comedy-drama, and is unique in the fact that there is no bad man anywhere in the piece, no mysterious papers, plots or plans, no intriguing individual to inveigle an innocent Imogene, no scheming scoundrel to cast covetous eyes at a Nellie of the Cloaks and Suits, nobody falsifies the books and blames it on the heroine's brother, nobody puts a spider in anybody's biscuit—the play is absolutely villainless.

The girl in the wide hat is Lois Wilson, leading lady of the studio. The career of Miss Wilson also offers an interesting study, and a valuable hint to all young girls who want to get in the movies.

Three years ago this girl was totally unknown to fame, as far as the screen was concerned. How then did she attain her present status? Very simple. The people living down south, in the region bounded by the Mississippi River, the Gulf of Mexico, the Mason and Dixon line and the shell road in Mobile, held a contest to see who was the most beautiful girl in their midst, and when the votes were all in Lois Wilson was "it."

Forthwith she was in great demand in the films, and has been ever since.

Any girl wanting to get a place in the pictures can follow Miss Wilson's example by making a noise like the most beautiful girl in seven states.

Step over here to the right and you will be able to see some spirited action being worked out.

How a Hired Man's Bedroom Looks.

This scene represents the interior of a hired man's bedroom and boudoir on a farm near Beeville, New Jersey. The cot near the door is occupied by Mr. Kerrigan. The chap simulating slumber near the wall is Jack Gilbert, one of our best known juveniles.

On the pallet on the floor is Stanhope Wheatcroft. This is Mr. Wheatcroft's first appearance in pictures for a long time. He used to appear in Fox films, but until recently was in the spoken drama with a regular stage star named Maude Adams, who had a small company on the road.

The director is Ernest Ward. Yes, Lady, the director tells the players what to do and how to do it. That's what he's paid for. As you see, he is now instructing Mr. Wheatcroft that he is to crawl under Kerrigan's cot, reach the door and try to escape.

Now they're off! Observe the serpent-like grace of Wheatcroft as he crawls under the cot. See, the doughty and intrepid hero is awake—he grabs him by the foot and drags him back to captivity.

The plot of the story concerns two young chaps, Kerrigan and Gilbert, who live in the silk sock section of New York. One day their respective fathers turn them out to shift for themselves. They get a job on a farm and like it so well that they start a school for the reformation of millionaires' sons. Wheatcroft, who takes the part of a small town dude, is their first victim.

Here's a Farmer Without Whiskers.

Your attention is called to the other end of the stage. This scene represents the interior of a farm house, and is occupied by a farmer in the person of Walter Perry. Your particular attention is called to Mr. Perry's make-up, and you will observe that he does not have the customary chin whiskers and is not chewing a straw.

Mr. Perry is one of our best known character actors, and is especially good in rural parts. He has never been known to say "By heck," or "b'gosh," or any of the other familiar farmer terms without which few actors of either the stage or screen would be completely lost.

The young lady entering the scene from the left is Leatrice Joy. She is supposed to be the farmer's daughter. Mr. Perry and Miss Joy are rehearsing while the other scene is being finished.

The lady knitting on the pink sweater is Pearl Lovci. The thoughtful looking man in the chair is Charles French. Mr. French is made up to represent a successful business man, and Miss Lovci will be his stenographer as soon as the property man gets the business office that he is working on arranged.

And a Non-Gum-Chewing Stenographer.

Miss Lovci, as well as Walter Perry, violates some of the most cherished traditions of the stage and screen. When playing a stenographer she does not chew gum, talk into the telephone out of the corner of her mouth, or stick a pencil in her hair.

The two men near the table are Jay Belasco and Fred Bond. The somewhat sun-wilted but still distinguished looking persons entering the stage with manager Hampton are the well known and justly celebrated team of booking agents, play and story brokers, and New York representatives, Willis and Inglis, otherwise known as Dick and Gus.

One more scene and our day will have been most profitably filled.

Glance over to the lemon orchard to the right, and never say again that actors do not earn their money. If Eddie Markham, who wrote the words to the popular song, "The Man with the Hoe," could have seen Jack Kerrigan in this scene he would undoubtedly have made the name of his ballad read, "The Man with the Plow."

Kerrigan as "The Man with the Plow."

MUTUAL TO DISTRIBUTE AFFILIATED

President Sheldon Closes Deal in Chicago with President Brink—Perret Picture First Release

A CONTRACT for shipping and physical service on pictures of the Affiliated Distributors' Corporation, through the exchanges of the Mutual Film Corporation, is announced by Henry A. Brink, president of the Affiliated. The contract was closed in Chicago at the conclusion of a series of negotiations between the two concerns.

The first picture to be thus handled by the Affiliated is "Lafayette, We Come!" (Pershing, '17), a story of mystery and intrigue, flavored with the romance of love and war, produced by Leonce Perret, featuring E. K. Lincoln and Dolores Cassinelli, recently announced for release to the Affiliated units.

"We consider this picture an especially auspicious initial release for our project," observed Mr. Brink. "It combines a particular topical fitness for the motion picture market of today, with its important values strictly as drama."

James M. Sheldon, president of Mutual, discusses the move as one of special significance to the industry in this period of stress and conservation of dollars and man-power.

"This is, it appears to me, to be a most logical step for both sides of the deal," said Mr. Sheldon. "It has largely been the practice heretofore for each new venture in films to add its own physical system of branches with expensive equipment to the already oversupplied machinery of film distribution. Affiliated has saved itself and the motion picture industry the cost of a new system of exchanges, and it has availed itself of the physical services of a concern which has most thoroughly established itself with a high standard of physical service to the motion picture exhibitor."

The Affiliated-Mutual deal is also to be taken as of a special significance in that it is among the first instances of an important recognition of a co-operative booking plan concern by an old-line motion picture distributing corporation.

The officers of the Affiliated include Henry A. Brink, president; H. C. Cornelius, vice-president; William J. Clark, secretary-treasurer and general manager, all of Grand Rapids, Mich., where the home office is situated, and C. C. Pettijohn, general counsel, with offices in New York.

NEW RED CROSS FILM.

Another war zone picture is to be issued by the American Red Cross for use in theatres throughout the United States. Following the huge success enjoyed by its recent issue of "The Historic Fourth of July in Paris," William E. Waddell, Director of the Bureau of Pictures, announces the title of the new release to be "Soothing the Heart of Italy." The American Red Cross will distribute this film, like its former release, through General Film Company. It is a one-reel subject which is expected to appeal as strongly to audiences as the already famous "Fourth of July" film, but from a somewhat different angle. It is powerful in heart interest, with the spectacular subordinated to the human appeal. Scores of actual scenes of refugees in flight before onrushing Hun hordes are shown in the period when a studied German propaganda was eating into the heart of the emotional Italian people.

Chaplin Liberty Special Is Named "The Bond"

CHIEF among the activities of the fourth Liberty Loan Committee's campaign on the motion picture screens of the United States, in behalf of the forthcoming loan, will be a comedy produced by Charlie Chaplin, and scheduled for release on September 21.

The title given to the production is "The Bond." It is in the nature of a novelty picture, with the famous comedian in the same character that is responsible for the tremendous demand for his regular releases.

The picture is essentially in the nature of propaganda for the fourth Liberty Loan, and will be distributed by the First National Exhibitors' Circuit. No rental charge will be made to exhibitors, inasmuch as the production has been made for and is donated to the United States Government by Charlie Chaplin.

To avoid any possible confusion between "The Bond" as a special Government picture, and the regular Chaplin releases the First National has been requested to ask all exhibitors to agree, before booking "The Bond," to advertise it for a propaganda picture, and not as a regular release. This precaution is chiefly to avoid disappoint to the thousands who will see it, and who otherwise might be under the impression that it was one of Chaplin's two-reel comedies.

The settings for "The Bond" are said to be novel and futuristic, and quite away from anything Chaplin has previously attempted in comedy portrayal.

Impressed by the propaganda value of the screen, and determined to utilize it to the utmost in their own efforts, the British and Canadian Governments have sent requests to Mr. Chaplin to make a special production for them. This request has been accepted by Mr. Chaplin, and he is starting work immediately on a successor to "The Bond" for these two allied powers.

Harry Brandt, in Uniform, Says an Au Revoir and Smiles

Patrons of the Carleton Theatre, Brooklyn, found the back page of their program occupied by a parting salute from Harry Brandt, who has long been manager of that house. He now is Acting Corporal Brandt, Company F, Fourth Replacement Battalion, Camp Gordon, Georgia. William Brandt, prominent in all exhibitor movements in the East, is owner of the Carleton, and his brother Harry left his "kind regards" on the back of the program in this fashion:

Au Revoir, But Not Good Bye!

When this week's copy of Reeland is placed in the hands of the Carlton Theatre patrons I will have answered the call of Uncle Sam and joined his forces in Camp Gordon preparatory to joining my brother in France, where his regiment is knocking the all-fired stuffing out of the Hun. Since assuming the management of the Carlton I have made hundreds of friends, and I take this method of thanking them and all the others whom I know by name for their kind patronage. It certainly has been a privilege and a pleasure to cater to such an audience, and their wonderful work during the Red Cross, Liberty Loan and War Saving Drives which placed the Carlton in the lead for a theatre of its capacity has made me exceedingly proud of them.

In my absence the same high class standard will be continued, another brother assuming the reins.

Thank you, good luck and Au Revoir!

HARRY BRANDT,
Camp Gordon, Georgia.

World Pictures Says Exhibitors Not Affected

THE one condition that is giving theatrical managers more concern to-day than anything else is the effect of the "18 to 45" draft. It should be cause for great uneasiness among those who produce for the legitimate theatres, but the motion picture exhibitor will find that he will come through the ordeal practically unscathed, say the officials of World Pictures.

The advantage of the motion picture theatre lies in the fact that fully 75 per cent. of these places of amusement are what might be termed neighborhood theatres, and, being so, it is not necessary for women to call upon the male members of their families to act as escorts. On the other hand, the legitimate theatres, located generally in a central section, draft their patronage from all parts of the city. No woman is keen to come and go at night without having the services of a male escort. The tremendous inroads made on those of military age by the new ruling makes it difficult for our women to call on men either to pay for the tickets or to go along with them. The picture house, with its cheaper price of admission, makes slight demands on one's purse, and this being true the exhibitor will see but little effect of the 18 to 45 ruling.

When the first draft came the croakers saw all sorts of dire things happening to the screen drama. These things did not come to pass for the very reasons that apply to the new condition of affairs created by the 13,000,000 army requisitioned by Uncle Sam for the world war. Business as usual will be the slogan of the exhibitor, and the public will continue to support the motion picture industry because it is an essential and necessary medium for keeping our spirits at a high degree of optimism. Motion picture amusement is utilized, unconsciously perhaps, to create a mental condition that makes for a better mental balance. It produces a suggestive therapeutic that effects cures oftimes as salient as that offered by medicine.

PARALTA SHOWS BIG GRAPE VINE.

The oldest and one of the largest grape vines in the country was used in Louise Glaum's latest Paralta play, "A Law Unto Herself." It is the famous San Gabriel grape vine in Southern California.

Rambles Round Filmtown

With WALTER K. HILL

Now For More Sport.

In Vers Libre (Very Free Indeed).

By Thomas Bedding

What's this I see? Lasky taking up your space
To tell how the Power folk went out to race
Play ball, and generally have a high old time of it?
Blessed if I've got moved to make a rhyme of it

Still (by the way) you really must allow the stricture,
Our dear old World is devoted to the Picture—
Or is supposed to be: so forgive me if I sigh to see
Of us familiar sport make a satiety

[Oh, yes, I know the Mayor is an eccentric soldier,
But I'll interrupt as I go on, dear RAMBLER.]
Anyhow, this is what I wanted to deserve a bit
The idea's good, and of imitation pen deserve a bit

Why not have an outing of the entire trade?
Wouldn't it be fine to have 'em all arrayed—
Magnates and stars, press agents and directors?
The public would be slightly interested inspectors

[That's feeble rhyming — RAMBLER.]
Now, see here,
If you think you can do better, my old dear,
Just try it, and not be dismissive. I
Guess I know fairly well how to versify?

[Maybe'—RAMBLER.] Well, to proceed,
Let's organize an outing and a feed
Uncloose the hunch in some big rural dump
And get 'em to show us how they run and jump

Bill Hart and Doug, Charley, Fatty,
Attended by their respective literati,
Mary, Marguerite, Norma, Elsie, Anita,
Clara, Dorothy, and even Geraldine (Incognita)

Then the magnates: Adolph, Carl and Sam
Bill Fox, Bill Brady, Lasky and Hi-ram!
My! Think of the Awe Inspiring Fun of it
If we could lure 'em on to make a run of it?

Then, Ince and Dave and Mack—this triangularity
In a blindfold scramble. Wouldn't that provoke hilarity?
My word! The possibilities of this idea are great
Boys! Think it over, and let's see if we can't make something out of it (and help win the war) at an early date before it's too late and we still luxuriate in the indescribable felicity of possessing great stars, great directors, great press agents, and the movie magnate.

—w s s—

Alice Terry tells a story about two colored men talking to each other about being drafted. One said to the other:

"You'd better make a will."

And this was the second pulled gentlemen's reply.

"Ah ain't interested in that kind of a will. The only will I cares about is—will I come back."

An Office Ramble.

Copy Desk—"Here's a guy spelling George Fawcett's name with a "u."

Next Desk—"Let it run."

—w s s—

World Pictures Title: "A Soul Without Windows."

Page Lulu Glaser and Montague Glass.

P. S.—We'll admit that's putty bad.

—w s s—

"In Judgment of" (Metro).

Trade paper film reviewers are good at that.

—w s s—

"The Pie-Eyed Piper" (Nestor) suggests the thought that musicians as well as military uniforms will have to cut that out after July 1, next.

—w s s—

What Makes 'Em Wild?

"Wild Youth" (Paramount)
"Wild Women" (Universal)
"The Wild Strain" (Vitagraph)
"The Savage Woman" (Select)

—w s s—

Rare Perfume.

That sweet smell emanating occasionally from the head of the High Celestial being himself

—w s s—

Inquisitively "The Silent Woman" (Metro) belongs in the ditto department.

—w s s—

"The Price of Applause" (Triangle) will naturally depend upon the theatre where it is shown.

—w s s—

"The Pretender" (Triangle) would be a fit title for some publicists who are taking motion picture proceeds from their betters.

No, indeed, we don't mean you!

—w s s—

The Graven Truth.

Hamish McLaurin now with the American Red Cross as publicist, was presented with a handsome gold wrist watch bearing the following inscription:

"To Hamish McLaurin
"For Service Well Done
"From the Rialto and Rivoli Theatres, of New York."

—w s s—

Timeliness in Filmtown.

Universal-Star Comedies released "Birth Control" just as Busy McAdoo took over the Pullman cars.

—w s s—

"For Husbands Only," according to Jewel publicity, is a title that "is merely a title and not a restriction."

Or an affliction?

—w s s—

Bid and Asked—High and Low.

EMMY WHEELEN'S arrival via Metro in "His Bonded Wife" reminds us that Mae Murray has been here with "Her Body in Bond" as a Universal offering. The stock market has figured extensively in film titles ere this, as witness:

"The Bond of Passion" (Great Northern)
"Bonds of Deception" (American).
"The Bond Within" (Lubin).
"The Bond That Binds" (Frontier).
"The Bond Sinister" (Biograph).
"The Bond of Womanhood" (Lubin).
"The Bond of Music" (Vitagraph).
"The Bond of Love" (Selig).
"The Bond of Friendship" (Kriterion).
"The Bond of Fear" (Triangle).
"The Bond of Brotherhood" (Gaumont).
"The Bond of Blood" (Vitagraph).
"The Bond Eternal" (Kalem).
"The Bond Between" (Associated).
Possibly all negotiated through
"The Bond Woman" (Kalem).

How the Rudolphs Vs. Reichenbachs Ran Up Their Big Score in the War.

(Reported by William H. Rudolph.)

IT is seldom, if ever, that I can find fault with the news contained in the columns of your wonderful Moving Picture World, and I have been a subscriber to same for the past forty-five years. Its editorial opinions, its policies, its general make-up has always appealed to me, and, when I think of the many "good things" I have "done" in my life, I lay it entirely to the ideas I have assimilated by its constant perusal. But what was my astonishment, not to say chagrin, to see with my own eyes not only an article that is directly contrary to the policy of the press throughout the country, but contrary to the policy of any good, true, upright, honest, red-blooded American.

Now, far be it from me—a publicity "expert"—or any of my brotherhood to break into print. That in itself is a known fact not only by you, an editor, but by the public in general. No publicity man (or press agent) would think, dream, or contemplate wasting his talents on himself—nay' neigh'—he is like the sturdy, faithful, hardy horse hitched to the dray; dragging along his load and "unloading" it on the public. He, with the usual becoming press agent's modesty, sinks his own personality into sweet oblivion while training his searchlight of publicity through the public prints direct upon the 'star.

But I must break this inviolate rule and for once protest under my own name.

As you well know the press agents of the country have done a great deal toward helping along the war by selling Liberty Bonds. Look at Benny Ziedman, Fairbanks' press agent; Mary Pickford's press agent, Wm. Hart's press agent, Charlie Chaplin's press agent' Just think of the vast number of bonds sold by these press agents during the last selling campaign (and I am not mentioning the recruiting and other stunts pulled off by Clara Kimball Young, because it would not be polite or ethical of me to put her name in this article, so I'll say nothing about her), think of the good work of Lieut. Rothapfel, in fact by the entire motion picture industry, to help along the cause of the war, and then to allow this article I am going to mention to appear in your columns—you, the leading publication in the moving picture industry'

I refer to the article which says "there are seventeen Reichenbachs" in the army.]

Now, Mr. Editor, we have been admonished to give absolutely no information that would give "comfort to our enemies" and to refrain from "talking' or "publishing' any "facts" about what we are doing or about to do in this country. Yet here it is "tipped off" in cold type that there are "17 Reichenbachs" in the service—and by now I suppose the Kaiser knows it! No wonder the entire German Army is on the run, yet if this information had been kept under cover we might have captured the entire bunch. As it is we will have to wear out another seventeen billion dollars worth of shoe-leather just on account of this grievous error.

I feel like calling the attention of this "leak" in the Reichenbach lines to old General Reichenbach himself, who does not believe in publicity—or the unnecessary waste of ink during war times.

Why, there has been one hundred per cent. of the Rudolphs in service since the war started, but did I say anything? Not so as you could notice it.

Both of my sons are in the service (you will notice that I don't stipulate any specified number). One left t'other day on his eighth trip to France and the other is right at the front petting one of the big French seventy-fives. And, as for the balance of the Rudolph family to make up the one hundred per cent., I, myself, have never hesitated from the very beginning of the war to give my advice freely and fully to all—just how President Wilson, Pershing, Daniels, Baker and the others should conduct the same.

Fanning the "Flaming Front."

PHILIP FOX, of the Dallas Times-Herald, who represents the World down that way, adopted a peculiar method in sending his report of the grand opening Little Italy put across for the First National's stirring war feature. He sent the following story to Herschel Stuart, of the Hippodrome. It burned Mr. Stuart's fingers until he got it over to Douglas Hawley, representing the First National in Dallas, and Mr. Hawley thoughtfully slipped it along to RAMBLES, where it reposes, with credit and acclaim, as follows:

Hulsey's Hippodrome, Dallas, was delicately decorated with hanging festoons of macaroni—Italy's national flower—when members of the Dallas Italian colony first viewed "Italy's Framing Flunt." A patriotic atmosphere of garlic pervaded the entire playhouse, and as Garabaldi's Battle Hymn was thundered on the organ many a swarthy Sicilian bootblack blew his nose on his bandana in profound emotion.

Signor Herschello Stuartado addressed the assembled Italians in their native tongue, receiving hearty "bravas."

"Benevuto cellini shinola tribuna Italiana charlie pappa. Fra Diabolo bologna in tres partes divisa est. Sursum corda," he declared.

The noted impresario was escorted from the stage by members of the organ grinders union, Local No. 534—who at request of the management had checked their monks in the lobby. A clever feature introduced was the distribution of programs in the form of Black Hand letters each bearing the skull and cross bones of La Mana Nera, and, thus, making the audience feel perfectly at home.

Ushers wore the conventional evening dress of the Texas and Pacific track gangs—blue overalls, pick and shovel, and gay colored bandanas. They welcomed the patrons with specially studied gestures. Thrilling scenes of the great battle film which showed the Italian fighters scrambling through the spahgetti entanglements and lustily bayonetting the Huns brought the audience cheering to its feet.

The whole occasion was a well deserved success.

—w s s—

Mae Murray, in "Modern Love," is happily released by Universal closely following the star's up-to-date divorce case.

—w s s—

"The Marvelous Maciste," "Monster of Fate" are two products of Hanover Film Co. that synchronize.

—w s s—

Converts Barn Into Picture Theatre.—Trade Paper Headline.

Why not install a stock company?

—w s s—

Sohmer's "Ruling Passions" Arouses Exhibitor Interest.—Trade Paper Headline.

Said R P's being good shows and attendent profits.

—w s s—

What Does Press Copy Cost?

Being thus inclined the Popular Science Monthly has figured on the cost per letter of your business correspondence. Figure for yourself what mimeographing for publicity costs after you have read the following scientific expression:

Taking into consideration the cost of stationery and stamps, the salary of the stenographer, cost of all accessories to the typewriter, all overhead charges, and last, but not least, cost of time of the man who dictates the letters, it works out at 40 cents per letter, and that is an absolute minimum!

—w s s—

The combined lives possessed by a litter of kittens would not total the different kinds of finishes the Kaiser is enjoying in films.

—w s s—

Stripping a motion picture poster does not constitute indecent exposure in any court of law. If you have been arrested for this go to jail rather than pay a fine.

Rambles Round Filmtown

Here's a Letter from "Over There."

Stanley Bayer, who kicked the old mimeograph into the corner of World Pictures educational department and went to join the colors, reached France within six weeks of the time he shook hands with Lee Kugel and the rest of "the bunch." Through the courtesy of Mr. Kugle we are allowed to print this much of Mr. Bayer's first letter home:

"The past month has seen me make Argosy through the States, across the ocean, and partly through France with the rest of Young America.

"The lamp of Aladdin is puny in powers compared to the capacity of Uncle Sam to transport one about. We are now comfortably settled at a part not so very distant from the front, yet with all the appliances of our home camps. The manner in which we are doing things here would seem to indicate almost permanency. The huge warehouses, miles of railroads, scores of barracks—well, the sight doth boggle the eyes! Everyone has high hopes these days that the affair will come to a speedy and satisfactory conclusion.

"Then there is the efficiency of the French which is making its power felt in curbing our impetuousness. Imagine the Frenchman, who is a cynic in some ways, looks with smiling condescension upon our will and aggressiveness. He's had four years of it.

"Still France is marvelously unaffected by the war. It is accepted as a fact. The women and children and older generation of men pursue their tasks with usual accustomness, and life travels with few ripples. At the railroad stations it is familiar to see a number of men returning to their commands in gaily decorated cars and a lusty celebration accompanying their departure.

"Everything back home seems such a far cry from this present life that it appears to have dissolved in the mist of Time. Here you are so preoccupied with little details that any memories are fast eliminated. But that's treading on the tragic muse, and before I descend to that, I'll close."

—w s s—

Mrs. Castle started something when she loaned her name to a series of articles in a New York daily.

Other film queens may now be expected to become "interviewers" for the love lorn—and talk about themselves while getting paid for it.

—w s s—

"How Firm the Foundation."

Charley Chaplin has a letter from Corporal Johnnie Douglas which carries this sentiment: "Tell Sidney and Minnie not to worry about my getting mail. If it don't catch up to me in France I'll get it through General Delivery, Berlin."

—w s s—

Stuart Holmes has completed a poster for the fourth Liberty Loan drive upon which he has been working all summer. The drawing shows all the countries representing a face, with Germany illustrated by an ulcer. Uncle Sam dressed as a surgeon is shown cauterizing poisoned Germany.

No Chance for Caustic Comment.

—w s s—

Nat L. Royster, sales manager of Special Features Company, Knoxville, Tenn., sent to the World a cotton blossom in full flower with the remark:

"Cotton is good so is the 'movies.'"

Which gives opportunity, appropos of nothing at all to assert that while Germany will not acknowledge Yankee corn it would like to admit the cotton.

—w s s—

Films are shipped in metal cases because they fit. If they came in paper containers they would be beer.

—w s s—

Sessue Hayakawa is prepared for gasless Sundays. The Jinricksha he recently received from Tokio may be inspired by gin insteal of petrol.

From Scenes of Much Film Bravery.

LATE in the season there comes a discussion as to the desirability of bathing in the Hudson at Hazard's Landing and above Englewood Ferry house. The public prints have carried charges and counter-charges over the signatures of George W. Perkins, president of Palisades Interstate Park Commission, and Edward Hatch. Film stars who have slid down ropes, plunged into the Hudson, and otherwise made life gay along the beautiful Palisades would be surprised and shocked to read the stuff Mr. Hatch turned out. By the way, Mr. Hatch is chairman of the Committee on Pollution and Sewerage of the Merchants' Association.

More Pollution and Sewerage:

Trade paper go-cart campaign against the scandalous film industry.

Waistcoat wastage for summer suits.

Suspenders and belts at one and the same time.

Alleged press sheets printed on both sides.

The use of UPPER CASE in film publicity copy.

Eighth run mimeograph copy.

Stills with an "extra" in the foreground; the star peeking out from behind a tree in deep centre.

Advertisements prepared for use in metropolitan dailies submitted as "aids" to an exhibitor in Opelaka, Ala.

"Longs" sent to papers that only use "shorts."

—w s s—

Giving the Wife the Worst of It.

"Husband and Wife" (World).
"For Husbands Only" (Jewel).
"A Husband's Mistake" (Biograph).
"A Husband's Awakening" (Lubin).
"Her Husband's Honor First" (Mutual).

—w s s—

How Publicists Break Into Print.

Dropping into one of Holyoke's leading cinemagogues I happened across a copy of the M. P. World, and, in perusing it, discovered my name in with a lot of other bandits connected with the industry that used to be in its infancy.

I could pull a lot of this "I knew you when" stuff, but I don't believe in hurting a guy's rep when he's in there trying all the time.

But look here, Mr. RAMBLER, when you say I am press agent for a Holyoke Paper Factory, I want to tell you something. I ain't press agent for no single paper factory, but for twenty-nine of them, and I guess that beats writing press notices like I know a certain guy used to.

If you want to know who I work for I'll tell you, you big stiff. I work for the American Writing Paper Company, I do, the largest manufacturers of **Fine Writing Papers** in the world. Look for the "Eagle A." Of course you don't know anything about **Fine Writings**, but maybe some of your friends do.

While I'm about it, I want to tell you that Curley Welch is a hot guy to be boasting, as I know about him too, and I can see no reason why you should be giving yourself an ad when the whole country will be dry pretty soon.

Any further remarks of this scurrilous nature will be turned over to my New York attorneys—Park & Tilford—so take heed lest you also get into the legal columns of the papers the same as Bill Johnson, Lesley Mason and some more of those guys have.

Not wishing you anything worse than an ulcerated tooth, I remain, Insultingly yours EDWARD B. MULLEN.

—w s s—

Julius Singer is perplexed. With three shipping clerks gone to war the fourth left last week. King-Bee's Brooklyn representative has joined the naval reserves and the Jersey representative is working in a ship yard. Julius is now trying to induce exhibitors to volunteer—to come to his office and do their booking in person.

Good Trick If He Don't Do It.

—w s s—

Nuff sed. THE RAMBLER.

EXHIBITORS COMPLAIN OF FREE SHOWS

Washington City Exchangemen Take Action Designed to Mitigate Injury to Business

THE question of donating films to organizations in the national capital for various purposes was brought to the attention of the Washington exchangemen at a meeting of the Exchange Managers' Association following the receipt of complaints from various exhibitors that the shows given in this way are seriously affecting their box office receipts. The demand for free shows is coming also from Baltimore. Here the idea is to furnish without charge amusement for the so-called war workers—men and women who come to Washington and secure lucrative positions under the Government.

The matter is to be further considered at the next meeting but it was thought some sort of uniform application blank should be made up and the people seeking films could state thereon the number and class of films desired, number of exhibitions to be given, for what purpose and under what conditions. These forms would then be sent by mail to the secretary for action by a special committee. This is in line with a plan put into effect by the Retail Merchants' Association of Washington to curb the demands made upon storekeepers for donations for doubtful charities.

Attention was called to the fact that while the authorities are very strict in the enforcement of fire regulations with respect to theatres and exchanges various organizations were permitted to hold exhibitions without regard to the regulations. It was stated that often the projection machines were used without the proper safeguard of a portable metal booth.

The question of incorporating the organization was brought up and the matter was laid before the members by Attorney C. Chester Caywood. Affiliation with the Washington Chamber of Commerce was urged by Thomas Grant, secretary of the latter.

Many Complaints Against Free Service.

There seems to be a great deal of complaint against the free service rendered by the local exchanges to community centers and other organizations operating motion picture entertainments for the benefit of the people of the District of Columbia. At the Sylvan Theatre, for instance, it is pointed out several thousand persons are entertained without expense to them several nights each week with motion picture exhibitions. The Sylvan Theatre is at the base of the Washington Monument, and it is said that as many as 7,500 persons have congregated there at one time. This takes business away from theatres in all sections of the city.

The high schools are also being used to entertain without charge, and one of these has a stadium seating 6,500.

It has been the practice to donate the use of the films, although it is understood the persons in charge of the Sylvan Theatre pay a slight rental charge. However, where payment is made it is far below the value of the production secured. In no case are old films acceptable, the request being for films that have not been shown all over the circuit. This is declared to be eminently unfair to the men who are legitimately engaged in the motion picture business and who are compelled to pay all kinds of taxes for the support of the very people who get the benefit of the free shows—the Government employes, who average in salary something better than $100 per month.

The exchanges have been urged to take necessary steps toward cutting down this abuse. The shows are not for charity, nor for persons who cannot afford to pay the small admissions to the established theatres and airdomes, and there is no excuse for their existence on their present basis. As the result of the continued complaints the exchange managers have under consideration a new plan, limiting the number of films to be so donated.

WOMAN USHERS SATISFACTORY.

The management of the Rialto Theatre, San Francisco, has installed woman ushers throughout the house, including the director, and finds that these give entire satisfaction. Natty uniforms have been designed for the girls along the military lines now so popular, and the accompanying illustration shows how effective these are, as well as demonstrating the fact that Messrs. Sheehan and Lurie are also good judges of beauty. Courtesy is one of the strong points of the policy of this house, and the usher is shown guiding a patron through a side exit. Lightless nights have no terrors for San Franciscans when such attentions as these are showered upon them.

Woman Usher in Uniform of San Francisco's Rialto Theatre.

ZELLNER WROTE "FRIEND HUSBAND."

Because of the unusual success attending Madge Kennedy's "Friend Husband," Goldwyn is in receipt of many inquiries as to its authorship, and hastens to correct an erroneous impression regarding the writer of the play. In some quarters the idea prevails that "Friend Husband" is the work of J. Clarkson Miller, while as a matter of fact the author is Lois Zellner, who also contributed "Money Mad" to Mae Marsh's series of unusual photoplays. Miss Zellner, well-known as a scenario writer, wrote "Friend Husband" expressly for Madge Kennedy and to her credit should be given for the unique idea of it. Mr. Miller, the standby of Goldwyn's continuity writers, executed the adaptation and praises Miss Zellner's carefully detailed synopsis.

Goddess of Liberty Theme for Farrar's Loan Special

GERALDINE FARRAR has completed, at the Goldwyn studio in Fort Lee, a Liberty Loan picture, which has been sent to Washington by special messenger. It is called "The Bonds That Tie."

This task over the nature of the contribution is made public for the first time. Both Geraldine Farrar and her director, Reginald Barker, are elated over the finished product. Mr. Barker is confident the friends of the international celebrity will delight in seeing her in a new guise and that the public will respond to her appeal. Harry Durant wrote the story from which the picture was made.

She appears as the Goddess of Liberty. The setting is the steps of a classical temple standing in the shadow of a tree. On one side of the entrance is a sailor (Tom Santschi) and opposite stands a soldier in the person of Milton Sills. The curtains part and reveal Geraldine Farrar as Liberty. She descends to the level of the men in uniform and addresses them in turn.

"You have shown your love for your country. Now your country must show its love for you," says the Goddess of Liberty.

Then she speaks to the public, telling them how many men have already been sent and how many more must be sent with their help. She follows this with a direct appeal to the audience on behalf of the fourth Liberty Loan, concluding with:

"These Liberty Bonds are bonds of love. They bind those who cannot go to those who go to fight—and die if need be. Don't you love them enough to buy a bond? Then buy and buy and buy Liberty Bonds!"

The picture closes with the player's arms outstretched and the stars in her Liberty cap catching the glints of myriad lights. She makes an inspiring figure.

As with Goldwyn's all-star Liberty Loan production, every one associated with Geraldine Farrar donated his services, from Hugo Ballin, who devised the beautiful setting, to the several electricians, who operated the special lights.

Ekre Takes Larger Exchange.

For some time past manager of the Portland (Ore.) branch of General Film Company, George J. Ekre has just been transferred to a larger Pacific Coast office by the company, that at Los Angeles. Mr. Ekre relieves Western District Manager W. S. Rand, who had been acting as local manager pending the appointment of someone to handle the office. Mr. Rand, after the induction of Mr. Ekre is completed, probably will return to his headquarters at Denver.

Dallas Great Distributor of Pictures for Army Men

DALLAS film men believe their city is the greatest distribution point for army motion pictures in the United States. They do not even bar New York and other eastern centers in the classification.

Seven great cantonments, besides scores of flying fields, training camps and military posts, scattered from northern Oklahoma to the Rio Grande border line, are supplied their films by Dallas branch houses at absolute cost. Some 300,000 soldiers depend on Dallas film exchanges for the war-time entertainment which is so dear to their hearts.

Films from Dallas are regularly supplied the Liberty theatres at the cantonments at Camp Logan, Houston; Camp Bowie, Fort Worth; Camp Pike, Little Rock, Ark.; Camp Doniphan, Fort Sill, Okla.; Camp McArthur, Waco; Camp Travis, San Antonio, and Camp Cody, Deming, N. M. The very best features on the market are sent from Dallas for the entertainment of the troops at the Liberty theatres, and the local film exchanges have all agreed to give Uncle Sam's boys the rock-bottom prices and not make a penny on the business.

Literally scores of smaller encampments, flying fields, etc., such as Taliferro, Fort Worth; Call Field, Wichita Falls; Camp Stanley, Leon Springs; Aviation Repair Depot, Love Field, and Camp Dick, at Dallas; Kelly Field, San Antonio, and many other army posts in Texas, Louisiana, Arkansas, Oklahoma and New Mexico, call for hundreds of films weekly from Dallas exchanges through the Motion Picture Community Service, with headquarters at San Antonio.

This army business amounts to thousands of dollars on the books of all Dallas exchanges, and the film men take the extra trouble gladly.

Routing for army service has been brought down to a science. The Community Camp Service calls for films to be on the road for about sixty days at a stretch. Along the Rio Grande border, for instance, a continuous stream of films is kept moving along the line of border posts, many of which are in out of the way places, far from the railroad on the Mexican line. A film leaves Dallas brand new and comes back two months later worn to ribbons.

The soldiers appreciate the service given through Dallas branches, and many letters of thanks and commendation have been received from officers and men.

BRITANNIA IN LEHRMAN COMEDY.

One of the features of a recent Fox-Lehrman Sunshine Comedy, made in Hollywood under the direction of Henry Lehrman, is the presence in the picture of the famous British tank Britannia, which was among the first of the land monsters that terrified the Germans in the battle of the Somme in 1916.

The comedy, it is understood, takes several telling smashes at disloyal Americans and pro-Germans in this country. Canadian officers who were in Los Angeles to attend a war exposition heard of the comedy and were so enthusiastic over the idea that they lent the Britannia to use in the picture. The tank was handled in the play by the original crew that piloted it over the front in France.

Naomi Childers, Who Will Play With Ethel Barrymore in Metro Screen Version of "Lady Frederick."

Naomi Childers in Metro Play

NAOMI CHILDERS will have an attractive role in Ethel Barrymore's Metro offering, "Lady Frederick." The picturization of this Maugham drama was made by June Mathis and Katharine Kavanaugh, and the stage production itself was a starring vehicle for Miss Barrymore on Broadway a few seasons ago. Miss Childers will play Lady Kitty Beresford.

This well-known actress has proceeded from the spoken drama to the screen and back again, and this, her first appearance in a Metro offering, is her first screen work in over a year. Five years ago Miss Childers played for Kalem. Then came a two years' contract with Vitagraph, followed by starring ventures in two productions for the U. S. Amusement Company. Her most recent footlight appearance was with H. B. Warner in "Among Those Present" when it was presented at the Blackstone Theatre in Chicago last spring.

Naomi Childers was born in St. Louis. Her first stage appearance was under the management of Henry W. Savage and H. H. Frazee.

KENYON JOINS METRO.

A. G. Kenyon is a recent addition to the scenario staff at Metro's west coast studios in Hollywood. George D. Baker, manager of production, engaged Kenyon after the latter had made an adaptation of "Faith," a short story by Richard Washburn Child, soon to be used as a starring vehicle by Bert Lytell. Kenyon formally began work when he started writing the screen version of a story for Lytell's use.

The new Metro scenario writer is a brother of Charles Kenyon, author of "Kindling" and part author of "The Claim," which was picturized for Metro with Edith Storey as the star. He entered the scenario game a year ago last April with Universal under the supervision of Colonel Jasper Ewing Brady, now with Metro in New York. After eight months with Universal Kenyon went with Fox, writing original stories and continuities. He left Fox three weeks prior to joining Metro.

General Film Company Is Regrouping Its Exchanges

GENERAL FILM has just made several important appointments in its sales organization, and at the same time instituted a districting or grouping of its exchanges throughout the country. Four supervising exchange executives or district managers have been appointed, in accordance with this movement. Working under sales manager W. F. Rodgers, these district managers are to coordinate and facilitate the film merchandizing activities of the company.

The district managers most recently appointed are, H. L. Orear for the central district, with headquarters at Cincinnati, and H. E. Elder for the Atlantic division, with headquarters at Philadelphia. Mr. Orear's jurisdiction includes the exchanges at Cincinnati, Cleveland, Detroit and Indianapolis. Mr. Elder will supervise the Philadelphia, Baltimore, Washington, Wilkes-Barre and Pittsburgh exchanges.

Appointments made shortly before these were of T. F. McTyer for the southern district, headquarters Atlanta, involving the Atlanta, New Orleans and Dallas exchanges, and of W. S. Rand for the western district, headquarters Los Angeles, with the Denver, Los Angeles, San Francisco, Seattle and Portland exchanges included.

An expansion and strengthening of its organization had been planned by General Film Company for some time. In fact the announcements now made have logically followed a gradual realignment of the system in all the local branches. The movement has been going on for some months.

Mr. Orear, Central District Manager, is a General Film veteran, having been with the company for the last seven years and for the greater part of this time at Kansas City and Cincinnati. The latter branch is now to be conducted by George Davis, promoted from the sales staff of the exchange.

Equally well known to friends of General Film is Mr. Elder. He was manager at St. Louis for a long time and recently took charge of the Washington office. He is succeeded there by J. A. Flax, who has been assistant manager for some time and who is one of the oldest employes with General Film.

In the various changes the General Film policy of making promotions in the organization wherever conditions encourage them has been followed.

Another recent move is the transfer of George J. Ekre from the management of the Portland exchange to a larger field as manager of the Los Angeles office.

METRO EMPLOYES GIVE FLAG.

Metro employes, always foremost in patriotic measures, recently presented a handsome silk unit flag to 101 Red Cross nurses just prior to the embarkation of these young women for their duties overseas. Miss Winifred Lynch, formerly a Metro player, was responsible for Metro's interest in this particular unit, which was, to be exact, the United States Government Emergency Unit, Base Hospital 67, of which Miss Lynch is now an enthusiastic member. David M. Thompson took up the collection.

WAR REWIEW GOES INTO VAUDEVILLE

Pathe's Vice-President Announces That Single Reel Film Has Been Placed in 3,000 Theatres

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., announces that his organization, through F. C. Quimby, sales manager, has completed the largest contract for a one-reel film in the history of the motion picture industry. This was accomplished when negotiations finally were closed with J. J. Murdock, head of the United Booking Offices, for placing the Official War Review in 3,000 vaudeville houses in the United States. It is now almost a million-dollar booking.

This country-wide field of exhibition and exploitation includes alike the modern palaces of vaudeville in the great cities and the modest houses in the small towns. The big circuits which have called into service all of their publicity and exploitation facilities are the U. B. O., Orpheum Circuit, Western Marcus Loew Circuit, William Fox Circuit, B. S. Moss Circuit, Ackerman & Harris, San Francisco; Pantages & Hoolkins, Chicago; Interstate Circuit and the Gus Sun Circuit.

At this time the steadily increasing returns jump by two or three thousand on each issue. The Pathe organization, through a carefully mapped out and minutely operated campaign, is confident that it will achieve a 100 per cent national distribution, with the record of millions at the end of the year. As the figures stand now, only 3,000 additional weekly would bring the annual return up to a round million. When it is remembered that the first issue was released on July 1, only six weeks, the booking strength of "Official War Review" becomes at once apparent.

"This is the most gratifying demonstration of big business and big patriotism," said Mr. Brunet. "In placing this splendid war feature we have met with the heartiest co-operation, which has been productive of almost immediate results. It demonstrates in one striking and unparalleled instance how both the motion picture industry and the amusement world are working together to give all possible aid to the Government in prosecuting the world war.

"The intention of Pathe Exchange, Inc., is to have the 'Official War Review' shown in every motion picture house in the country and in other places of a semi-public nature where motion pictures are utilized. This proposition is as unique as it is big, for it is a vital, educational propaganda and a tremendous commercial and industrial proposition."

With the vaudeville houses alone Sales Manager Quimby is confident that within a very short time now the returns will be $50,000 a week, or an average of $2,600,000 a year.

The "Official War Review," Mr. Brunet promises, will be the most widely advertised of all one-reel features. One sheets will be put up in all buildings under the control of the Government—55,000 post offices, 50,000 railroad stations, telegraph offices, express offices, and it is apparent from the present careful canvass made of the cities the announcements will be in every municipal building.

Herbert, Metro Player, Has Been Long on Stage

H. E. HERBERT, who has been engaged to play opposite Ethel Barrymore in "Lady Frederick," her next Metro production, comes from a purely theatrical lineage. His father, Neil Herbert, was known throughout England for he was in the minstrelsy fifty-six years.

H. E., quite naturally, early in life, followed in his famous father's footsteps. Until the age of eight he was a member of a minstrel stock company; then he joined a minstrel band. His next change was to the Haverly's Minstrels, where he became a choir boy. For some time a longing had been growing to quit the minstrelsy and become a Shakespearean actor, and when the opportunity presented itself he joined a company in the north of England. Later he was called to London to play Paul in Dion Boucicault's "The Octoroon."

In 1913 Herbert came to this country with Billie Burke in "Mind the Paint Girl," and the next season appeared opposite Blanche Bates in "The Witness for the Defense." In 1917 he played the juvenile lead with William Faversham in "The Hawk," and in the fall of that year with Josephine Victor in Eugene Walter's "Just a Woman." The following year he had the lead in Barrie's "The New Word."

His time between seasons has been spent in pictures—with Thanhouser, with Alice Brady, and with Elsie Ferguson in "A Doll's House."

Mr. Herbert was born in Dublin, Ireland, in 1882. He is six feet tall, has blue eyes and light hair and weighs 165 pounds.

JACK COHN MAKES FLAG FILM.

Jack Cohn, of the Universal, has started work on the production of a Liberty Loan film especially designed for the flag celebration that will be conducted during the Fourth Loan drive. The subject will depict the soldiers of all nations in the Allied cause in a spectacle advertising the various flags they are fighting for.

Arrangements are being made in co-operation with the Division of Associated Flags of the Loan Committee. The film will be released on the Screen Magazine program.

In addition to this subject the three news pictorial divisions of Universal will make special efforts to produce timely news and propaganda films in behalf of the Loan drive.

New Keeney Studios To Be Brought Up to the Minute

THE new studios purchased by Frank A. Keeney at 308-12 East Forty-eighth street are being fitted up with every modern convenience, and the Keeney forces will resume production there in a very few days. It is probable the first picture to be made will star Catherine Calvert, who already has been featured in four Keeney productions.

Among those recently engaged by Mr. Keeney is Dudley Ayres, well known as a leading man in stock and also in other dramatic work. His maiden effort on the screen was in "The Uphill Path." Those who have seen him in this pro-

William Farnum in "Riders of the Purple Sage," Produced by Fox.

Edna Goodrich in "Treason," Mutual Film's Production.

duction predict for him a brilliant future before the camera. He has signed a two-year contract with Mr. Keeney.

In resuming activities after a brief summer lull Mr. Keeney says he will continue to produce only high-class pictures, artistic and complete in every detail. He intends to surround his stars with strong casts and to put them out in scenarios by leading authors. He believes in pictures which tell human interest stories, with enough thrills to give them pep and also with plenty of humor of the right sort.

"In times like this, when the public mind is on the anxious seat, we are especially in need of entertainment which, possessing the saving grace of humor, will shake us out of the doldrums," says Mr. Keeney. "A good laugh is wholesome medicine at any time, but especially at a time when the mind is apt to be a prey of suspense and sadness."

TYPHOOON FAN COMPANY MOVES.

So rapidly has the Typhoon Fan Company grown that it has found it necessary to move its old quarters at 1544 Broadway to 281 Lexington Avenue. Here the company is occupying one of the finest buildings in that section, within easy reach of the theatrical district as well as the transportation and terminal facilities of the city. The Typhoon Fan Company was at the Broadway address for ten years, and has grown from a one-man concern to a business employing a half hundred men and women. With the Lexington Avenue force and its branch office in New Orleans, employing a force of twenty, it is better equipped than ever to cool the United States.

MISS OGDEN JOINS WORLD FILM.

Miss M. L. Ogden, who has had a wide experience in commercial advertising work, having been with the National Cloak and Suit Company and with the J. Walter Thompson Advertising Agency, has accepted a position in the advertising department of the World Film Corporation. Miss Ogden has charge of ad layouts and other commercial art work for the World.

GOLDWYN SALESMEN OUT FOR RECORDS

Fay of Cincinnati, Bloom of St. Louis and Russell of Kansas City Make Large Claims

SALESMEN of Goldwyn Pictures Corporation throughout the country are engaged in a spirited free-for-all contest to establish speed records in closing contracts under the company's new Star Series booking arrangement.

Charles R. Fay, a salesman in the Cincinnati exchange, tossed his hat into the ring several weeks ago by announcing that he had closed a Star Series contract and obtained a deposit check in just three minutes. The account of this incident was published in the form of a challenge in the Goldwyn Gold-Winner, the weekly house organ of the company. Mr. Fay appointed himself the king of the speed merchants and defied all other Goldwyn salesmen to dethrone him.

In the September 14 issue of the Gold-Winner, large space is devoted to answers to Mr. Fay's challenge and numerous "come-backs" are printed, among which are two from salesmen in the St. Louis and Kansas City offices. Salesmen Joe Bloom of St. Louis declares he is the rightful speed monarch and recounts several of his recent experiences in closing contracts to prove his claim. Salesman W. C. Russell of the Kansas City exchange pokes fun at the challenge of his brother salesmen. Russell records that while motoring through a town of 500 population he ran across a motion pictures theatre, promptly drove to the entrance, tooted his horn, induced the exhibitor to take a ride around the block with him and, during the brief course of the spin, obtained a contract for Goldwyn's entire output of Star Series productions.

Russell emphasizes the fact that he was not even obliged to leave his steering wheel and that the contract was obtained and deposit check written in the few minutes it required to drive one of Henry Ford's performers around the village block. This is "going some," according to the Goldwyn salesman, and beat's Fay's record by—well, he failed to carry a split-second watch, so he cannot state the exact number of seconds, but he does know that he closed the deal in less than three minutes.

Salesman Bloom puts in his claims for the honors on the common law of averages. Percentage, too, is taken into consideration and Bloom feels sure that he is the real, honest-to-goodness Goldwyn hurry-up man. Bloom's claims for recognition are supported by the following records: Visited an exhibitor in a town in Missouri and within 27 minutes booked the exhibitor for Goldwyn's entire 1917 output of pictures, monopolizing his screen for thirteen weeks of Goldwyn productions exclusively.

En route to another town, Bloom saw a motion picture theatre in the course of construction, so he hopped off the train at the nearest station, drove back in an automobile, a distance of four miles, and booked the new theatre for twenty-seven Goldwyn pictures. In addition, Bloom named the theatre for the exhibitor, calling it the New Liberty. The contract and deposit check were received and Bloom was out on the next train within the brief period of twenty minutes.

Bloom refuses to stop with these records; he goes Fay one better, and records another lightning experience. During a visit in a Kentucky town, Bloom booked one of Kentucky's leading exhibitors for Goldwyn's entire 1917 output and supplemented this solid booking with contracts for "Smiling Bill" Parsons' Capital Comedies, released through Goldwyn, and for Goldwyn's entire series of specials. Bloom received these contracts between trains. At the time he got them, train service was able to sit up and take nourishment, and "between trains" meant minutes, and not hours.

Other members of Goldwyn's selling organization have donned the war togs, and if the battle-royal continues in its present strenuous fashion, Goldwyn may have to call in a referee.

NAME RECEIVER FOR WASHINGTON FIRM

Officials of Northwestern Producing Company Say Action Will Place Concern on Solid Footing

F. K. McBROOM was appointed receiver ior the Washington Motion Picture Corporation, with studios at Minnehaha Park, when E. W. Cole appeared before Judge Huneke August 27 and declared the company insolvent.

The receivership follows rumors that plans were on foot by which the present officials were to be removed and the control of the company was to pass to new management. The trustees of the company decided to discharge all employes

Mr. Cole petitioned for a receiver, declaring he held a claim for $100 assigned by Zent & Powell. This firm acted as attorneys for the company in the case of George N. Barns vs. the Washington Motion Picture Corporation

Attorney Zent, who represented the motion picture company, appeared in court with an affidavit in which he waived objection to the appointment of a receiver. Mr. McBroom was named as receiver to take full charge of the company affairs and assets. He filed a $10,000 bond at the request of litigants. Attorneys of the firm of Burcham & Blair, who represented Mr. Cole, presented the petition for a receiver.

Officials of the company estimated that stock to the amount of about $165,000 had been sold. Stock was sold widely over the Inland Empire. The first stock was underwritten here by Phil Harding. Commissions of 10 to 20 per cent were paid according to reports.

Mr. Zent estimated that the film which already has been printed would bring the company about $75,000. He said that the photography was excellent and that the film was ready for cutting and editing. As many copies of the film will be made as the demands require. The work can be done without delay, notwithstanding the receivership.

W. W. Zent, vice president of the company, indicated the following statement in order to assure the stockholders that the action was an effort to care for their interests.

"I hope the creditors and stockholders will all be calm and withhold judgment until a full report can be made. Our assets, if properly handled are amply sufficient to pay all our obligations and leave a nice fund, with our studio and equipment intact and paid for, for future operation.

"We shall make a complete investigation and advise all those interested at the earliest possible date. By reason of the causes which produced this unfortunate condition we have found it necessary in the interests of our future success to dispose of the services of all our present staff of employes.

"We have not attempted to saddle the responsibility onto any one individual, but the board of trustees, after a mature deliberation, to-day resolved that the entire house should be cleaned, hence we have called for the resignation of all officers, and if that is not forthcoming all will be summarily dismissed, thus leaving the board as now or hereafter constituted a free hand in the reconstruction work which is necessary and which, we believe, will result in wiping out all obligations and establishing the company on a solid, substantial business basis, with a reasonable, yet adequate expense account."

The corporation elected Allen Meisenheimer president and W. W. Zent vice president after the company was organized. Harold Hooker was made secretary. C. J. Ward was general manager and Larry Trimble director of production.

Only one picture has been produced and may be the most valuable asset of the company. The cost of this picture to date is said to be $32,000.

Tyrone Power, the first actor brought to the city, was dropped from the pay roll about two months ago, when the first trouble occurred at the studio. The company secured a war promise with Power, who held a contract for his services, which included stock in the company.

Things are known to have been in a turmoil at the plant for weeks. The only picture produced, which is now ready for cutting, was made under the handicap of much bitterness.

The editing and cutting of the film recently finished will be completed within two weeks and the picture will be sold, according to President Meisenheimer.

"The picture is an excellent one and will be ready to market within three weeks," states Mr. Meisenheimer. "The board has decided to ask an independent cutter of practical experience to do the work with the co-operation of Larry Trimble and Philip Rosen who assisted in its production."

Francis McDonald Triangler

IN 1891 Francis McDonald arrived in Bowling Green. Since then very few things have bothered McDonald. His appearance in his latest picture, "Over There America," which was characterized by remarkably clever work, calls to mind some interesting facts about this Triangle favorite.

Francis McDonald

Ten years ago he started his stage career in a Cincinnati stock company. After four years he entered the pictures, anxious to enjoy the outdoor life which the movies afforded and also to escape the drudgery of stock. He played Checkers in "Checkers" on the stage; also the juvenile lead in "Black Orchids," supporting Cleo Madison, and appeared with Orrin Johnson in "The Price of Power." In the "U" Serial, "The Voice On the Wire," he portrayed Red Warren. He also supported Alma Rubens in "I Love You," and played the juvenile lead in "Real Folks."

Measuring up or down Francis McDonald is sixty-seven inches in height and can easily prove that he weighs 155 pounds. None of his ancestors were actors as far as he knows.

In the past year he has appeared in Triangle plays as a Frenchman, Italian, Irishman and French-Canadian. "The language of gesture which is so graceful and so expressive with Italians, Spaniards and Frenchmen coveys as much as the spoken word. Only one who has lived with and studied and has been a part of these people can interpret their character truthfully," says Mr. McDonald.

Apfel Gets "The Oakdale Affair."

When Oscar Apfel contracted with World Pictures to give his services as a director it was distinctly understood that any time he obtained the rights to "The Oakdale Affair," Edgar Rice Burrough's novel, he would be free to make a picture of it. It seemed that Mr. Apfel had tried for years to obtain the motion picture rights to this story without success. For quite some time, without Mr. Apfel's knowledge, the World has been negotiating for this story, and at last succeeded in obtaining permission to make a feature of it. When contracts were signed for this novel Mr. Apfel was informed that the deal had been consummated. He then spoke to the World officials of the understanding in reference to "The Oakdale Affair" —that he was to have carte blanche in the matter of its production both as regards the casting and the manner of its scenarization. Mr. Apfel's ambition is that with this production he will be able to stamp himself as one of the foremost directors connected with the motion picture industry of America. It will be put in work at World studio, Fort Lee, within the next few weeks, and will be released in the Spring.

Elizabeth Has a Large Memory.

The stars and actors employed by World Pictures are watching with no little interest the production of "Phoebe Pretends," a new play by Eleanor Gates, the author of "The Poor Little Rich Girl." This grows out of the connection with it of Elizabeth Kennedy, who plays the title role, and who for some time has been employed by World Pictures, more lately in "The Road To France," with Carlyle Blackwell and Evelyn Greeley, in which she played the role of the little O'Leary girl. Little Miss Kennedy is ten years old, and in "Phoebe Pretends" is called upon to memorize a part of eighty pages. This, in the parlance of the profession, has the length of a star role.

The premiere of "Phoebe Pretends" took place in Philadelphia at the Broad Street Theatre on Labor Day, and after two weeks comes to New York for a season's run on Broadway.

Foreign Trade News

Conducted by F. G. ORTEGA

FOREIGN FILMS IN THE AMERICAN MARKET

John H. Taylor, London Inter-Ocean Head, Speaks on U. S. Film Conditions As He Finds Them.

PREPARING to depart for London, after a vacation of some weeks spent in this country, John H. Taylor, managing director of Inter-Ocean Films, Ltd., of England, spoke

John H. Taylor.

interestingly of American film conditions as viewed on the spot.

"The war seems to have stimulated business on this side," says Mr. Taylor. "I have met few complaining exhibitors. The loss in one class of patrons is made up by the increase in young women, all of whom are earning more than formerly, and naturally have more to spend. It is quite similar, in this respect, to the situation existing in England. It appears to be generally accepted that the cinema keeps the morale of the home folks high and so does a public service that is recognized and respected. I was especially glad to see the kindly attitude your newspapers hold toward the movie in its war work.

"The splendid advertising of official films by your Committee on Public Information has given the photoplay theatre a boost in the estimation of the whole American people. Every class and condition of American society is reached, and I doubt not that an interest in pictures has been aroused in persons who never entered a picture house before the war.

"Such stunts as selling the theatre to the large business firms, each to have it exclusively on an evening for their employees and friends, are most commendable; and surely the government publicists leave no stone unturned in getting these pictures before the public. Every conceivable publicity device is employed, and as I say it is a great thing for American pictures as a whole.

"I am surprised at the scarcity of good foreign subjects in American theatres. I do not believe that American audiences would pass such films if they were advertised as American films are. I mean in the case of the Class 1 foreign production, of course. I know the mediocre sort is not wanted. But the unusual picture, the film with the punch and publicity possibilities: your programs would be more interesting for such films, more varied, more compelling and carry wider appeal.

"Indeed, here is the great difference between England and America. In the former, American films abound. This is not due to non-production of British films, for of late there have been many, and of striking value. But the British trade wishes to keep its screen international. They do not believe in all-British programs.

"However, I might say that there is a danger of a change in this attitude. Now that British producers are spending large amounts and making films that are worth-while, a large section of the trade feels that it is only fair that these films be booked in America. If England welcomes the right sort of American film, we contend that America should welcome the right sort of British film.

"It is just a matter of getting them started on your market and we feel that your big releasing programs could do this easily. These programs release all their good productions in our country. And, of course, we would only expect them to accept good British productions for release in your country. At any rate, I am sure the present American policy of total elimination of English productions cannot long endure."

DARLING COMES OUT AGAINST DUPING

Fox Foreign Representative Warns the Industry Against the Granting of All Such Privileges

THE controversy started by Sidney Garrett a few months back in these columns, on the question of granting duping privileges to British and French buyers, has flared up in an out-of-the-way corner of the world. Joseph R. Darling, of the Fox company, writes from Manila, P. I., taking a very decided stand against the practice. The Fox representative has been up against very unpleasant situations caused in various foreign markets by the duping evil, and his protest is the result of practical experience.

We reproduce below his letter in full, just as it reached us:

Re-Duping of Films.

Manila, P. I., 12 July, 1918.

The Moving Picture World, New York City.

Dear Sirs—I have noticed in your worthy Moving Picture World arguments for and against the duping of American-made films in foreign countries. Messrs. Sidney Garrett, Joseph Lamy and others favor this class of piratage. Let me tell you right off the bat that American-made films foreign countries. I have seen in Australia, Manila, Chile, Peru, Argentina and should under no conditions be duped in Brazil duped American films, not half a dozen, but hundreds of them. Some of our best productions principally Chaplins and Famous Players.

I am in the field and have to combat just this rotten class of competition which if allowed to run on would soon bankrupt the largest film manufacturer in existence, and the miserable pirate would be the one making a few thousand dollars by his dirty work. These are my sentiments based on facts, and I hope you will publish this letter.

William Fox is now thoroughly established in all the principal countries of the world and I am very pleased in my small way, to have been one of the mediums whereby his American pluck and energy, sometimes against great odds, has won for him a high place in the advanced art of cinematography.

With best wishes, and hoping soon to be with you, I am,

Yours very truly,
JOSEPH R. DARLING,
Foreign Representative, Fox Film Corporation.

Foreign News and Comment.

Under the title "Sin Dejar Rastros," the Spanish equivalent of the German "Spurlos Versenkt," a satirical picture, made up of animated cartoons, has been successfully released in Argentina. The film depicts, in a humorous vein, some of the plots engineered by Count Luxburg, the Kaiser's representative in Buenos Aires, which were exposed by our own State Department. It starts with an imaginary description of the local German Legation, a building full of traps, underground passages, mysterious closets, infernal machines, etc., and the final shows "Juan Pueblo" (the common people) delivering an energetic kick to the Hun minister, who is swallowed by the waves and disappears **spurlos versenkt.**

* * *

The West Indies Films, Inc., through Alberto L. Godoy, the treasurer and gen-

eral manager, has purchased the Cuban rights on "Tarzan of the Apes" and all Goldwyn productions, as well as the Cuban and Porto Rican rights on "My Four Years in Germany," which opened up in San Juan a month ago and promises to become the greatest success of the season in that territory.

Mr. Godoy recently left for Havana carrying with him copies of "Thais," "Polly of the Circus" and "The Turn of the Wheel."

* * *

Alberto H. Zumsteg, general manager for the J. R. Staffa interests in Brazil, left New York about three weeks ago after closing several important contracts.

He obtained the exclusive rights for his territory on all Selznick productions and a selection of Art Dramas, Christie, Educational and Vitagraph pictures. The deal covers the delivery of over 400,000 feet of film within the next six months.

We understand that all these purchases were made through Reginald Warde, of Windmill Motion Picture Corporation.

* * *

The signing up of Enrico Caruso by the Famous Players-Lasky Company and the agreement entered into between ex-president Roosevelt and the McClure Company are creating in Latin America even more interest than in this country. The picture produced under both contracts, particularly those adapted from Mr. Roosevelt's works will find a ready market in all the Spanish and Portuguese-speaking republics.

* * *

The campaign for the exploitation of "Over the Top," with Arthur Guy Empey, in the Latin-American markets was started in the last (September) issue of Cine Mundial. This picture as well as all other productions of the Vitagraph company, are being handled throughout the Spanish and Portuguese-speaking world through L. H. Allen of New York.

* * *

Saenz & Mai, owners and managers of the Agencia Buenos Aires, are about to release in Argentina the following Goldwyn productions: "Thais," "Polly of the Circus," "Dodging a Million" and "Baby Mine." Advices from Cine Mundial's local correspondent indicate that this firm has also secured the Argentinian rights on "My Four Years in Germany."

* * *

Luis Larrain, of the South American firm Bidwell & Larrain, has purchased the rights for Chile on "The Black Stork." He has also secured the exploitation rights for that territory on all the educational pictures produced under the auspices of the Bureau of Commercial and Public Information, of which a series of thirty is already on its way to the South.

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Several of the most important Italian manufacturers have sent representatives to South America in an effort to recapture those lost markets. Although supplied with selections of the best pictures produced during the year in the Italian studios, their activities have met with very scant success.

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Ferdinando V. Luporini, who has been buying in New York during the past two years for Alberto Sestini, of Brazil, has opened a new office and in the future will act as local representative for any Latin-American houses that may entrust him with their interests.

* * *

"La Casa America," of Caracas, has secured the agency of the Fox Film Company in Venezuela. The contract was closed through Francisco Granados Dias, who came to New York for this purpose. Mr. Granados is already on his way back to Venezuela.

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Bernardo Herrera, of the Chilean firm Pairoa & Herrera, has purchased the rights for his territory on "Birth," controlled by Popular Pictures Corporation, and the Vitagraph serials "The Fighting Trail" and "A Woman's Vengeance."

* * *

George Benoit, who went to Buenos Aires in company with Paul Capellani and Marcel Morhange to fulfill a contract with the Platense-Film, a local producing company, is on his way back to New York.

* * *

The Mutual Film Corporation is advertising Gail Kane, Ann Murdock, Olive Tell, Sessue Hayakawa, Edna Goodrich and Julia Sanderson subjects in the Latin markets.

A CULTURAL PLAN FOR SIBERIA

Motion Pictures and Projection Machines in Demand for Education Work in Siberia

THE American consul at Vladivostok has transmitted to the State Department, under date of July 8, 1918, a copy of the a letter from the Culture-Educational Union of the Altai District, with headquarters at Barnaul, Siberia. According to this letter the Union, which is concerned with the "out-side-of-school" education of the people, wishes to obtain portable projection machines and scientific popular films and magic lanterns for its own purposes and for the use of the co-operative unions of Tomsk, Semipalatinsk, Yenisei, Irkutsk, and Transbaikal Provinces. Moreover, the Culture-Educational Union is forming at Barnaul a People's Central Museum Exhibition for national and international products, and a chain of such exhibitions in the Provinces. These museum exhibitions will consist of various branches—co-operation, outside-of-school education of a scientific-popular character, geography, ethnography, etc. In this connection the Culture-Educational Union plans to send a representative to the United States in the near future to establish connections with various scientific educational, and other establishments and organizations, museums, factories and firms, and to collect part of the exhibits desired. This representative will buy the first consignment of 100-200 projection machines and 1,000-2,000 films; will select and buy a good English library on museums, co-operative agriculture, etc.; will collect exhibits on ethnography, school teaching, home industries, and material on cotton and tobacco raising; and will also buy the necessary school and teaching appliances and models of various kinds of machines.

American firms interested in this project are advised to communicate direct with the Culture-Educational Union of the Altai District, Barnaul, Siberia.

British Notes

"HEARTS OF THE WORLD," the Griffithian war production and successor to "Intolerance" has found its London revue at the Palace Theatre. The Palace is the recognized English home of Parisian revue and with the exception of the London Opera House is, in external design, the most attractive theatre in town. The departure also marks the first serious excursion into the domain of the moving-picture of Sir Alfred Butt.

* * *

The general success of two other productions, just completing their first engagements in London and principal provincial cities, demands notice. They are the Ambassador Gerard film "My Four Years in Germany," and the other with the Teuton torturing title, "The Kaiser, the Beast of Berlin." In a shrieking panegyric of the former, a Sunday newspaper, at one time strongly anti-kinema, fervently exhorts the Government to commandeer the largest hall available and show it to the public as a propaganda film. A Glasgow newspaper devoted its leading article—the first on record of a single film—to the subject after the private view in Scotland. "The Kaiser" film is enjoying a protracted vogue both North and South mainly, I think, on account of its title. It opened the Scala Theatre in London after a long vacation for cleaning and is still running and rebookings, especially in industrial districts, are the order of the day.

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The Hepworth studios at Walton on Thames have just completed another Leon M. Lion adaptation, this time "The Hanging Judge."

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Mr. Edouard Simyan, of the French State Department of Beaux Arts, places the moving picture amongst the highest of the arts. He is strongly in favor of the foundation of a seat in the Paris Conservatoire to further the study and tuition of photo-playing upon academical lines.

* * *

London exhibitors are contemplating the advisability of forming a Metropolitan Managers' Association. There are special problems which often crop up in the city showman's business, which are purely local and cannot be dealt with on general principles by any organization covering distributed interests. Theatrical managers discovered this years ago when the Association of West End Theatrical Managers was formed and a similar society of moving picture theatre managers could be hardly less effective. In the department of advertising alone many attractive collaborations might result, although the motive of the promoters is, I am informed, retaliatory to the unfair competition of occasional halls and theatres.

* * *

Directorial rearrangements of the principal exhibiting circuit in the United Kingdom have now been completed and the storm clouds of dissension, which at one time looked menacing to the envied prosperity of Provincial Kinematograph Theatres, Ltd., are but a

shadow on the horizon. Sir William Jary and A. E. Newbould are now the two principal executive officers of the company, and that "sine qua non" of every successful commercial enterprise, a skilled accountant, has been found in J. P. Derbyshire. F. E. Adams remains on the board as managing director.

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The following is the text of a letter from the London County Council to the Kinematograph Exhibitors' Association (London Branch):

Sir:—I have been directed to inform you that the London County Council has received a complaint in regard to the film "Sapho," produced by the World-Famous Players Company, and after a full consideration of the matter has informed the producers that, while it recognizes the care and skill shown in depicting the incidents of the story and the excellence of the treatment throughout, it is of opinion that the subject matter is such as to render the film unsuitable for exhibition in places of public entertainment. In reply the Council has been informed by the producers that so far as their contracts allow they have withdrawn the film from exhibition. I am, Sir,

Your obedient servant,
JAMES BIRD,
Clerk to the London County Council.

* * *

The Broadwest Film Company (Messrs. Broadbridge and West), having now been in the film producing field for three years, have decided to relinquish the exchange side of the industry. Instead of renting their own productions in the future they intend to offer them for sale on a territorial rights basis.

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The United Kingdom rights of the year's Petrova Pictures have been taken over by the old established renting exchange of the Walterdaw Co., Ltd.

J. B. SUTCLIFFE.

ROYAL SUES MODERN.

Harry G. Kosch, an attorney specializing in film cases, states that an action has been brought in the United States District Court by the Royal Cinema Corporation against Fred Beck, Charles H. Streimer, Modern Feature Photo Plays, Inc., and others, for an alleged infringement and duping of the feature known as "Mothers of Liberty." The Royal Cinema Corporation, Inc., owners of "Mothers of Liberty," has retained Mr. Kosch to represent them in the action which promises to develop into an important suit. Mr. Kosch made the following statement relative to the case:

"A writ of seizure was granted in this matter whereby the plaintiffs seized a duped negative and postive print of the same, and an injunction pendente lite was granted by Justice Julius M. Mayer of the United States District Court on August 30, restraining the defendants from interfering with the plaintiff's picture or from showing or distributing any prints thereof. The case has been set for trial for September 16."

RAY NOT TO LEAVE INCE.

Thomas H. Ince, through the Famous Players-Lasky Corporation, emphatically denies the report that his star, Charles Ray, has signed with another producer. Mr. Ince's statement is confirmed by the player in a wire to Adolph Zukor. The story that Ray had signed to appear under another banner gained wide circulation in the trade and surprised both Mr. Ince and Mr. Ray as much as it did others who are familiar with the star's success as a Paramount favorite.

JEWEL FILM GOES TO CONVENTION HALL

"Crashing Through to Berlin" Booked by Liberty Loan Committee in Kansas City's Auditorium

"CRASHING Through to Berlin," the big Jewel Productions film, is on the crest of a popularity wave that is sweeping west and southward at high speed. The Liberty Loan Committee in the Kansas City district, the Council of National Defense at other points, and patriotic organizations generally have taken up the picture as a special message carrier to serve their cause.

In Kansas City the Liberty Loan Committee has booked the film for special showings in Convention Hall as part of the Fourth Loan drive. This is a signal honor, as Convention Hall is the mecca for the public of that region, and attractions so fortunate as to be shown there always obtain the fullest prestige possible. An instance of what such prestige means can be recalled in the case of "The Kaiser, the Beast of Berlin," the previous Jewel production shown in Convention Hall.

At that time exhibitors of the district who had not seen the film made offers of about $300 a week to book it and were not terribly anxious to get the film. As soon as the picture was shown to the enormous crowd accommodated by Convention Hall and the exhibitors saw the demonstration of approval that crowd made the same ones who had offered $300 clamored for the film at $1,000 a week. This latter figure was established as the regular booking price for two months thereafter.

From the moment of its first showing at the Broadway Theatre, New York, "Crashing Through to Berlin" has had success paralleling that of "The Kaiser, the Beast of Berlin." During last week it broke records at the Auditorium in Chicago. The ban on automobiles on Sunday, September 1, greatly increased the crowd of film spectators, and the Auditorium was jammed to capacity, with a large overflow unable to gain admittance. The next day produced similar attendance from the Labor Day crowds.

Indefinite Run for Tremont Temple.

The picture is booked for an indefinite run in Tremont Temple, Boston, beginning September 23. A big advertising campaign in the local newspapers has been started to precede the showing.

The publicity and advertising processes mapped out for "Crashing Through to Berlin" are on a big scale. Large space has been contracted for in the newspapers of all the big cities where showings are being booked. Principal among these are Cincinnati, Pittsburgh, Minneapolis, Kansas City, Atlanta, Denver and Cleveland. The film began its run in the Strand Theatre, Denver, Sunday, for an indefinite run.

"Crashing Through to Berlin" has spectacular elements and a patriotic appeal combined that play on the feelings of a crowd with tremendous effect. As was the case when the picture opened in New York the police reserves were required to handle the first night throng in other cities.

The picture reviews the war from its beginning to the present. As new happenings of world significance take place on the various battlefronts the films of these events are rushed across the water and added to the final episodes. Thus the spectator not only witnesses a review of the war's history, but sees actually the latest news of the present.

The picture takes up its narrative with scenes taken at the funeral of the Archduke Francis Ferdinand of Austria and his consort, whose assassination set off the spark that caused the war.

"Crashing Through to Berlin" has another appeal from the fact that it is a portrayal of actuality. There is no make believe about it. The characters shown are the flesh and blood men of history.

Film Is Kept Up to Date.

Another element of characterization is that which actually shows the fighting qualities of civilized men. It may be said that this film reveals the uprising of humanity and the transition of peaceful races into the character of valiant heroes. Men of many races are seen leaving peaceful pursuits and taking part in the struggle.

The film deals in faithful detail with the last chapter of America's part in the conflict. It is this phase of the picture that brings the spectators up standing. They see the arrival of General Pershing with his fighting vanguard of Americans overseas. They see these same men taking part in the latest drive on the Marne and later on the Somme and the Hindenburg Line.

"Crashing Through to Berlin" was compiled by Jack Cohn. It was produced by Carl Laemmle, and was purchased by Jewel Productions for distribution immediately after the first showing.

September 8 Attractions at the New York Theatres

STRAND—Wallace Reid, in a Paramount picture, "The Source," by Clarence B. Kelland, headed the program at the Strand the week of September 8. A James Montgomery Flagg comedy, "Hick Manhattan"; a Chester-Outing feature, the Official Allied War Review and the Strand Topical Review were also shown. An operatic production in silhouette of "Rigoletto" and solos by A. Goitho were on the musical program.

RIVOLI—Douglas Fairbanks, in the Artcraft picture, "He Comes Up Smiling," was the principal feature at the Rivoli. The picture is founded on a story by Charles Sherman. Majorie Daw and Frank Campeau are in the cast. The Animated Pictorial, the Official Allied War Review and a scenic completed the screen numbers. Riccardo Bonelli and Gladys Rice were the soloists.

RIALTO—Charles Ray, in "The Law of the North," a Paramount picture, directed by Irvin V. Willat, with Doris Lee in the cast, was the star at the Rialto. Ray has an entirely new character for him—a young Canadian trapper. The Rialto Animated Magazine, a scenic and a comedy were also shown. DeSere La Salle and Annie Rosner were the soloists.

EIGHTY-FIRST STREET—First half, Mae Marsh in "Money Mad"; latter half, Lillian Walker in "The Grain of Dust."

FORTY-FOURTH STREET—Griffith's "Hearts of the World."

CASINO—"Wives of Men."

BROADWAY—"For Husbands Only."

ROCHESTER'S GORDON CLOSES DOORS

Beautiful Structure Built by Boston Theatre Man Succumbs to Overbuilding of Territory

THE Gordon Theatre of Rochester has closed its doors. The management gives as the reason its inability to secure help. The Gordon for some time has only been open on Saturdays, Sundays and holidays. The Gordon was built a few years ago by Nathan Gordon, the Boston theatre magnate. It is one of the finest picture houses in the state, and has all modern equipment, from moving stairways to a huge organ. At the time it was built it was considered the last word for many years to come in the art of building theatres. It did such a rich business that it inspired many people to dream of the wealth to be made in the picture game.

George Simpson built the Regent and formed a working partnership with the Gordon, practically controlling picture first runs in Rochester. The two houses were then operated by a new corporation—the Regorson Company—although the ownership of neither house changed. Just about the time they were buying film at their own price, because film companies had to come to them for bookings, Walter Hutt Seeley came to town. He had formerly been managing editor of the Newark Evening News, and probably the newspaper business had taught him quick perception and developed his sense of perspective.

At any rate Seeley thought somebody was hogging the picture business in Rochester. He took his ideas to local capitalists and found them sympathetic, with the result that a corporation to build a theatre was formed within twenty-four hours. The total capital of a quarter of a million dollars was subscribed within the same period by a group of local financiers, headed by Thomas J. Swanton, banker. The beautiful, magnificent Piccadilly was born, and has been a lemon ever since as far as financial results were concerned.

In the first place the town was apparently not big enough for all the houses. With the Piccadilly paying high prices for film the Regent-Gordon people dug down and squandered more to shelve pictures that the Piccadilly wanted. The capitalists were glad to listen to the Regent-Gordon's suggestion that they combine. The three houses have since been operated under the direction of George Simpson, and the film market is again to a great extent dominated by him.

It was soon seen that there was but a limited field for the three modern palaces. After various plans had been tried out it was announced early this year that the Gordon would open only on Sundays, Saturdays and holidays, this in an effort to boom the Piccadilly, which has had a hard job winning the crowds. The latter difficulty is owing to the prejudice developed when Mr. Seeley started out to charge a half-dollar admission.

The Gordon is closed, and it would seem that it may stay closed for a long time to come.

BLACKTON GETS CHICAGO SHOTS.

J. Stuart Blackton returned Sunday from Chicago, where he spent the week filming special scenes for his forthcoming superfeature, "The Common Cause." In co-operation with the British Canadian Recruiting Mission, under whose auspices he is making this new war spectacle for Vitagraph distribution, various official scenes, involving many allied officers and men in the service, as well as implements of modern warfare stationed in the Windy City, were "shot" under Commodore Blackton's supervision, these scenes to be interpolated in the main story of "The Common Cause." Jack Martin, the producer's assistant, and his camera squad preceded him to the Chicago location.

Commodore Blackton is rapidly completing this production, which he enthusiastically declares is his most ambitious and biggest production, and getting it in shape for release next month. Most of the main story has already been screened.

While in Chicago Commodore Blackton "killed two birds with one stone" by attending the second annual convention of the American Exhibitors' Association.

Faversham To Be Starred in "The Silver King"

WILLIAM FAVERSHAM, for thirty years a conspicuous figure of the American stage, has been engaged by the Famous Players-Lasky Corporation to star in the production of "The Silver King," one of the great successes of the English-speaking stage.

William Faversham.

This splendid old melodrama, by Henry Arthur Jones and Henry Herman, in itself should offer a big attraction for exhibitors, and with Mr. Faversham in the leading role, produced on an elaborate scale, the film is expected to more than prove itself worthy as a Paramount-Artcraft Special, one of the nine to be released during the new year just started.

Prominently known both as a producer and actor in the world of the spoken drama, Mr. Faversham has also appeared on the screen. He was born in Warwickshire, England, in 1868, and following the completion of his education at Essex and Hillmartin College he served for a brief period in a Warwickshire regiment in India. Returning to London he began a course of preparation for the stage under Carlotta LeClerq, and November 19, 1885, appeared as Sugden in "Retained for the Defense." After a short tour of the provinces he came to New York and appeared at the Union Square Theatre January 17, 1887, as Dick in "Pen and Ink." Later the same season he appeared with E. H. Sothern at the Lyceum in "The Highest Bidder." Following succeeding appearances in "A Sad Coquette," "She," "The Wife," "Sweet Lavender," "All the Comforts of Home," and other plays, he joined the Pitou Stock Company at the Union Square Theatre, playing in repertoire. A season with Mrs. Fiske was followed by his appearance in Bronson Howard's "Aristocracy." Then he joined Charles Frohman's Empire Stock Company, with which he was prominently identified for eight years.

Mr. Faversham made his debut as a star at the Criterion Theatre in August, 1901, as Don Caesar in "A Royal Rival." He then toured for two seasons in "The Squaw Man."

With the staging of "The Barber of New Orleans" in October, 1908, in which he enacted the title role, Mr. Faversham embarked on his producing and managerial career, and ever since then he has appeared for the most part under his own management. Production on "The Silver King" started in the Eastern studios of the company on September 12.

ENTERTAIN WOUNDED SOLDIERS.

The good work the Washington exchange managers are doing to provide comforts and amusements for the wounded and sick soldiers at the Walter Reed Hospital is attracting a great deal of attention. As they learn of what is being accomplished the local exhibitors are "getting into the game" and are coming forward with offers of admissions for the soldiers who are able to travel to the city, Lawrence Beatus, manager of Loew's Columbia Theatre, having tendered twenty-five seats a week.

MISS YOUNG BACK AT COAST.

Clara Kimball Young and her own company are at the Sunset Studio at Los Angeles, where she will begin work on the first picture of her second Select Series, "The Road Through the Dark." Miss Young left New York Sunday afternoon. She was accompanied by Marshall Nielan, her supervising director, and Arthur Edeson, cameraman. On Monday and Tuesday Miss Young attended the annual convention of the American Exhibitor's Association at Chicago. Wednesday morning she commenced the second lap of her journey.

"Daddy" Strong a Friend of Uncle Sam's Sailors

G. D. STRONG, or "Daddy" Strong, as he is more popularly known, celebrated his seventy-sixth birthday and his twenty-second year in the moving picture business in Minneapolis on September 3.

The accompanying picture shows

"Daddy" Strong

Daddy in the act of saluting a company of passing sailors of the Dunwoody Institute in Minneapolis. Every day, rain or shine, sleet or snow, Daddy Strong has met a company of sailors marching in the vicinity of the Army and Navy Club, Tenth street and Hennepin avenue, while on his way to work at about 6 a. m. Daddy marched with Sherman to the sea, and every time he meets a body of these fine blue-clad navy boys he stiffens to attention and gives a snappy salute. His salute is always returned, and there is not one of the 800 Jackies in Minneapolis who does not know Daddy Strong by name. After this exchange of courtesies Daddy always goes promptly to the office of the Minneapolis Universal exchange, where he has had charge of the film inspection department for the past seven years.

Daddy Strong was the first man to turn a moving picture machine in Minneapolis. That was in 1896, and the machine was known as an animatograph. "Persimmons Winning the Derby Race," a seventy-five-foot film from England, was the first shown in Minneapolis, according to Daddy. Other films shown in that year ranged in length from forty to sixty feet. Daddy Strong was Barnum's original and famous bird trainer, known as "Signor Giovanni." While acting in this capacity he toured the world with the famous Tom Thumb troupe from 1866 to 1882, and was for many years after a character in Barnum's circus.

Daddy and Mrs. Strong have "adopted" three boys in the service of Uncle Sam. "We will see that they always have a good time while in the service, and we will never let them have a chance to get lonesome," he said.

Baltimore's Peabody Taken by Parkway Company Chain

THE Peabody Theatre, 11 East North avenue, which for some years has been owned by S. M. Buckman, has now been taken over by the Parkway Theatre Company and will make the fifth link in the chain of theatres operated by this company in Baltimore. Bernard Depkin, Jr., the supervising manager of the Parkway interests, will have charge of this playhouse in addition to his present duties. Mr. Depkin is one of those live-wire managers who thrive on plenty of work.

The Peabody has been greatly renovated and remodeled. The interior has been made a delight to the eye, with soft gray, old ivory and old rose predominating. The pilasters are in old ivory, while the panels have been done in gray. Simple scroll works ornament the tops of the panels, and these, with the pilaster tops of Corinthian design, are trimmed in old ivory and gold. The wainscoting has been finished in old rose, while the carpets and damask at the exits are of the deep old rose color. New seats have been installed. The lighting system has been entirely changed, and the inverted bowls, located one on each of the fourteen pilasters, throw a rich, soft glow over the entire auditorium. The ceiling is heavily beamed. The exterior will soon be completed.

Harry W. Webb is president of the Parkway Theatre Company, and he has done much to make the moving picture entertainments be recognized as an art in itself. The Peabody opened to the public on Thursday, September 5, with Nazimova in "Toys of Fate."

The Parkway Theatre Company circuit now includes the Parkway, 3-9 West North avenue; the Strand, 404-6 North Howard street; the Wizard, 30 West Lexington street; the McHenry, 1030-2 Light street, and the Peabody, 11 East North avenue.

BRUNTON RETURNS TO COAST.

Robert Brunton, manager of productions at the Brunton studios, returned to Los Angeles last Thursday after a five days' stay in New York. While here Mr. Brunton closed contracts and made final arrangements for the production of Lillian Walker and Kitty Gordon pictures in his studio and under his personal supervision. Negotiations are also pending with two other producers. The Lillian Walker pictures are to be distributed by the W. W. Hodkinson Corporation.

The system at the Brunton studios of giving high-class service with space and relieving the producers of all details has been so perfected, it is claimed, as to save 20 to 40 per cent. on the cost of production.

With the addition of Lillian Walker and Kitty Gordon these make nine stars working at the Brunton studios, the others being Bessie Barriscale, Louise Glaum, Frank Keenan, Helen Keller, Sessue Hayakawa, Marie Dressler and Madame Yorska.

Carl Pierce Returns from Trip

Carl H. Pierce, special representative for Paramount and Artcraft Pictures, now on two weeks' vacation, has been continuously on the road in the interests of the exhibitors since December 23, 1917. Mr. Pierce's itinerary included Philadelphia, Columbus, Cincinnati, Dayton, Indianapolis, Chicago, Milwaukee, Minneapolis, Omaha, Kansas City, Sioux City, Des Moines, St. Louis, Flagstaff, Williams, Fresno, San Francisco, Oakland, Portland (Ore.), Seattle, Tacoma, Victoria (B. C.), Vancouver, Detroit, Rochester, Toronto, Ottawa, Montreal, Quebec and intervening cities.

Speaking of his experiences with exhibitors and of general business conditions in the industry, Mr. Pierce said: "In general, we are following in the footsteps of the countries who preceded us in the war. Our film conditions are changing just as they did in Canada. Exhibitors will tell you that their business has changed radically—yet the more progressive of them will acknowledge that they are doing more business than ever before. Some exhibitors are breaking their previous house records. In Canada general business conditions are good. The exhibitor, despite his heavy taxes, is making money, and money, especially with the workers, was never so plentiful. One noticeable condition is the manner in which pictures are regarded by the Government and by the people as a war essential, it being

Carl H. Pierce.

conceded generally that the morale of the community—which is largely maintained by the screen—is necessary in the winning of the war."

FOX BUYS SIX SIMPLEXES.

The Fox Film Corporation has bought six Simplex projectors from the Precision Machine Company, Inc., 317 East thirty-fourth street, New York, for installation in the American Theatre, Clinton avenue, Newark, N. J.; the Liberty Theatre, 1123 Elizabeth avenue, Elizabeth, N. J., and the Folly Theatre, Graham avenue and Debevoise street, Brooklyn.

This order makes forty Simplex machines bought by the Fox Corporation for its offices, laboratories and theatres on the Atlantic coast.

SHIPPING CLERKS ARE NOW ESSENTIAL

Washington Exchange Managers' Association Secures Important Decision from Department

THROUGH the efforts of the Washington Exchange Managers' Association shipping clerks in exchanges have been classed as engaged in essential occupation by the provost marshal general. Early in July the provost marshal general's office issued an order that the section of the selective service regulations defining as non-essential persons engaged in and in connection with amusements should be amended so as to include managers, musicians and skilled persons who are necessary to such entertainments.

Local boards in Washington apparently understood the exceptions to include only persons actually connected with the theatres, for one of the boards called a shipping clerk of one of the exchanges to give reasons why he was not engaged in an essential occupation.

The Exchange Managers' Association immediately appointed a special committee to take the matter up and secure a favorable decision, and the committee conferred with the chairman of the board, explaining the reason why shipping clerks should be considered essential. It was impossible to employ women for this work, declared the motion picture men, for a number of reasons, one being that the large shipments of films would be too heavy for them to handle. Another principal reason was that the fire regulations require that films be stored in fire proof vaults and that the doors of such vaults must at all times be kept closed. As a result the air within the vaults is always heavy with ether fumes, which might have a harmful effect upon women.

Women Would Require Much Training.

A number of other reasons, such as experience, ability and knowledge of freight and express rates and routes, are essential in this work, and it would be impossible to supplant the experienced men now employed with women without first putting them through a regular course of instruction.

While the chairman of the draft board before which the case properly came was favorably impressed with the film men's side of the case, he suggested that the committee see some member of the provost marshal general's office in order to secure a ruling which could be used uniformly throughout the country wherever similar cases might arise. Accordingly the film men held a conference with Lieutenant Martindale, in charge of such matters for the provost marshal general, who informed them that a telegram had been sent out to all draft boards, instructing them to include shipping and receiving clerks with others engaged in necessary work.

Shipping Clerk Is Released.

Armed with this information and with copies of previous instructions sent out regarding men engaged in work connected with the presentation of theatricals or motion picture performances the committee again met the chairman of the local board, and, putting their data before him, were successful in having the shipping clerk released.

As a result of their work local exchangemen have secured for their colleagues all over the country a basis on which to adjust any such cases that might arise in their territory. It is believed that had they not secured a ruling to be sent to all draft boards a large number of the boards would have held shipping and receiving clerks to be non-essential owing to their inability to realize that the exchanges are one of the important links in the chain that connects the producer with the exhibitor.

The committee which was appointed by the association to handle the case was composed of Sidney B. Lust, of Super-Films Attractions, Inc.; Oscar Morgan, manager of the local exchange of the Famous Players; Robert B. Smeltzer, manager of the World Film Corporation's local office, and Clarence L. Linz, Washington representative of the Moving Picture World.

Frank Duffy Appointed Representative of Brunet

FRANK DUFFY, for several years with Pathe, has been appointed general manager's representative by Paul Brunet, vice-president and general manager. The appointment comes as the reward for faithful and efficient service, which began when Duffy first came with Pathe as traveling auditor and which has been continued through other and more responsible positions. The position was created through the need which Mr. Brunet felt to be kept in constant touch with conditions throughout the country. Mr. Duffy will also examine each exchange thoroughly to see if it is operating at its highest efficiency.

Frank Duffy.

Mr. Duffy is a New York man, and gained his first business experience as assistant chief accountant of a large coal company in Boston. Later he became representative to the general manager. Then he became connected with the Chicago house of Price, Waterhouse & Company, and later was transferred to their New York office. Among the large establishments whose books he examined was Pathe Exchange. Thus he secured his opening with Pathe. As traveling auditor he visited the following Pathe exchanges: Chicago, San Francisco, Los Angeles, Seattle, Butte, Denver, Salt Lake, Omaha and Des Moines. His work was so satisfactory that he was promoted to assistant to the business manager. Later he became assistant sales manager.

Mr. Duffy knows the motion picture business in its distributing end very thoroughly, from both the branch office and home office angles. He has already left New York on an extended trip.

Al Jennings in New Film Seeks to Show Real Bandit

THE first of the Al Jennings outlaw films, "The Lady of the Dugout," is ready for distribution through the Ernest Shipman exchanges. The story of the film deals with the early life of Al and Frank Jennings, and each of the brothers has leading parts in the feature.

"I don't know how the public will like the pictures," says Al Jennings, in speaking of his venture. "It is not like any western movies they have seen, but if it is a success it will revolutionize the western stories; it will put real banditry in them, and real banditry is not like anything in that line now being done in the films. We do not jump over our horses in any scene, and we don't cover our faces with bandana handkerchiefs, or go around with six shooters sticking out all over us. There is shooting, plenty of it, but it is the kind of shooting and gunplay indulged in by men who have actually handled guns in actual holdups. 'The Lady of the Dugout' is not a story based on experiences, it is the experience itself, and if there is an element of religion in the banditry of the screen as we interpret it, it is not idle sentimentality on our part, it is just that we want to show what is in the hearts of men—facts we ought to know if experience counts for anything."

The history of the Jennings boys is well known. They operated as bandits in the southwest for a number of years, but afterward became useful citizens of the best type.

The people of Oklahoma think so well of Al Jennings that they came very near making him governor of their state four years ago. He is now a lecturer and evangelist connected with the Baptist Church, and his brother Frank is an attorney.

CANNOCK GETTING OVER REST.

Frank B. Cannock, secretary of the Simplex Company, 317 East 34th Street, New York, N. Y., has just returned from a ten-day fishing trip at Silver Lake, near Akron, Ohio.

This vacation was the result of a much needed rest which Mr. Cannock had promised himself as a relief to the close attention to mechanical problems connected with the manufacture of Simplex Projectors, which had kept him confined to business for a period covering many months.

"The Romance of Tarzan" Announced by First National Exhibitors' Circuit

An announcement of large box office importance to exhibitors is made this week from the offices of the First National Exhibitors' Circuit, Inc., to the effect that they will shortly release "The Romance of Tarzan," the sequel to the big novelty surprise feature, "Tarzan of the Apes," as one of their super productions now being made ready for fall distribution.

Calculated by the phenomenal success of "Tarzan of the Apes," the sequel to it will be accepted by the theatregoing public as of even greater appeal. While big publicity was given to the story by Edgar Rice Burroughs through the sale of almost two million copies of the book "Tarzan of the Apes," and by its publication in six thousand newspapers, it remained for the film version, produced by the National Film Corporation, and distributed by the First National Exhibitors' Circuit, Inc., to widen the previous reputation of Tarzan.

"The Romance of Tarzan" has the action of its thrilling and fast moving story begin at the exact point where the first story concluded. The abrupt ending to "Tarzan of the Apes" was designed to create in the minds of every audience that witnessed the feature an unsatisfied curiosity about the outcome of the dramatic meeting between Tarzan and the white girl fate had brought to his jungle home, and in whom he recognizes his mate.

To obviate the possibility that any who sees "The Romance of Tarzan" may not have witnessed a performance of "Tarzan of the Apes," the action of the sequel starts with a novel and unusual introduction to the story. In a series of brief but well timed flashes it first reviewed the chief happenings in "Tarzan of the Apes," and then the old tale merges directly into the new, in the crude jungle hut where the previous story terminated. From this point on "The Romance of Tarzan" carries its famous character through a series of original and intensely exciting experiences into the very heart of modern civilization—with its restraints, its complicity and conventions.

The principal characters in "The Romance of Tarzan" are the same as those who played the leading roles in "Tarzan of the Apes." Elmo Lincoln, who did such effective work as Tarzan, the man, again portrays the title role. Enid Markey plays opposite him as the girl of a perfect production of a protecting civilization mated by instinct to the jungle-reared man. Cleo Madison, in the role of La Belle Odine, is an effective vampire who seeks to shear Tarzan, after civilization has worked its handicraft on him, of his strength in true Delilah and Samson style. Others who give able support to the principals are Thomas Jefferson, Bessie Toner, True Boardman, star of the "Stingaree" series; George French, Kathleen Kirkham, Gordon Griffith and Colin Kenny.

Guided by the pronounced and unmistakable indications of public taste and preference manifested by audiences during the long and successful season played on Broadway by "Tarzan of the Apes," the executives of the National Film Corporation, in preparing the scenario of the action for "The Romance of Tarzan," were in a position to know exactly what parts of the first picture held the greatest public appeal, and these features of the sequel story were treated to obtain the maximum of thrills and suspense. The production of "The Romance of Tarzan" is on the same lavish scale that marked its great predecessor, with a result that it is believed to be even beyond the attainments of "Tarzan of the Apes" in direction, story, suspense and scope.

HENDERSON WRITES COMEDY.

Dell Henderson, directing Carylye Blackwell and Evelyn Greeley in "Allies," a new World Picture to be released early next spring, has just completed a three-act comedy intended for Broadway consumption. The one interesting feature of this play, from the manager's point of view, is that it requires the services of only six people, and it is absolutely essential that no scenery or properties be used in its presentation. The story has to do with motion pictures in the making, but instead of studio scenes what happens in the creation of the scenario is disclosed. What the author wants, the demands of the star and the suggestions of the director furnish the comedy. It bears the title of "The Third Reel."

Five Stage Celebrities in the Blackton Prologue

An allegorical prologue presenting Italy, Great Britain, America, France and Belgium in action appropriate to the part each nation is playing in the present great conflict is promised as a novel feature of J. Stuart Blackton's war spectacle, "The Common Cause," now in production under the auspices of the British-Canadian Recruiting Mission for Vitagraph release in October.

For this prologue Commodore Blackton engaged five stage stars. They are Julia Arthur, who impersonates Italy; Violet Heming, Great Britain; Marjorie Rambeau, America; Mrs. Vernon Castle, France, and Effie Shannon, Belgium.

Miss Arthur's appearance in "The Common Cause" marks her screen debut. After retiring from the stage for several years the classic actress returned two seasons ago to a faithful public, who voted her beauty and ability as effective as in earlier years.

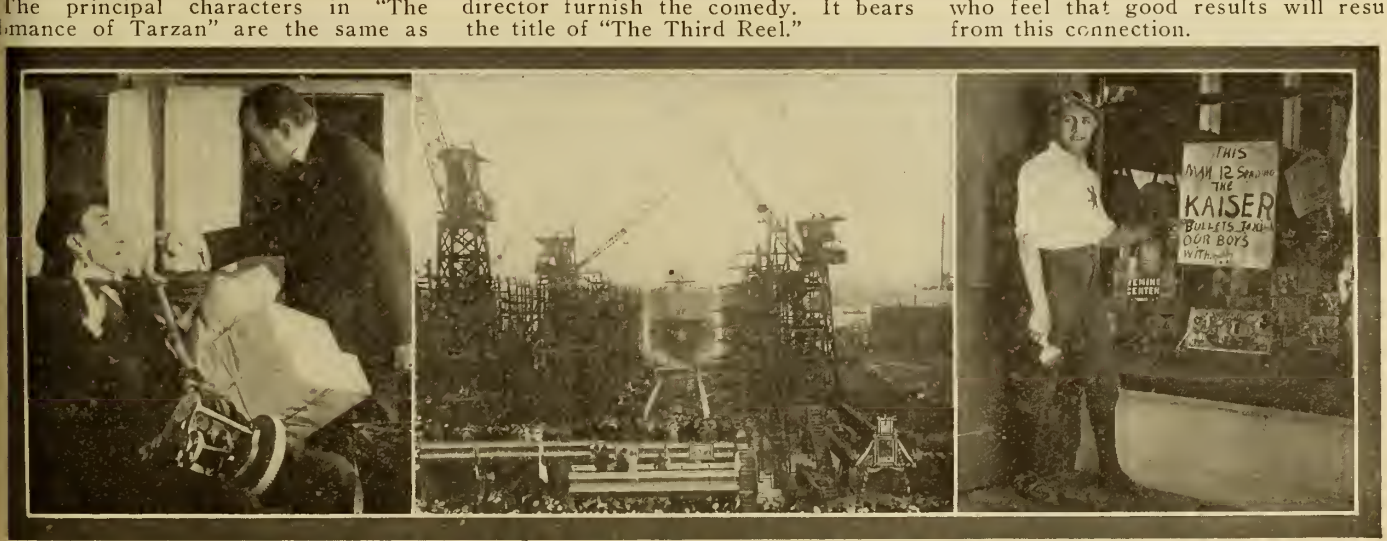
Violet Heming, who appeared before under Commodore Blackton's supervision in "The Judgment House," the first of his Paramount specials, is now co-starring in "Three Faces East," one of the new theatrical season's successes. Coincidentally this play is from the pen of Anthony Paul Kelly, who also adapted "The Common Cause" from the drama written by J. Hartley Manners, Major Ian Hay Beith and Percival Knight.

Marjorie Rambeau is starring under A. H. Woods' management in "Where Poppies Bloom," and Effie Shannon is "half the show" in another Broadway success presented by the same producer, "Under Orders."

Irene Castle recently completed a long film engagement with Pathe and requires no introduction to picture-goers.

DOBSON TO SELL POWER'S.

The Church and School Motion Picture Company of St. Louis has been appointed a dealer for the output of the Nicholas Power Company, Inc. W. W. Lewis, traveling representative for the Nicholas Power Company, has a lot of good things to say about this concern and about the hustling abilities of George N. Dobson, president and general manager. Mr. Lewis' optimism is shared by the officials of the Power company, who feel that good results will result from this connection.



Typical Scenes from the Jewel Production, "The Yellow Dog."

Vitagraph Starts Its New Comedy Service Sept. 16

SEPTEMBER 16 will see the inauguration of Vitagraph's new two-reel feature comedy service. "Misfits and Matrimony," featuring Earle Montgomery and Joe Rock, will be the first "Big V Special Comedy" offered to exhibitors and it will be followed on September 23 by "Huns and Hyphens," featuring Lawrence Semon. Thereafter one "Big V Special Comedy," two reels in length, will be released weekly by Vitagraph. This new unit of service will place Vitagraph in a class by itself, because it will be the only company releasing a two-reel special feature comedy every week in the year.

Vitagraph has started out to make its new feature comedies on the highest possible plane for subjects of this character, the stories, settings and personnel of the "Big V Specials" having been selected on a feature basis. Thus, in the first offering "Misfits and Matrimony," a complete Red Cross Bazaar, with a score of pretty girls dressed as Red Cross uniforms, was used, and in addition to this attraction the company includes about twenty male comedians and acrobats. This makes the total number of persons employed in the making of the two-reeler about fifty.

"Huns and Hyphens," the second of the new two-reel humor subjects, is declared by Vitagraph to be the funniest comedy Lawrence Semon has ever produced. This comedian, author and director has surrounded himself with a splendid company of players, and in his initial two-reel offering has striven for effects which he could not attain in one reel length.

As heretofore, Semon and the Montgomery Rock team will alternate on the Vitagraph comedy program, each company being seen in twenty-six pictures during the coming year.

For the remainder of September the company will continue to issue one reel Big V subjects, there having been three already near completion when the decision to produce the "Big V Specials" was reached.

The Moving Picture World represents to the exhibitor a guide and advisor in conducting his business. Subscribe now.

Robert Middlemass
Supporting Hale Hamilton in Metro's "Five Thousand an Hour"

Middlemass Supports Hale Hamilton

ROBERT MIDDLEMASS, who appears in support of Hale Hamilton in "Five Thousand an Hour," a picturization of the story by George Randolph Chester, has done successful work on both stage and screen. He plays Loring, a lawyer, in the Metro production, and oddly enough has made a specialty of lawyer parts in numerous dramatic productions.

Mr. Middlemass has appeared in stock companies in several of the larger American cities, including Boston, Pittsburgh, Washington and Columbus. He has appeared recently in New York successes of the speaking stage, such as "Good Gracious, Annabelle," "The Eternal Magdalene" and "The House of Glass." In the company of Kathryn Kidder he toured the country in vaudeville.

This player adopted a stage career immediately upon his graduation from college. He completed his course at Harvard in 1909. He was born in Boston.

Anderson Photoplayers Make Cross Country Trip

AFTER sixteen and one-half days on the road the G. M. Anderson photoplayers have completed their 3,400-mile cross-country auto trip from the Glendale, Cal., studios of the organization to New York, and arrived at the Eastern headquarters of the company in the Longacre Theatre building.

As originally planned, the trip was to have been made by seven men: G. M. Anderson, Jesse J. Robbins, director; Percy S. Pembroke, assistant; Fred Church, heavy; Thomas Kelly, character man, Joseph Flynn, driver, and Ford I. Beebe, publicity manager. Anderson and Church met the party at Barstow, Cal., and continued the trip with them as far as Albuquerque, N. M., where Mr. Anderson received a wire from New York demanding his presence there to attend to certain legitimate theatrical interests. He and Church accordingly left the party at that point and made the remainder of the trip by train, arriving in New York several days ahead of the others.

The party carried its own hotel accommodations with them on the trip in the form of a tent, folding cots and tables and a camp-cooking outfit which left them independent of hotels and enabled them to travel as early and as late as they chose.

As soon as the men reached their journey's end they immediately plunged into the work of getting ready to release "Shootin' Mad," the third of the five-reel Anderson Western subjects which are to be released through the William L. Sherry Service.

The exterior scenes of this production were made at the company's Western plant. The interiors will be made at Fort Lee while Mr. Anderson is attending to other interests in the East.

Nothing definite has been decided as yet regarding the future movements of the company following the completion of "Shootin' Mad." It is possible they will remain for a time at Fort Lee, there to begin another picture, but it is generally understood that they are more likely to return at once to the California studios.

Exhibitors have shown a lively interest in the return of "Broncho Billy."

Lady Tsen Mei in Betzwood's Production, "For the Freedom of the East." Released Through Goldwyn.

Factions Get Together in Chicago

(Continued from Page 1695.)

Motion Picture Exhibitors' League of America is dead, that the American Exhibitors' Association is dead, that if an exhibitor wants to be a member of any organization, there is only one, and that is an organization which is a part and parcel of the National Association, as outlined by Mr. Brady yesterday." This was greeted with applause.

Hart an Interesting Speaker.

The next speaker introduced was Charles S. Hart, of the Division of Films, Washington, and his address was the most interesting of the session. He said in part:

"Gentlemen of the fifth estate: I bring you greetings from Mr. Creel. (Applause). I like the word fifth estate in reference to the motion picture industry. In this time of strife when the written words are contradicted by one newspaper against another, we are beginning to depend on the motion picture more and more as a means of getting across the right story in a good way.

"The Germans have utilized the motion picture to a great extent in spreading German propaganda. They have used the motion picture to influence people to believe in German rule. We have got to combat that, and it is up to the motion picture industry, it is up to you men, to assist the Government in every way possible to make this possible in other countries.

"In every battle of history we always find the turning point, and we always find among historians certain divergence of opinion as to what was the turning point in a war, but all these opinions resulted in no conclusive proof as to why the battle tide turned one way or the other. But I will show you, gentlemen, and you will show the people of America on your screen within the next two months, that the battle of Chateau-Thierry, in which our boys moved forward, shelling towns and capturing villages, was the turning point in this great world war. Motion pictures are recording these historic battles and the things that happen over there.

"I want to bring one point up to you exhibitors of America. I think we have a great obligation facing us in taking care of the returned soldiers. I have talked with a number of you about it—it is my hobby. We have experienced in the history of this country, as after the Civil War, misplaced charity and admiration for those men who have been wounded, instead of making a place for them and giving them some useful occupation. Because of gratitude and admiration they have been given money. Every man who comes back wants to retain his own self-respect and he can do so only by securing employment.

Give Employment to Soldiers.

"Each of you can appoint yourself a committee of one in your city to help

H. Trinz, Vice-President.

these boys when they get back. A boy who has been disabled could be made a ticket seller, the man who lost his arm would make a good usher. I think this industry can utilize some of those boys. It is our duty and our privilege to help them."

Mosher Asks Pertinent Question.

At this point the chairman said it was in order to question Mr. Hart on any pertinent matters connected with war films, and I. M. Mosher, of Rochester, N. Y., asked if permits are issued to distributors for exclusive first runs on the official war films to the exclusion of other exhibitors.

Mr. Hart replied that it is not permissible and that his department had in writing from Pathe Exchange, Inc.

Another question put by an exhibitor was: "You asked us on the cards sent out by the Bureau of Information how much we want to pay for the Government films. Personally, I am just as willing to pay the Government as much, if not more, than the exchanges. We pay $25. You ask us how much we would be willing to pay. Do you mean what we would pay for our ordinary program? I am willing to pay as much or more to the Government as I am paying to the exchanges."

Mr. Hart replied: "That isn't necessary. That is the spirit, however, that has been shown. Our object was to get information and to see that the pictures would be put into every house at a profit. We sent out these letters to 17,000 exhibitors, saying we wanted to know from them what they can afford to pay for these pictures and asked them to name their price. We had information from the various exchange managers as to what each exhibitor in America was actually paying for a five-reel feature picture. We believe each war picture is equal to any five reel feature picture. Out of 8,000 replies received I turned something like 400, picked out at random, over to Mr. Cohen and several others, and when we checked up the prices they were absolutely 100 per cent. fair. We checked them up. I think that is a great tribute to the exhibitors of America, that we put it up to them and in no case did they take advantage of the Government."

"That is a question I thought was very important," said an exhibitor. "The National Exhibitors' Association, I believe, is handling the films. They are selling exclusive state right, they are varying their prices. They drive the exhibitor to the wall with their prices. They come up to you and say, 'If you don't take it, I'll get a better price from the fellow up the street.' If they are war pictures there should be a standard price to all."

Going to Exhibitors Direct.

"We knew there would be certain drawbacks in that method of procedure," Mr. Hart answered, "in that if we put it up to the bid basis to exchange organ-

Two of the Scenes from "Pals First," the Screen Classic Production Announced as a September Release by Metro.

izations they [illegible] handle it on the lowest percen[illegible] But, in the meantime, we hav[illegible]n putting our house in order. W[illegible]ave a distribution manager and an [illegible]s[illegible]stant manager. We are going to ope[illegible] and we are going to the exhibitor [illegible]ct and let them have the Governm[illegible]ntures at the prices which they stated on the card sent to us, and the distribution of those pictures will be handled mechanically by various well-known exchange organizations, but the Government is going to do business with the exhibitors direct.

Sam Bullock, of Cleveland, then stated:

"I have a theatre of about 1,000 capacity. Formerly I made $200 a week clear profit. It's a pro-German neighborhood proper. We have lost $600 from January 1 to July 1. We are perfectly willing to stand the gaff until we knock hell out of the Kaiser. A communication comes along something like this:

"'Dear Patriot—(and God knows you can't accuse us of being anything else)—What will you pay? What is your capacity?'

"I write back: 'My capacity is so much This is a pro-German neighborhood Come along. I can't pay the price your agent quotes me. I could on 'Uncle Tom's Cabin,' but I'll play you any date you wish, any time, charge any price you wish, and split fifty-fifty Don't ask me what I'll pay, well knowing that I'll lose.'"

Selznick Offers to Help.

Louis J. Selznick then took the floor and during a short speech made the following statement: "I am willing to offer an award of $250 for first, $100 for second and $50 for third to the exhibitor who will bring in the greatest number of members to your association in order to prove that I mean what I say.

"I believe that if the proper letter was written by me to the exhibitors, as a non-member of your organization, and pointing out to them the value of belonging to the organization, I think that would help. I am willing to do this at my own expense—send these letters to exhibitors who do not belong to your organization.

"I want to say also that I do know how to organize and how to make money, and if I can help you to make money I'll be glad to do so. If you want my time it is at your disposal. You'll find a lot of fellows will be displeased because I make this statement, but if I find I am going ahead I'm going whether they like it or not."

Election of A. E. A. Directors.

At a meeting of the executive board of the A. E. A., held Wednesday night in the Hotel Sherman, Samuel H. Trigger, New York; Percy Wells, Wilmington, N. C.; N. W. McGee, Detroit, and H. Trinz, Milwaukee, were elected as the four new vice presidents of the Exhibitors Branch of the National Association of the Motion Picture Industry.

At the same meeting the following were chosen on the new board of directors for the A. E. A. in the same organization:

F. J. Rembusch, Shelbysville, Ind., chairman; Sam Bullock, Cleveland; I. M. Mosher, Rochester; L. H. O'Donnell, Washington, Ind; H. B. Varner, Charlottesville, N. C.; F. H. Herrington, Pittsburgh; E. Thomas Beatty, Chicago; W. H. Linton, Little Falls, N. Y.; Byron Parks, Salt Lake City, and A. B. Momand, Oklahoma City.

P. W. Wells, Vice-President.

THURSDAY'S SESSION.

THE Thursday meeting was opened at 2 o'clock, the main topic of discussion being the question of taxation. M. A. Choynski asked chairman Atkinson, if any authentic information was on hand regarding taxation, so that a discussion might be beneficial. Mr. Rembusch then took the floor and replied in part as follows:

"We had a meeting in Washington, D. C., last December for the purpose of taking up the tax situation. About 200 men from all over the country were there, and at that meeting we devised a plan of getting reports from exhibitors everywhere as to how the tax was affecting them. These reports were sent in to me and I worked on them for about two months and collated them, and as near as I can say from memory there were about 4,000 theatres closed through the film tax and through the admission tax, and of course also on account of the number of young men that were taken to the colors.

"That is a very serious condition, because the small theatre is the backbone of the industry. The small theatre was affected first, and no doubt you all agree that all theatres were affected very much by the war just like any other business. Now, with these facts, with reference to the conditions and to the effect of the tax, we went to New York and met the producers' committee. This producers' committee were to prepare a brief and take that brief before Congress and show that the industry could stand no further taxation without still greater damage, and Mr. Brady told me that such a brief was prepared and was taken to Washington.

Industry Confronted with Increases.

"At the present time we are confronted with this proposed increase. The film tax, as I understand it, will be increased to a percentage tax, 5 per cent. or 10 per cent. on the rentals. That is quite an item. Your admission tax will be doubled and your capacity tax will be doubled. I don't know of anything better that we can discuss this afternoon than to see if we can find some means of relieving the situation, and I think

Two Characteristic Poses of Douglas Fairbanks in the Artcraft Picture, "He Comes Up Smiling," Scheduled for Release on September 15.

every exhibitor here is interested in it to that extent that he should give his views on the matter and see if we can't find some solution of the problem."

Mr. Choynski replied: "Then I will say this, that the one thing that interests us more than anything else now, is the 10 per cent. film tax, the tax the patrons of the theatre are supposed to pay and up till now have paid. That we collect. There's no question about that. The seating tax we are going to pay, that has already been passed, but the thing that is going to bother us and what we would have to discuss is the 10 per cent. tax on the film rental.

"The average exhibitor in the city is paying from $250 to $350 a week film bill, and he is going to pay 10 per cent. Now, we're up against the same proposition that we were before on the 15 cent reel tax, the footage tax. They are going to eliminate that and place a 10 per cent. tax directly this time against the exchanges on the rental of film. Who is going to pay that tax? Are they going to shift it on to us? We have no means of getting it as we have the admission tax. We are going to pay $30 a week on a $300 bill.

Rental Tax Main Issue.

"Now, are the film exchanges going to collect that tax from us or are they going to bear it themselves? Are they going to put it on their bill in a raised rental or are they going to deliberately tax us? Never mind the other tax, that is a tax against the people, it is not a tax against us, it is a tax against a people that want to attend shows, and I think we make a vital and fatal mistake if we fight and forget the main issue that is affecting us.

"This tax that is assessed against the patrons of the theatre is against the people of the United States the same as every other tax, the same as the man that goes in the drug store; but what is going to affect us is the 10 per cent. tax. They might as well make us pay a portion of their income tax as to pay a part of this tax if it is assessed against them. My idea of it is that we've got to thrash that question out.

"Are they going to put that on us or are they going to bear it? Let them charge us more for film if they want to, but why should we have to pay that 10 per cent. tax?—$30 a week I will be taxed in each theatre because I pay a $300 a week film bill.

Who Will Pay It?

"I have no means of getting that. Tell me to raise my price? Why, the Government assessment now is 20 per cent. on admission and the more we raise the more we've got to pay in Government tax. That's the whole question that we should take into consideration—who will pay it?

"Now, I make a contract for the film for the coming year with the film exchange. I have signed the contracts already. Those contracts don't say anything about the war tax. Are the exchanges going to come to me now and say, 'You've got to pay 10 per cent. on this bill?' The tax isn't against me, it's against them. They are getting the money. I'd like to hear from some other men who are paying more money than I am for film. Are you going to pay tax to the film people? Never mind the admission tax, the people are going to pay that."

"I want to explain still further, with reference to our conference with the producers," Mr. Rembusch said at this point. "We took up the question of the 15 cent reel tax, and in our discussion the producers came to the conclusion that it had not been applied in an equitable manner, and for that reason it had been a disaster to the small exhibitor. For example, the small exhibitor throughout the country, who is the backbone of the industry and who carries the cost of production, is really the one who gives the reward to the producer on account of the fact that his rentals are generally all profits to the producer. He was injured more than any one because his tax was so very high as compared with the large exhibitor.

"For example, a small exhibitor with a $5 a day tax, running a $5 a day program, had a 15 to 20 per cent. addition to the cost of his program, while a man that was paying $500 a week for his program didn't miss the 75 cents or 90 cents a day.

J. Stuart Blackton.

"So, in this discussion they decided it was wrong to apply it on a footage basis of 15 cents a reel, and I want to say that the fact the exhibitors were together and made a fight at that time made quite an impression, but the exhibitors didn't continue the fight and so this tax is being paid by the exhibitor.

Ten Per Cent. Means Hardship.

"I believe that we would pay it anyhow, in the long run, because it's added to the cost of production. Whatever a film costs we have to pay in that sense, but when 10 per cent. is to be added to the cost of our programs, under the present conditions it's going to be quite a hardship to the exhibitor—a great hardship."

"Why can't you keep in mind the existence of that National Grievance Committee?" said Mr. Bullock. "There's sure to be a dividing line, but is there no buffer to come between us? We keep forgetting that we legislate year after year but don't carry out the legislation. I insist yet that while there is a dividing line the existence of that National Grievance Committee should be sufficient to settle the question satisfactorily to both sides. We can at least get together."

Mr. Rembusch replied: "I agree that this is correct, but it doesn't do any good to have a lot of committees unless something is done. These committees are formed and then the whole proposition goes to sleep. What I want to point out is this:

"I know that certain local organizations have gone to the internal revenue collector and have shown him that the producers and distributors had no right to put that 15 cent tax on and that they were profiteering at the expense of the exhibitor and that this can all be returned to the exhibitor."

Mr. Trinz, of Milwaukee, then asked: Didn't they compel you to pay this 15 cent tax last year? Didn't you protest against it, and yet they made you pay?"

"Positively," answered M. A. Choynski.

"We took that to court and were pulled out from Washington," Sam Bullock interpolated. "You know the details of it, if you want to tell it."

Cleveland Usually Sees It Through.

"Tell it, Mr. Bullock. Give us briefly the details you speak of," said Chairman Atkinson.

"As every one knows, we went after the thing at Cleveland, Ohio, and we were progressing favorably," answered Sam Bullock, "but the allied committee for some reason or other, having some better method (as they thought) in view, suggested that we proceed quietly. We simply let the matter go. We had a fair chance of getting a court record on the proposition. We are going to see it through to the finish, as we usually do in Cleveland, anyway. If it hadn't been for that we'd have got a decision on it some way or other."

"Inasmuch as he speaks of the allied committee I will say this," Mr. Rembusch began. "The allied committee, as far as the exhibitors are concerned, did everything in their power to relieve the situation. We worked very faithfully in getting these reports together, collated them, brought them to New York, held a meeting with the producers. The producers promised to get up the brief. I can show you copies I wrote to Mr. Powers and Mr. Friend at least a dozen times, asking when this brief would be prepared and when it would be presented to Congress; but no brief has been prepared nor anything done."

At this point Mr. Choynski said: "I will tell Mr. Trinz why we paid the 15-cent tax. It amounted to about $365 a year. In my case it amounted to about $900. I always took the stand that I had a contract with them to supply me film at a certain price. I protested for two or three months and did not pay the 15 cents. I got my film right away. I just said this: 'I am paying my bill under the contract I've got with you and that is all it calls for, and I think that I will fight you if you refuse to deliver that film to me if I don't pay this 15 cents.' But everybody seemed to be paying it and I didn't want to stand in the position I have always taken in being the only fellow that was fighting. As it only cost $1,000 a year I paid it, but now it's getting to a proposition where it's going to cost me $4,500 a year, and if I come up and pay my film bill of $50 a day and they say, 'You owe $5 more because of the Government tax of 10 per cent. on what you're paying in,' I really think that I

will be forced to say, 'I want that film delivered to me. If you hold that film up I really think I will go into court and get a writ from the court compelling you to give me film until you are shown whether you can collect it from me or whether you'll have to pay it.'

Could Afford to Fight for $4,500.

"I could afford to hire a lawyer and fight, not just for the sake of fighting, but for the $4,500; and other exhibitors will find themselves in the same position.

"You've got a contract to show film. It calls for $100, and when you go to pay your bill they say, 'Yes, but the Government taxes us $10 on this.' They are getting an income from us which the Government is taxing at the rate of 10 per cent. and they want us to pay that tax on their income. Then they collect $110 from me. Will they pay $11 into the Government treasury? They are collecting $110 and not $100."

Mr. Rembusch again took the floor and said: "The 15-cent tax caused the film service of the small exhibitor to be increased from 10 per cent. to 20 per cent. Now in this instance at 10 per cent. it will reduce the small exhibitor's tax, but it will certainly increase the large exhibitor's tax a very great deal. Mr. Brown, of Idaho, is here. He is very much interested in the tax situation. I'd like to have him talk on it."

Herman J. Brown, of Boise, Idaho, replied: "Of course, there are the non-cancellable contracts. That means the producer can't cancel a contract he's made with you. If you can simply make him stand pat on those very well drawn contracts—they are very iron-clad—you can just stand pat and make the producer pay the tax. It will mean about $6,000 a year to me, and I can afford to spend $3,000 a year to a lawyer to get my rights in the matter."

"You mean if a film company would attempt to put this tax on you you'd say, 'You're abrogating your contract'?" asked Mr. Rembusch.

"I've got so many non-cancellable contracts—about $30,000 worth—I don't think such a course of action would be fair. The producer can't pay that tax. When the 15-cent reel tax came up I figured it out before I called my organization of the state of Idaho together on it, and I figured it was just a tenth as much as it is. I figured instead of $7.50 a reel it was 75 cents. I was in favor of paying it just to be reasonable. The producer can't make enough profit with the 10 per cent. tax.

Admission Tax Concerns Brown.

"On the other hand, if the producer pays that 10 per cent. tax it will put these non-cancellable contract people out of business, so the exhibitor will have to pay it or have to do a thing that isn't any better than what the producers usually do to us. But the thing that I am interested in is the 20 per cent. tax on admissions, which is not 20 per cent. On a 15-cent admission you will pay a 4 cent tax. It is 2 cents now and they are going to double it. If you pay 4 cents on a 15-cent admission you are paying over 26 per cent.

"Now in putting this tax over you're dealing with a department of the United States Government which has never been very fair with us. They mean to be fair, absolutely, but their conception of the business and the attitude in which they approach it invariably leads them wrong. In this way: They, Mr. Kitchin's committee, from which all regulations issue, have got this luxury idea very firmly imbedded in their minds. They don't intend to hurt us, but they are going to hurt us.

"They start out by putting us in the class of luxuries; but our business is not a luxury. Strange as it may seem I find exchange managers who seem to think we are less essential than a box of chocolate creams. I have asked the question, 'Do you think a man selling chocolate creams is more essential than the moving picture business?' 'Oh, yes,' they have replied.

"In other words, they seem to think that anything which feeds the body is an essential, and anything that pertains in any way to the brain is non-essential. Apparently nobody in the film exchange business expects us to have brains.

"Congress is dodging the film question in this way: They are classing us as a luxury. If we could get off as a luxury we'd be all right, but that isn't all. They class a diamond brooch as a

William Wright.

luxury. If a diamond brooch sells at $1,500 it has a tax placed on it of $15, but $1,500 worth of film would be taxed 20 per cent. under the new tax, so that evidently we are something that's just about twice as non-essential as a diamond brooch, which is owned by one person, enjoyed by one person, worn by one person, whereas the moving picture is enjoyed by thousands of people.

Government Conception Wrong.

"The conception is wrong; the intention is good. The presentation of the matter to the Government has been exceedingly poor. Here is one of the great troubles, and that is one reason why I came here. One of the great troubles with the whole matter is the way it is handled in Congress. I have noticed that the personnel of the committees appointed by the National Association is dominated about four to one by producers. You don't have any exhibitors going down there.

"It would be better by far if we had had five exhibitors down there and not all those producers. I have said to Mr. Brady himself, 'No producer has ever presented our case right or intelligently in Washington.' They go down there and allow this misapprehension to exist. I read the discussion of Mr. Kitchin on this subject. He was perfectly open-minded, and he was left with the impression that he was doing a very just thing. They all stood there, and after he had finished talking they walked away. He said, 'Gentlemen, the public pays the tax.' That is a misconception. There's no tax in the world levied like that.

"My receipts this year were just as good as last year, and the answer to it is this: The business in the bulk of locations has expanded. There's a war profit which affects our business like any other business. That war profit in our business is taken care of in the 10 per cent. tax. Bear this in mind: That when the war profit stage passes there's going to be a war reaction some day. If you've got a 20 per cent. tax on you it's going to break you. What comes up will come down. It's going to come down, and that's all there is to it. That 20 per cent. tax is a very vital thing in the near future. The day will come when prices will lessen. There's going to be a lessening of prices, and you can't lessen your price because it contains a solid element and can't be reduced, and when that element gets to be 20 per cent. the whole industry is going to be in danger."

Beatty Takes Up Reel Tax.

"When the 15-cent reel tax was imposed by the manufacturers in Chicago I fought it vigorously," said E. H. Beatty of Chicago. "My objection to the 15-cent tax is that it absolutely takes it outside competition. There was no chance for me to go to another fellow and say, 'I'll give you 10 cents a reel.' I hold that the 20 per cent. should be absorbed by the manufacturer and that he should come to me and ask me for higher rentals, and if I don't see fit to pay them he should go to my competitor and at least give us a chance to trade.

"I think that this convention should draw up a resolution of protest against the 20 per cent. tax being paid by the exhibitor and also a protest against the 10 per cent. increase on rentals and the 20 per cent. on admission. I think we should draw up a resolution and send it to Mr. Brady, protesting against this taxation."

Great applause followed Mr. Beatty's speech.

Mr. Brown suggested that the wire be sent to the Senate finance committee, and Chairman Atkinson suggested the coupling of a request with such a telegram to the effect that in dealing with taxation the representatives of the Government should deal with exhibitors.

Mr. Rembusch suggested sending the following telegram to Mr. Brady at New York:

"It is the consensus of opinion of the exhibitors in national convention assembled here that further taxation will be ruinous to the exhibition of motion pictures. The maximum that we can pay will be 10 per cent. admission tax. Allow the present capacity tax to remain and the film reel tax be paid by the exchanges and not added to invoices, but added to usual overhead."

Bullock Calls for Facts.

Mr. Bullock objected to the placing on Mr. Brady's shoulders the burden of the taxation matter without providing him with facts as to why exhibitors should not pay additional taxes.

"The facts are so easily gathered that it is a disgrace upon our exhibiting branch of the business to think that we

have not yet provided the United States Government with facts showing conditions prevailing in the theatres of the country," he said. "It can be done in less than one week. We proved it. We can prove our case to the Government in the city of Cleveland. Very fortunately a condition arose there a few weeks ago. The boys didn't seem to be able to see any light ahead, and it was necessary to prove a certain contention that certain condtions existed. We gathered the statistics, and I am willing to bet all I'm worth—I won't be worth anything if this war keeps on much longer—that if you will follow the plan we adopted in Cleveland Mr. Brady and the exhibitors' committee can lay before the proper legislative committee the reason why we should not be taxed any further."

The telegram was sent Mr. Brady after a motion to that effect was unanimously carried by the convention.

Edgar Lewis, the well-known independent producer, was then called on by the chair to address the meeting. He responded in a most entertaining manner by giving a sketch of his career in the business. This is so lengthy that space forbids doing it proper justice in this convention report, but it is so good, in a readable and amusing way, that it may be run in full in a later issue.

A vote of thanks to Mr. Lewis was given amid great applause, after which adjournment was made until Friday afternoon.

FRIDAY'S SESSION.

The closing session of the second (and last) convention of the American Exhibitors' Association was opened at 2 o'clock Friday, September 6. A worthy tribute was paid Frank J. Rembusch at the outset, for his efforts in bringing about the gathering of exhibitors and prominent men in the industry, when W. W. Watts, of Springfield, Ill., moved a rising vote of thanks.

Mr. Rembusch, in acknowledging the honor, associated with himself J. M. Mosher, of Buffalo, whom he declared equally worthy of thanks of the organization. There were others also who could fairly claim a similar distinction, he said. He then moved that a rising vote of thanks be given to the officers and recommended that the organization go on record in appreciating the work of Louis H. Frank and the efforts of all others who helped in the activities of the organization during the past year. A rising vote of thanks was given accordingly.

Ralph O. Proctor, district manager of the Middle West for Pathe, then was introduced by the chairman and made a neat speech, in which he referred to the number of prominent exhibitors in attendance, greater in number than he had ever seen at preceding conventions.

Chairman Atkinson, who had been complimented and thanked by Mr. Rembusch for his felicitous service, expressed his sincere appreciation. He was satisfied with everything that had been done during the convention and believes that "when another year rolls round, the exhibitors throughout the country will realize that there is an opportunity now to get together on local, state and national issues."

J. W. Mosher then asked that those assembled pass upon the following members who had been selected for official positions:

Chairman of the Executive committee, Frank J. Rembusch; secretary, Louis H. Frank; first vice president, Percy Wells; second vice president, Samuel Trigger; third vice president, Dean McGee; fourth vice president, H. Trinz.

Directors, Byron Parks, Samuel Bullock, A. B. Momand, Fred J. Herrington, E. Thomas Beatty, W. H. Linton, I. W. Mosher.

Committee on Constitution, Frank J. Rembusch, Samuel Bullock, I. W. Mosher.

M. Heinrich, of Milwaukee, moved that the members assembled ratify the names as mentioned. The motion was seconded and carried.

Mosher Gives Details.

Mr. Mosher then said: "I will go a little further into detail. The new organization will be incorporated in Illinois. The papers are now being prepared to that end. The questions which came to us were largely questions that required very careful consideration, such as the matter of the voting representation, and we have gone as far as this, that no proxies shall be voted at a convention and that the interest of every state will be safeguarded by permitting no auxiliary or extra votes beyond the basic vote of five per state, unless the representative or his alternate is there in person. That, I think, will meet with the approval of everybody who has ever attended conventions of this character and is an absolute safeguard to our interests. You can all see what the effect of that limitation of voting will be. It will prevent a large attendance, because the delegates will be as formerly, one to twenty-five exhibitors, and as many can be sent as the state is legally entitled to send.

"We are taking the constitution piece by piece up and article by article and we, of course, will have to compromise more or less, but we have made our stand on the articles that I have just mentioned and they have been agreed to by the other sidc. The other questions are merely details and will be arranged we trust to your satisfaction. Due notice will be given you when the constitution is ready for acceptance."

Mr. Rembusch's motion, that the meeting endorse the showing of the World Film of "America's Answer," the official war picture, was carried unanimously.

Reduction in Insurance Premiums.

In answer to a query made by E. H. Beatty, Mr. Mosher took the floor and said:

"At the joint meeting Tuesday night, when discussions were made pro and con, regarding the A. E. A. and the M. P. E. L. of A., we were asked what we had done for the exhibitors during the past year, and we were not prepared to answer. But one of the things that had been prepared for this meeting and was to be presented to the A. E. A. was the question of insurance, which you have heard from Mr. Crittenberger. That plan had been adopted and by vote of the board of directors it was accepted by the national body. I don't know that I need to go into details with regard to the plan itself, but we want to extend it a little to a bonding proposition as well as insurance, and every member of the allied associations or the national industry now, can become a beneficiary under those insurance plans. The insurance on theatres will be guaranteed you at 25 per cent. less than your regular rates and an insurance bond for advance deposits can and will be issued to any small exhibitor along the plan

Scene from "The White Lie" (Paralta). Scene from "Prisoners of the Pines" (Hampton).

Two Productions to Be Distributed by W. W. Hodkinson Corporation.

outlined, whereby he can dispense with the deposit system.

"There, gentlemen, we think we have the solution of the deposit trouble. This bonding company guaranteed a faithful performance of the exhibitor's contract. Don't forget that. That has been the source of prolific trouble. Certain exhibitors,—everybody knows it, and that is a weakness in our industry today and always has been, failed to meet their proper obligations. If any member of the new association wishes to be insured and bonded under this plan he can do so. But it carries with it, as an essential part of the contract, a faithful performance of his share of the duties; for every man who fails to pay his bill, the man who does pay it assumes an unequal share of what must be paid. This delinquency on the part of some is the very thing that will militate against the success of the plan

"This plan is such that an exhibitor is not obliged to take it," said Mr. Rembusch. "but every exhibitor would take it, without doubt, after it is explained to him. It was to be the means of assisting us to get members during the coming year, because the insurance people were going to solicit and get our membership without any cost to the Association. So you see, we were on the fair road to getting our organization into splendid shape.

Convention Accepts Bonding Contract.

"The form of contract is under the heading of the American Exhibitors' Association. We have worked for several months on this, so that we absolutely know that there would be no excuse for any producer to accept this contract in lieu of an advance deposit. This bond would take away the advance deposit system and prevent the juggling of the film market, which the advance deposit system caused

"I would, therefore, move you that this convention accept the proposition of bonding insurance, as outlined in these contracts and proposed by Mr Crittenberger at this convention."

The motion was seconded and carried unanimously.

Chairman Atkinson, at this time, requested Mr Mosher to take the chair so that he might address the convention. He said:

"I want to be very frank in the things that I have to state. The disappointment to myself, personally, at the fewness of our numbers has been very great, but I think one of the principal reasons is that the majority of the exhibitors in Chicago are suspicious of any moves that might be made in any direction at this time; because, for a long time, the exhibitors in this part of the country have suffered as a result of ambitious people playing politics, who are themselves unscrupulous, so far as the average exhibitor is concerned.

"I want to tell you that I am delighted beyond measure because Mr. Brady came here; that I have advocated for a long time, there should be some form of exhibitor organization connected with the other branches of the industry.

Atkinson Joins New Movement.

"I want to state this: I am perfectly willing to throw in my lot with the new movement, regardless of personalities and regardless of the fact that some of the men connected with that movement are more interested in other branches of the industry than they are in the exhibiting end. I want to ask you to do this: to get every exhibitor you can to join the new organization and to discourage any connection with any other organization. Let us be one and let us work together for a year and if these men accomplish anything for us in the year I will be the first man to get behind them and say, well done. If they do not accomplish something for the exhibitors at the end of a year, then the fact of our amalgamation will mean that we shall recognize it and we shall demand that men take their places, who will work along right lines.

"I want to be perfectly frank about this: The question of proxies has been raised and my understanding is (I am not a politician and I am not very active) that under the laws of the State of Illinois proxies can be used—and we know they have been used, and unless you gentlemen are going to stand firmly upon that proposition, and unless you are going to recognize nobody except they belong to the local, the state or the national organization, making us one, this entire movement is going to lose its effectiveness."

Mr. Mosher then said: "I would like to put a motion to you. You have previously indorsed the action of your committee as regards the new organization and at the suggestion of certain gentlemen it was to be incorporated in Illinois.

To Incorporate in New York.

"I wish to withdraw that part of the suggestion, so far as the incorporation in the State of Illinois is concerned. We do not propose to permit proxies to be used, and if we have to go outside of the State of Illinois to do it, we will do so I wish to move a reconsideration of that clause which pertains to the ratification of the committee's actions in so far as it related to the incorporation in Illinois, and substitute for it some other state to be left at the discretion of the executive board."

Mr Zahler seconded the motion, adding: "Politics have been played too much and that has been the trouble in the city of Chicago."

After further suggestions Sam Bullock's motion that the matter be left in the hands of the executive board and that the organization be incorporated under the laws of New York state, was carried

A motion for adjournment being in order, Mr. Rembusch, as the last word, desired to say, that "the reason we fought for amalgamation, and did amalgamate, was because we thought it would help the boys over there."

"America" was then sung, and the convention was adjourned until next year, at St. Louis.

BALL CLOSES WEEK'S PROGRAM.

As a grand finale to the week's convention a ball was held in the large ballroom of the Hotel Sherman. It was announced by the management that a number of motion picture stars would be in attendance to mingle with the six hundred guests in attendance. Miss Lillian Walker and Dolores Casinelli were the only ones who put in an appearance. J. Stuart Blackton was requested to introduce the players.

Dancing was preceded by a concert by the Great Lakes Naval Band of sixteen pieces, led by Paymaster Doyle and Chief Yeoman Mason.

On Saturday noon Miss Walker was entertained at luncheon by the Hamilton Club, which is the largest organization of business men in the City of Chicago.

JUST WHO WAS PRESENT.

Those in attendance at the convention were: J. H. Silliman, Milwaukee; Henry VonMeeteren, Chicago; A. H. Blank, Des Moines; Joseph G. Rhode, Kenosha; H. Trinz, Milwaukee; L. W. Brophy, Muskogee, Okla.; Hector M. Pasmezoglu, St. Louis; Dee Robinson, Peoria; R. F. Wetzel, Winimac, Ind.; F. R. Beitman, Indianapolis; George A. Bleich, Owensboro, Ky.; R. C. Wheelen, Milwaukee; L. H. O'Donnell, Washington, Ind.; Thomas Johnson, Chicago; Paul Grant, New York; Sam Atkinson, Evanston, Ill.; H. L. Flory, Eaton, Ohio; Alfred S. Black, Rockland, Me.; Ernest Horstmann, Wakefield, Mass.; Louis F. Blumenthal, Jersey City; Peter J. Schaefer, Chicago; Miss Baxter, Indianapolis; John Brennan, Detroit; I. M. Mosher, Rochester; H N. Arnold, Colfax, Ill.; C. J. Meuller, Rock Island, Ill.; W. W. Watts, Springfield, Ill.; M. W. McGee, Detroit.

B. Van Borssum, Terre Haute, Ind.; Harry W. Cress, Piqua, Ohio; Fred Desberg, Cleveland; Sam Bullock, Cleveland; Herman J. Brown, Boise, Idaho; Chris G. Behrens, Davenport, Ia.; Joseph J. Schwartz, Milwaukee; Max Hyman, Chicago; Leo D. Landan, Milwaukee; Nathan Dox, Sioux City; Frank J. Rembusch, Shelbyville; Harry Lindner, Chicago; Byron Parks, Murray, Utah; William M. Patch, Pittsburgh; Geo. H. Hines, South Bend, Ind.; M. A. Choynski, Chicago; E. T. Hall, Chicago; Guy Faul, Winchester, Ill.; J. W. Weenig, Cincinnati; Alfred Bartlett, Milwaukee; L. V. Stephens, St. Louis; Charles H. Ryan, Chicago; W. C. Quimby, Ft. Wayne; Edgar Lewis, New York; Louis J. Selznick, New York; J. L. Friedman, Chicago; William A. Brady, New York; J. Stuart Blackton, New York; E. B. Waldron, Chicago.

Edward Van Harlingen, Chicago; Fred J. Beecroft, New York; William Wright, New York; Grace Johnson, St. Louis; Luello O. Parsons, New York; Henry Ellman, Chicago; H. A. Brink, Grand Rapids; Harry Rapf, New York; Chas. C. Pyle, Chicago; Beatrice Barrett, Chicago; David K. Niles, Washington, D. C.; A. Alperstein, New York; Charles C. Pettijohn, New York; Flossie A. Jones, Waukesha, Wis.; John Manheimer, Brooklyn; William J. Clark, Grand Rapids, Mich.; Fred Bennett, Chicago, F. C. Quimby, New York; Louis M. Noto, Chicago; Don J. Bell, Chicago; W. S. Wesslings, Cincinnati; Dale J. Crittenberger, Indianapolis; W. E. Shallanberger, New York; W. Hight, Chicago; George S. Anderson, Chicago; Sam Spedon, New York; Milton Simon, Chicago; Earl Gulick, New York.

William A. Johnston, New York; C. W. Bunn, Chicago; Watterson R. Rothacker, Chicago; Sidney Reynolds, New York; I. Lesserman Chicago; Fred Hall, Boston; L. E. Gimbel, Chicago; Si. Greiver, New York; Alfred Hamburger, Chicago; Charles S. Hart, Washington, D. C., R. O. Proctor, Chicago; J. W. Martin, Brooklyn; Milton Goldsmith, New York; Chas. F. Hatfield, St. Louis; Metalite Sign System, Chicago; Kitty Gordon, New York; Blanche Sweet, New York; Herbert Rawlinson, Los Angeles; Matt Moore, New York; Jack Wilson, New York; Ed. O'Donnell, New York; H. T. Hall, Chicago; W. H. Engenie, Chicago; George Bertotti, Clinton, Ind.; Hugh Metcalf, Chicago; Paul Langheinnicht, Chicago; Emil F. Ludwig, Chicago.

F. J. Fagan, Chicago; J. Ray Murray,

Chicago; W. D. Hildreth, Chicago; Sam Gold, Chicago; J. T. Flanagan, Chicago; Geo. West, Chicago; Casper Nathan, Chicago; Geo. L. Levine, Chicago; Flexlume Sign Co., Chicago; Harry M. Sublime, Chicago; Richard Murr, Chicago; J. Kamenier, Chicago; Richard J. Delly, Chicago; J. Cooper, Chicago; Adolph Powell, Chicago; John Bobeng, Chicago; Harry Hyman, Chicago; E. Thomas Beatty, Chicago; H. Lutz, Chicago; Joseph Hopp, Chicago; A. Zilligen, Chicago; A. Ostrovsky, Chicago; Arthur Lowy, Chicago; L. Blume, Chicago; Jack Williams, Chicago.

Frank Powell, New York; J. H. Davis, New York; Tom Furnis, Duluth, Minn.; Charles Ohlson, Indianapolis; John R. Freuler, New York; George Clifford, Chicago; Jack Wilson, New York; James Keogh, Chicago; John Sembler, New York; W. D. Burford, La Crosse, Wis.; Allen Hale, New York; James Quigley, Chicago; Tom Burke, New York; James Quirk, Chicago; J. D. Williams New York; Harry Warner, New York; Abe Warner, New York; H. M. Schwalbe, Philadelphia; J. W. Martin, New York; Julius Singer, New York; Louis H. Frank, Chicago; H. Trulich, Chicago; Hiram Abrams, New York; E. Mandelbaum, Cleveland; William Sievers, St. Louis; Frank Tichenor, New York; A. B. Heath, Fond du Lac, Wis.; Wm. F. Fox, New York; "Wid" Gunning, New York; Herman Rottgers, New York.

CONVENTION PARAGRAPHS.

Mr. and Mrs. Frank J. Rembusch motored from Indianapolis to Chicago to attend the A. E. A. national convention. A short distance north of LaFayette, Ind., on a rough spot in the road caused by deep ruts, the car rebounded and threw Mrs. Rembusch, who sat in the back seat, violently upward against the top of the cover, breaking one of the bones in her nose and causing a primary hemorrhage. Mr. Rembusch drove to the nearest small town, where the flow of blood was stopped and the wound dressed. Mrs. Rembusch treated the accident as a trifling incident, and was more disturbed over the accompanying discoloration of her features than by the pain. Before the convention was over, however, she was able to enjoy her stay in Chicago and escape from the seclusion of her apartments at the Hotel Sherman.

On Wednesday, September 4, at the invitation of Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, a party of exhibitors and members of the press visited the big plant. They were escorted through the various departments and many of them were greatly interested, having never before been priviledged to see the interior of a big moving picture plant and studio in action. The various processes in the making of moving pictures, from the studio to the screen, were explained and illustrated.

Two sets were working in the studio at the time, in charge of director Jack Byrn and his assistants. The perforating, developing, printing, tinting, drying, title and assembling rooms were each visited in turn, much to the edification and pleasure of the enthusiastic sightseers.

Specimens of the Rothacker photography, developing and printing were next shown on the screen and received the hearty approval of the spectators.

The party was conveyed to and from the plant in motor busses provided by Mr. Rothacker, and everything passed off most pleasantly, as is usual and customary.

A meeting of the members of the First National Exhibition Circuit was held at the Congress Hotel Monday, Tuesday, Wednesday and Thursday of convention week. The meeting was held behind closed doors.

On Wednesday evening, September 3, Peter J. Schaefer entertained all of the out-of-town members at a dinner given in the South Shore Country Club. Among the guests were J. A. Berst, New York; Robert Lieber, Indianapolis; William Sievers, St. Louis; Louis Blumenthal, New York; Alfred Black, Rockland, Me.; Ernest H. Horstmann, Boston; Herman J. Brown, Boise, Idaho; Ed Fisher, Seattle; Hector Pasmezoglu, St. Louis; Alfred Hamburger, Chicago; A. C. Rice, Algona, Iowa; Dan W. Chamberlain, Minneapolis; Tom Furniss, Duluth; Ed. O'Donnell, New York, and Hiram Abrams, New York.

Herman J. Brown, who owns the Majestic, Strand, Isis, and Comic in Boise, Idaho, and the Majestic and Orpheum at Nampa, Idaho, was one of the exhibitors to the convention who heartily enjoyed his experience. Mr. Brown is a man with a wonderful past record and experience in the exhibition of pictures. Indeed, his "film life" always reads like a novel.

Long before he became the controller of moving picture and vaudeville entertainment in Boise and Nampa, he had gained his experience in a hard field. Since 1905, when he opened the second moving picture theatre at Port Townsend, Washington, he has had an experience sufficient for any two men in the business. His Port Townsend house was called the "Rose," and seated about three hundred people. His program in those days consisted of one reel American-made film—when he could get it—and selections from the George Kleine product of Urban-Eclipse, Cines and Gaumont and Pathe films. The program was about three reels in length and was ground off, all day long, for an admission of 10 cents.

During his first three years in the business Mr. Brown built a circuit of nine theatres in the state of Washington, the first ever established there. Then he built three theatres in Seattle about 1909, after disposing of his former interests. He stayed in that city for about a year and a-half and sold out, afterward traveling on the road with Captain Kleinschmidt's Alaskan pictures. He visited England and traveled through Canada and the United States with other big road picture shows.

Mr. Brown has been in Boise about two years and started with one house. Now he has every theatre in Boise, except one small one, and two in Nampa.

Girls in Booths an Issue in Los Angeles

MEMBERS of the Motion Picture Operators' Union in Los Angeles took a stand on September 1, on the question of employing women and girls as operators, by demanding that managers of picture and vaudeville houses sign an agreement to employ only men in booths as long as the operators work is considered an essential industry, and that no support or encouragement be given to schools intended to instruct women and girls in the operation of projection machines.

M. J. Sands, business representative of Local No. 150, Motion Picture Operators' International Union, said that while several managers of theatres held out against signing the agreement, the majority of them have agreed to abide by the demands made by the Union. In explaining the action of the Union Mr. Sands said in part:

"We have no objection to women entering the business, but we demand that they supply the same amount of experience, technical and practical knowledge demanded of men operators, and be paid not less than men operators. We know where we stand. Our action was taken after conference with Captain Charles Connell, Government mediator, and legal advices from Washington, and the industry being classed as essential, no other than a local issue is involved. Men operators must serve two years' apprenticeship. We demand that women do likewise."

Exhibitors Visiting the Rothacker Film Manufacturing Company's Plant During the Convention.

National Breaks Into Regular Production

THE National Film Corporation of America, which created the two big special features, "Tarzan of the Apes" and "The Romance of Tarzan," announces this week its entry into the field of general producers and tops its statement with the announcement that it now has under way and nearing completion its first two productions, in which Billie Rhodes and Henry B. Walthall are starred.

Billie Rhodes.

Under Isidor Bernstein's direction Billie Rhodes is finishing her first multiple reel production, "The Girl of My Dreams," from the Joseph M. Gaites play by the same name, in which Hyams and McIntyre starred on the road for five years and which enjoyed a highly prosperous season at the Criterion Theatre, New York.

This will be the first feature for Miss Rhodes, although she has been starred in several hundred polite comedy features and by reason of the immense distribution given her pictures, has developed a market well in advance of her first big production.

Henry Walthall will be seen in "And a Still Small Voice" with Bertram Bracken directing and William N. Aaronson in general authority. Louis W. Chaudet is in charge of the directorial work of the Rhodes picture, with Isidor Bernstein in general supervisory of all National productions.

Harry Reichenbach, who is Eastern representative for the National, leaves this week for France, Italy, Switzerand Great Britain on Government business, and during his absence the National affairs will be in the hands of Mrs. Hartup. Mr. Reichenbach will return early in the winter and resume his charge of the concern's affairs.

Ormi Hawley Engaged as Caruso's Leading Woman

WHEN Enrico Caruso appears in his second Artcraft picture, "Prince Cosimo," which is now in course of production at the Fifty-Sixth Street studio of the Famous Players-Lasky Corporation, he will have as his leading woman Ormi Hawley, whose beauty and talent as an actress have been more or less familiar to motion picture audiences for the past five years.

Miss Hawley is a native of Holyoke, Mass., and is a niece of former Governor Hawley of the Bay State. Possessing a fine soprano voice she was educated for the concert stage at the New England Conservatory of Music. A career on the stage was more appealing to her, however, and she spent two years in stock as leading woman, finally forsaking the spoken drama for the screen. She first appeared as a star in the Lubin production, "The Ragged Earl," and has been featured and starred by several other organizations during the past five years. Her last appearance in a Famous Players-Lasky picture was in "The Antics of Ann," in which Ann Pennington was starred.

In "Prince Cosimo," Miss Hawley has the role of a young American girl who is studying music in Rome, where she first meets the Prince, played by Caruso. There her music professor informs her finally that her voice is no good and that she had better return to America.

Caruso is making good progress in the production under the direction of Edward Jose. The scenes laid in Italy have been completed, and the company is now working in sets representing interiors in the Bohemian district of New York. During the past week three sets have been in constant use, with a minimum of interruption in sequence, so that it is expected that the actual work of filming will be finished considerably sooner than at first hoped for.

Indianapolis Exchangemen Decide to Help Each Other

WITH a view to furthering the interests of motion picture exchanges throughout Indiana by a mutual exchange of ideas an organization to be known as the Board of Motion Picture Exchange Managers has been perfected in Indianapolis by representatives of local film exchanges at a meeting at the Indianapolis Chamber of Commerce. Ten local exchanges are identified with the new organization, the officers of which are as follows:

President, J. G. Connor, of the Mutual Film Corporation; vice-president, H. M. White, of the World Film Corporation; secretary, R. G. Brusch, of the Chamber of Commerce; treasurer, Floyd Brown, of H. Lieber & Company, also representing the First National Exhibitors' Circuit.

The new organization will be to the film exchange heads, according to Mr. Connor, what the various state exhibitors' leagues and associations are to the exhibitors. Many important matters of interest to exchangemen, including the question of transportation facilities and others, will be discussed by the organization, he said. In the past the exchangemen of Indianapolis have been without any organization, and Mr. Connor is of the opinion that many benefits will be derived from the meetings.

YOU CAN'T STOP DIETZ.

Although previously rejected for military service, A. R. Dietz, formerly booker and office manager for Select Pictures Corporation's St. Louis branch, is so anxious to get in a few good wallops at the Huns that he has entered a St. Louis hospital for an operation that will qualify him for service in the United States navy. Mr. Dietz will enter the government's school for wireless telegraphy at St. Louis when he is discharged from the hospital, thereby adding one more name to Select's long list of men in the service.

Kerrigan Finishing "Three X Gordon."

"Three X Gordon," J. Warren Kerrigan's second Jesse D. Hampton production, is nearing completion. Like "Prisoners of the Pines," this story was written by Kenneth B. Clarke, and tells the story of a dissolute young man cut off by his father. The picture will be distributed by the W. W. Hodkinson Corporation through General Film exchanges.

Scenes from "By the World Forgot," a Vitagraph Blue R ibbon Feature Starring Hedda Nova and J. Frank Glandon.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Department of Agriculture Has Conservation Campaign

A VISIT from Don Carlos Ellis, who is in charge of the motion picture activities of the United States Department of Agriculture, revealed the fact that this branch of the Government is in the act of pressing a vigorous campaign in the interests of food and fuel conservation. Mr. Ellis states that the department has on hand some forty to fifty thousand feet of film bearing on the subject and has under way as much more. At the present time a cameraman is scouring the Pacific Coast for material of a suitable nature to bring home to the public a sense of its responsibility in the conservation problem, to reveal the vast resources the nation already possesses and the various means of increasing as well as conserving them.

The best method of distribution is one of the problems with which the Department of Agriculture has to deal. Distribution is now being effectively made through the state agricultural colleges and theatres throughout the country The following list of the subjects now available will doubtless be of interest to our readers: "Forest Fire Fighting," "Logging Lodgepole Pine in National Forests," "Lumbering Yellow Pine in National Forests," "Railroad Tie Manufacturing in National Forests," "Live Stock Grazing in National Forests," "Recreation and Watershed Protection in National Forests," "Work of Forests Rangers," "Work of Boys' Pig Clubs," "Co-operative Cow Testing," "Types of Horses," "Poultry Raising," "Embryology of the Egg," "Co-operative Berry Growing in the Pacific Northwest," "Cotton Cultivation, Ginning, Marketing and Manufacturing," "Wool from Sheep to Cloth," "The Strawberry Industry," "Helping the Farmers of To-morrow," "Controlling the Gipsy Moth."

Those under way but not yet completed are: "Why Eat Cottage Cheese?" "Clean Milk Production," "Game in the Wichita National Forest, Okla."; "Wheat Harvesting and Marketing and Control of Wheat Diseases," "Cattle Raising," "Hog Raising," "The Rice Industry," "Drying Food in the Home," "Meeting the Farm Labor Problem," "Insect Enemies of Live Stock," "Prize Dairy Cattle," "Scenics from National Forests."

Latest Outing-Chester.

The latest of Mutual's Outing-Chester releases is entitled "Pin-Feather Piccaninnies." It is the tenth number of this splendidly photographed series, and presents in a most attractive manner feathered songsters and various kinds of water birds with their young.

Among the birds shown are the peacock displaying a wonderful array of tail feathers, the adjutant bird, the flicker or golden robin feeding its young in the hollow of a tree, the night hawk, yellow warbler and sparrow. There are also baby pheasants getting ready to fly and the blue-jay with her young; and still more attractive are the scenes on the Gulf coast islands, where the Government has taken a hand in the preservation of the sea birds. Here are great flocks of terns, with their eggs and young strewn promiscuously about the sands. Blue herons and black skimmers are also to be seen in abundance, as well as pelicans and black water stilts. This numbe will be classed among the best of the Outing-Chesters.

Ancient Mexico in Film.

One of the Educational Films Corporation of America's Mexican series, exhibited the week of September 1st at the Rialto Theatre, reveals many of the ancient architectural treasures of that land beyond our southern border. It is entitled "Mexico, Historic and Architectural," and is of intense interest in an archaeological sense. We have before remarked that the "Mexico Today" series, to which this number belongs, is responsible for enlightening us on many points concerning Mexico and of awakening us to a realization of her importance as a land of untold treasures.

Among the relics of ancient architecture presented in the picture are the Pyramid of the Sun and the Pyramid of the Moon, portions of which have been revealed only by excavation. Then there is the great pyramid in Mexico City which is fashioned much after the same style as those previously mentioned, and which was built before the period of the Aztecs. A museum containing relics found in excavating in the vicinity of one of these ancient structures suggests that China and even Egypt may have had a hand in the art of the period.

In addition to these prehistoric edifices are shown some of the more moderately ancient types of architecture, including the National Mexican Theatre, the National Mexican Library, old houses, monuments and other structures indicative of Aztec influence in Mexico. This picture comprises at least a full reel of film.

"From Guaria to Caracas" (Pathe-Post).

In this one-reel travel number the observer is once more treated to one of the old, original mountain-touring scenics. It begins with a city on the coast of Venezuela and continues over high mountain ranges into the interior of that South American country. Some decidedly picturesque views are caught by the camera and the subject is a pleasing one of the kind.

"Bit of Japan in California" (Universal).

The Screen Magazine No. 83 contains a number of scenes taken in a Japanese section of California. A fishing village is the center of attraction. Here these people have settled themselves to follow their natural pursuits, and are seen living in much the same fashion as in distant Japan. The picture is attractive and reveals a type of western life little known to the easterner.

Greiver Has Ford Weekly.

THE Greiver Distributing Company of 51 East 42nd Street has taken over the distribution of the Ford Weekly and is finding a large demand for this class of film among the best exhibitors. A couple of reels viewed by the writer were of excellent quality and were entitled "The Employment of Cripples" and "A Lesson in Canning."

The first named is of a philanthropic nature and voices loudly the responsibility which will face the nation and especially employers of labor after the war. Scenes taken in offices and manufactories of various kinds where cripples are holding down positions with the same efficiency as the physically fit are of great interest. The subtitles of the film appeal strongly on behalf of the man or woman forced by circumstances to accept charity, suggesting that employers meet the situation half way by including among their employees cripples who are able to cover certain kinds of work.

The second gives an illuminative example of canning by the cold pack method. Excellent closeups enable the observer to comprehend just what is being done.

"Salvaging Lead from the Rifle Ranges" (Universal).

The recovering of bullets fired at targets at Camp Logan, Texas, proves an interesting part of the 88th issue of the Screen Magazine. The picture gives closeups of the "dump" and also of individual particles, and covers all work in connection with the recovery of the lead which is again converted into bullets.

"The Second Line of Defense" (Paramount-Bray).

While it is well known that women are now employed in many activities heretofore reserved for men, it is but little known that Uncle Sam conducts schools for the purpose of training members of the fair sex in lines of work more vastly important to the Government than merely running elevators or street cars. The delicate task of filling high explosive shells is in many ammunition plants entirely consigned to the hands of women. Government trained girls are now assembling motors and making the wings of our aeroplanes. Even the making of sand molds for casting engine parts and shells is now relegated to the ladies, and other tasks under the careful schooling in Governmental hands are now ably and per-

fectly accomplished by women. In the 130th release of the Paramount-Bray Pictograph will be found a number of well-photographed and interesting scenes showing what is being done for and by the women of our country in these connections.

Educational's Coal Feature Progressing.

The Educational Films Corporation's project of a big spectacle dealing with "The Romance of Coal" and the recent coal crisis is making satisfactory progress under the direction of William Parke. The release of the picture may be expected with the advent of the really cold weather, when the interest in this subject will be more than academic. While patriotic purpose of maximum fuel production and conservation is being kept prominently to the fore, the chief end of the fiction story will be to entertain.

As the project has grown in the minds of its creators, the story has been strengthened and amplified, and several notable additions have been made to the cast. Among the players now working in it are J. H. Gilmour, the noted legitimate actor, who has also been seen in several screen productions; Hugh Thompson, Peggy Adams, Stephen Grattan, L. F. Kennedy, J. J. Dunn, Tom Burrough, Fred Radcliffe, Henri Rolf Otte and others.

Director Parke decided to make the living room and conference hall interiors at the Estee Studios, New York. An interesting series of scenes just concluded shows the events that led up to the shortage of coal cars and the appointment of the Fuel Administrator by President Wilson. The main scene involving the Federal authorities will be taken in Washington in the course of the next fortnight. At soon as the studio work is completed and the big Washington scene filmed, the company will go back to West Virginia on a final trip to finish up the outdoor stuff. On the July trip, some very notable scenic effects, scenes in the interior of mines and an automobile wreck and explosion were secured.

E. W. Hammons, vice president and general manager, was in West Virginia the first week of September on business connected with the picture. While there, he arranged for the final Allegheny locations that are to be used late this month.

Many Fox Theatres Book Educationals.

For the first time in the history of the William Fox enterprises, a large group of the Fox motion picture and vaudeville theatres have booked the Educational Films Corporation scenics on a regular monthly schedule. The houses referred to are the Academy of Music, Audubon, Crotona and Star in Manhattan and the Fox Liberty Theatre at Elizabeth, N. J.

At the Academy throughout Labor Day Week, Bruce's "Following the Trail of the Cayuse" held the place of honor, immediately preceding the Annette Kellerman spectacle, "Queen of the Sea." The combination proved a pleasing one. Forests, mountain peaks and glaciers of the "Cayuse" adventure, with the rugged campers, ponies and Great Dane of the Bruce outfit, were in decided contrast with the marine effects and mythic characters of the Kellerman feature.

William Fox's Audubon ran "The Glacier National Park" the last four days of Labor Day week, and on the same dates his Crotona offered the Bruce split-reeler, "Fishing for Fish" and "The Bull Thrower." "A Trip Through the Hawaiian Islands" and "Yosemite Valley" divided the week at the Star Theatre, Lexington Avenue and 107th Street. On Sept. 2 the new Liberty Theatre, Elizabeth, N. J., was added to the ever increasing Fox chain, and the management signalized the event (as did Rothapfel at the Rivoli opening last winter) by giving patrons the celebrated Bruce-Educational scenic, "The World o' Dreams."

The above houses will henceforth book clever scenics regularly, and it is the expectation that other members of the Fox group will shortly come in.

Form Film Salesmen's Club.

With an initial roster of sixteen members there has been organized what in future is to be known as "The Reel Fellows' Club of Connecticut." The club has been sponsored for the sole purpose of creating a better feeling of good fellowship among the salesmen representing the many film producing and releasing companies in both Boston and New York.

Headquarters have been established at 131 Meadow street, where meetings are held. The officers of the club are: William Weisfeld, Pathe, chairman; Ben Morganroth, World, treasurer, and L. S. Tobias, American Feature, secretary.

Something of this nature has long been in need in the Connecticut territory.

"Heart of New York" (Paramount-Bray)

An interesting subject of philanthropic quality will be found in the 130th issue of the Pictograph in which we learn how the Federation for Child's Study look after the recreational and vocation interests of the children of New York's lower East Side. The Madison House furnishes a joyful meeting place for the children who have only the streets to play in. Here they are entertained in suitable ways, and those who have arrived at the working age are given useful occupations. The pictograph cameraman has succeeded in obtaining scenes of exceptional interest.

Official War Review, No. 9 (Pathe)

Certain features of this instalment will bring rounds of applause from an audience, notably the views of troops being transported across the Atlantic. This is one of the best set of views yet shown of this remarkable feat. Other items include views of soldiers marching on the Western front and assisting the refugees in the war stricken territory. The living flag at the close is a big feature.

Official War Review No. 10 (Pathe).

Anyone who does not already thoroughly understand the brutalities wrought by the Hun will do so after looking at this number. It goes over certain parts of France abandoned by the Hun in his retreat, picturing flaming towns, falling buildings, orchards ruthlessly cut down and every manner of devastation. A bombed hospital is pictured; also funeral services held for the nurses and wounded soldiers who were killed in it. Engineers are shown repairing roads and bridges, indicating that the work of reconstruction is already proceeding.

Alice Brady as She Appears in "The Better Half," One of Select Pictures' Star Series Releases.

Scenes from Burlingham Travel Series To Be Released by Sherry and Inter-Ocean.

BURLINGHAM FILMS ARE NOW SHOWING

Sherry Service Will Release in America Work of Explorer—Inter-Ocean Gets Foreign Rights

AFTER months of waiting on the part of the public the interesting series of films photographed by Frederick Burlingham, the traveler, mountain climber and lecturer, has found fitting channels of release on both continents. Thirty reels of film comprise the series, in which adventure and humor are leading qualities, which will be handled in America by the William L. Sherry Service, and the foreign rights will be controlled by the Inter-Ocean Film Corporation.

The first of the series, shown at the New York Strand, where they will be exhibited at intervals of two weeks, was entitled "Facing Death on the Blumisalp." It is a remarkable picture for more reasons than one. It is well photographed, carefully tinted, and contains one scene alone which many cameramen would give much to have had the opportunity of photographing. This is where, in the climb to the almost inaccessible Blumisalp, an overhanging ice cornice breaks off, crashing hundreds of feet below, leaving the startled climbers on the very edge of an abyss. Mr. Burlingham had just passed over this spot with his camera and was in the act of photographing his guides as they made the ascent behind him when the accident occurred.

Mr. Burlingham is a Baltimorean, and had been absent from his native land for fourteen years when he returned some months ago, bringing with him his large collection of scenes photographed in little known parts of Switzerland, in France and along the Mediterranean, Italy, England and Wales. A descent of 1,200 feet inside the crater of Vesuvius or the ascent of the Matterhorn, Mount Blanc, and the Jungfrau appear to be child's play to this American explorer. Not long ago a book by him, entitled "How to Become an Alpinist," was issued by a London publisher, which it is said should have been called "How to Get Killed in the Alps."

When the Police Were Slow.

"When I was in Naples after the Vesuvius film," said Mr. Burlingham, "Professor Marcali of the Royal Observatory said going down at that time was the most dangerous thing a sane man could do. He refused to sanction the expedition and even refused me a rope. The police prefect of Naples actually gave orders to prevent me going, but the Naples police are rather slow, and I heard about it only after my return to London. Besides getting the film I brought back a unique collection of photographs and highly colored crystals from the inside, which are now safe in the South Kensington Museum.

"Of course I have had some narrow escapes, and some day probably won't come back. However, I would rather finish at the bottom of a steep ice slope than die miserably in bed. The sensation of falling is extraordinary and really very interesting. I experienced this on the Jungfrau. On the steepest part, near the Rotthal Sattel, where the best alpinists use infinite caution, I was forced to unrope, set up the camera and remain alone in order to get my guides climbing in the picture.

How Burlingham Took a Slide.

"A little later, in changing a position while alone, my outside leg went into a hidden crevice, upsetting my balance and sending me careening head first down the slope. I shot down about 200 feet in a few seconds, but by a vigorous use of my ice axe I managed while falling to get right side up and gradually slowed up. My first impression was one of chagrin for my guides to see me in such a ludicrous posture and then one of disgust for having wasted precious time and having to reclimb the steep slope.

"I discovered, however, that when falling one does not have to think. The instinct of self-preservation controls automatically every action, leaving one free to think about his girl at home or anything else agreeable.

"Of course, in working on the Matterhorn or Blumisalp or nearly any of the big climbs one must unrope and work alone unless one cares to carry up extra guides, which are expensive and besides it isn't being game. The account of how we were all nearly killed on the Blumisalp by the breaking of an overhanging ice cornice is already known.

"To my mind the interest in these films lies in the fact that not one person in a million will ever see these scenes firsthand, and yet every intelligent person has a certain craving to know what it is like just under, say, the summit of the Matterhorn.

There Are Military Scenes, Too.

"Only a few of my films, however, are mountain climbing. I have used considerable ingenuity to get the necessary variety. When the Swiss general staff, for instance, asked me to get some manoeuvres of cavalry I accepted, but found even staff officers could not handle troops for the movie camera.

"Being an American with plenty of nerve I eventually told them frankly that I would have to give the orders if the pictures were to be taken properly. To my surprise they retired to their automobiles and sent the orderlies to me. I am against militarism, but ordering cavalry regiments around is some sport.

"Among the other thirty films I have are scenes taken in unknown Switzerland, where the peasants speak a patois of German words five hundred years old mixed with the language of the Romans a thousand years ago. These peasants did not know there was a war, bake bread only twice a year and eat meat several years old.

"One of my newest films is the arrival of the French and British war prisoners in Good Samaritan, Switzerland. This is filled with poignant scenes.

"In all my work I have had special facilities given me from the president of the Alpine Republic down to officials in England, Wales, France and Italy."

UNIVERSAL GETS OFFICIAL FILM.

The Universal, through its president, Carl Laemmle, has procured the exclusive rights of distribution in the United States for the official British war pictures, entitled "Fighting for Freedom." The pictures are a series of seven episodes, to be released weekly. They depict up-to-the-minute scenes of British war activities on the land, sea and in the air.

Drossner Reaches New York.

Charles Jean Drossner, author and producer of one of the most spectacular photoplays made in Europe since the outbreak of the war, "The Life of Columbus or the Discovery of America," arrived in New York on September 5.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Form Hen Clubs.

BECAUSE of the increasing demand made upon the draft boards for men for service, the natural supporters of the motion picture show are steadily decreasing in numbers. The man who used to bring his girl to see the pictures two or three times a week is now going to the pictures at some Liberty theatre or sees them in the Y. M. C. A. huts at the front. This being the case, it would seem to be worth while to pay especial attention to the girls they leave behind them. They will come if they are coaxed, but they may feel a little self conscious at first when they come alone. Direct a part of your advertising to them. Set aside a "service section"—flag draped—for the wearers of the service flags without men escorts. Make them feel at home, and pretty soon the girls will form the habit of coming alone or in pairs and you'll have at least half of the old business to add to what you get from those new patrons who now come to pictures to find relaxation. Work all possible angles, and work them nicely. Do not let it appear that your efforts are directed to trade-getting, but so frame your appeals as to suggest that your concern is for the girls who are left behind—then get into that frame of mind where this is really true, and you'll be the proper sort of host.

Duplicators.

The Third Street theatre, Easton, Pa., which recently turned to duplicated letters, now goes the rest of the way and uses a special sheet instead of the fine house stationery. If you use one of these devices it is well to remember that you get the best impression on cheap paper. It does not have to be too cheap to lose effect, but if you get the right stock of wood pulp you'll get a clearer print and save money at the same time. It is useless to waste good linen stock on mimeographing.

Getting a New Angle.

Given any smart subject, you can clean up with it if you work intensively. Many people cleaned up with "The Venus Model," but George J. Schade, of Sandusky, Ohio, worked it for a full clean up. He saw in it chances for special exploitation and he took those chances. Here was a well known star, an interesting picture—and a chance to make money, so he went to work. There is a summer resort near Sandusky. He had a duplicate of the swimming suit in the story made and a professional model paraded the beach in this dress, wearing a ribbon streamer lettered with the title of the play and the house name. A silver cup "donated by Mabel Normand" was put up for the best woman swimmer, limited to entrants from Erie County, and about 10,000 persons went down to the docks to witness this widely advertised contest. The cup was, of course, displayed in a jeweler's window with a large placard. The house front was dressed with cut outs of Miss Normand

The Schade Theatre, Sandusky, Showing Mabel Normand Cut-outs for "The Venus Model."

in the suit, and another cut-out was used as the centre of a display in a store window. Some managements have been inclined to hoot at the suggestion that dry goods stores will hook up with a film attraction, but can you imagine any more timely display than the bathing suits and the cut out will serve as an attractor to the store as well as the theatre? Perhaps stores will not hook up with the house, but here is a forty-foot

Hooking Up a Display of Bathing Suits with "The Venus Model" to the Profit of Both Store and Theatre.

Exhibit A to prove to the contrary. Because of the size of the reproduction the lobby display pictures do not show up here well, but a full set were used in the window in addition to two portrait poses, and the window is that of the largest department store in town. And the store took its own newspaper space to advertise the display. As a result better than good business repaid the extra investment, and the investment was not a particularly large one. If you merely run a picture theatre, you take the films and shoot them through the machine to some profit, but if you manage a house you can clean up money by doing stunt stuff. Mr. Schade has the right idea, and he is a manager.

Black Backings.

Here are two advertisements used by the Star, Portland, Oregon, for two Universal subjects. It will be noted that where there is much lettering the cut is mortised to let in type. Both drop twelve inches

Two Black Background Cuts with Mortises for the Important Type Announcements. One is Three and the Other Five Twelves.

on the page, one being three and the other five columns wide. The MacLaren display is rather striking, but it is not as effective as that for "Smashing Through," in which the picture copies the title. Both, however, take up space to good advantage and fight down anything else on the page. Many of the full-page advertisements in this paper can be worked up into good advertising art copy at small cost. Ever try it?

Ruff Stuff.

Ralph Ruffner, of the Rialto, Butte, Mont., goes to the other extreme in advertising the Allies' Official War Review. Instead of a drawn design and the usual glowing talk, he took a three tens and issued a dignified announcement with a "Notice" in 24-point Gothic and the rest in eight and ten-point. It merely recites that the Allies have combined their forces to jointly release their pictures through the Division of Film Committee on Public Information, and that they will be shown four days each week at the Rialto. Standing as it does in such contrast with the general run of Ruff stuff, it is double effective. In addition he used an eight-foot shield above the marquee, on which was lettered the name of the release and "Owned and released by the U. S. Government." A musician was engaged from an army camp

to blow a call before inserting a card carrying one of the current subjects, and the scheme worked nicely until some other sensitive patriot objected to the commandant and the soldier was withdraw, though soldiers and marines have been freely used to advertise many semi-government films. For Mary Pickford in "How Could You, Jean," he used:

Mary loved the cows,
Mary loved the chickens,
See this little photoplay,
You'll laugh to beat the dickens.

He also took "See Mary Pickford Kiss the Cow" from the Publicity Number and ran it on the screen and in the advertising. Here is some more Ruff talk:

Perhaps "the boys" can use the two little bits herewith. We keep pegging for the unusual; to slip in a surprise here and there, sort of "yuh-never-know-what-to-expect-in-this-theatre" feeling. The Rialto is using Pathe's "The House of Hate" as a filler on the three-day end of the week, and the town is groggy over "The Hooded Terror" and his pursuit of poor Pearl White. It has been customary in the past to end the various episodes with a slide announcing the continuation of the story, "next Thursday, Friday and Saturday," but on the 9th episode we side-stepped this and used the following: "Lady in Butte says she knows who "The Hooded Terror" is—that he has darned near wrecked her life several times." The usual laugh which ends each episode of these serials was doubled in this instance, for it hooked up a localism and made people wonder who the "lady" is. This slide was then followed by the regulation announcement as to the next date showing.

Then in this week's Saturday Evening Post is a splendid article containing a bit of verse being sung by the boys "over there." Coming, as it did, just at this time when we are doing so gloriously on the Western Front, it made splendid ammunition for the screen. We figure on keeping the screen alive with other things than just plain announcements as to coming attractions and the like, so that during the running of the slides, a patron is always on the alert, not knowing just what is coming next. Into this part of the program we inserted these two slides, one of them being the verse in question: "The same American spirit that is knocking fire out of the Boches just now is responsible for this bit of song from 'over there'": "Here comes the dough-boys with dirt behind their ears. Here comes the dough-boys; their pay is in arrears. The cavairee, artilleree, the lousy engineers, they couldn't lick the dough-boys in a hundred thousand years." Cooked up a little fife and drum tune, which the orchestra played softly, and at the end the applause nearly raised the roof. It's a sure-fire kick in an ordinarily quiet place in the show.

Ruff used to stop at writing words, but now that he is setting lyrics to music, we suppose that the next step will be a comic opera. We're willing to buy a couple of tickets to encourage real art.

Indianapolis Advertising.

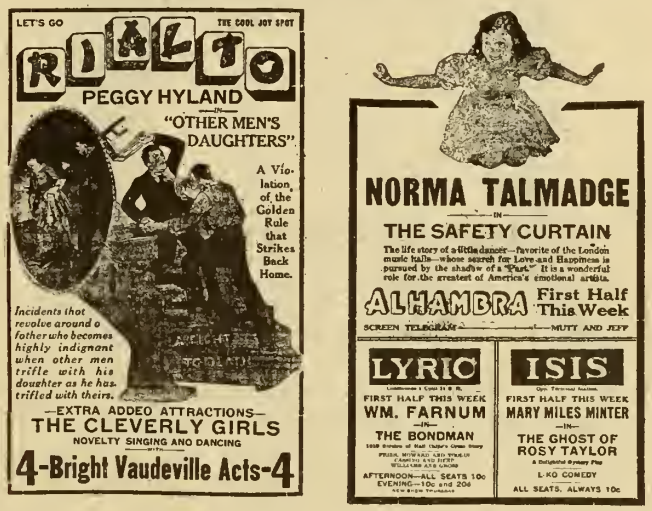
Here is a characteristic advertisement from S. Barret McCormick, of the Circle theatre, Indianapolis. The story deals with the experiences of a cub reporter, which makes the newspaper frame appropriate.

A Characteristic Three Elevens for a Newspaper Story from the Circle, Indianapolis.

Apparently a local newspaper has been used, but provided with a special heading by the artist, and the centre mortised for type, for McCormick knows that the type is far more easily read than the best of hand-lettering, and he wants the fullest effect when he pays for space. As usual the house signature works in well, that signature seems to work well anywhere. The entire layout is excellent and it will not be noticed that by the use of the allied standards he gives the war reviews a special distinction without using too much space. This is easily the most attractive display on the double page that contains most of the summer theatre advertising. It stands out above the rest, while taking no more space than the others, and even the travel pictures are invitingly presented, the "Ex-Cannibal Carnival," telling that they have petticoat police and a cannibal chief who is worried about his excess profits tax. It does not merely announce the pictures of a certain place. It makes you want to see them. Most of the space in the Indianapolis papers is a double inch and a half or two inches; about the best of these in a recent issue are reproduced here. The top display is two inches full and the bottom an inch and a half. There is very little appeal in these

A Two-Inch Double Column and One-Half an Inch Smaller. Neither Carries Selling Talk.

small spaces. If the title is gotten over, the advertiser seems content, though much more might have been said in the two-inch space than that it was a true-to-life drama. The Regent even carries an underline in its inch and a half space. Three elevens seems to be a favorite large size for Indianapolis. All three large advertisements are the same drop, though one is made to carry a triple advertisements. The


LET'S GO
THE COOL JOY SPOT
RIALTO
PEGGY HYLAND
"OTHER MEN'S DAUGHTERS"
A Violation of the Golden Rule that Strikes Back Home.
Incidents that revolve around a father who becomes highly indignant when other men trifle with his daughter as he has trifled with theirs.
—EXTRA ADDED ATTRACTIONS—
THE CLEVERLY GIRLS
NOVELTY SINGING AND DANCING
4-Bright Vaudeville Acts-4
NORMA TALMADGE
—IN—
THE SAFETY CURTAIN
The life story of a little dancer—favorite of the London music halls—whose search for Love and Happiness is pursued by the shadow of a "Part." It is a wonderful role for the greatest of America's emotional artists.
ALHAMBRA First Half This Week
SCREEN TELEGRAM
—MUTT AND JEFF
LYRIC
FIRST HALF THIS WEEK
WM. FARNUM
—IN—
THE BONDMAN
AFTERNOON—ALL SEATS 10c
EVENING—10c and 20c
ISIS
FIRST HALF THIS WEEK
MARY MILES MINTER
—IN—
THE GHOST OF ROSY TAYLOR
L-KO COMEDY
ALL SEATS, ALWAYS 10c

Two Three Elevens, One of Which Carries Three Houses, Held Together by Twelve Point Rule and Getting Almost as Much Attention as That for the Single House.

triple display is well held together and the attractor cut works for all three. It would be just as good an advertisement as though each had three elevens had there been some selling talk to the Lyric and Isis spaces, and this could have been done by cutting down the size of the type a trifle and making up with white spacing. Where there is a long title, as in the case of the Isis attraction, we think that to stagger the lines will give a better result than balancing. The Rialto signature is rather involved. The lettering is characteristic, but a new form of signature seems to be used each week. The Crystal seems to use "true to life" as a trade mark, for it appears in other advertisements. It is bad enough used one week, but to use it regularly is to strip it of the last vestige of appeal. It pays to take the time to dig up a good selling line, especially for a small space where but a single appeal can be made. Generally the company press stuff carries something, or a line can be taken from the Advertising Aids department. Something better than "true-to-life" can be arrived at without half trying.

The Right Idea.

"The Gold-Winner," the new Goldwyn publicity sheet, has the right idea when Editor Hunt Stromberg announces:

Exhibitors will get from the service department a new and practical exploitation plan for every Goldwyn picture released to them. Our work on these exploitation methods will start on the day the picture is begun at our Fort Lee studio and the entire plan, with everything that is a part of it, will be completed as soon as the picture itself is completed. This means that the exploitation plans and accessories will be in the offices of all

Goldwyn branches from one to three months in advance of each release and the exhibitors will receive the plans and materials from two to four weeks before the scheduled showing of the picture.

In this way the exhibitors will have ample time to carry out the plans which they could not do if they learned of them only a few days before the release of the production. The service department will aid exhibitors to a more profitable use of the accessories, which, in the last year, have proved much higher in quality and serviceability than the accessories of any other company.

New ideas and new effects in accessories already are being furnished and more innovations will be provided to individualize the house playing Goldwyn pictures.

The time to prepare for exploitation is as soon as the subject is known instead of hustling stuff together at the eleventh hour. If Goldwyn adheres to that policy—and we think it will—it will mean money to Goldwyn patrons.

For Kellerman.

Sooner or later Fox is going to release the new Kellerman picture. File this cut used by English's away for future use. It may suggest something for the Kellermann picture if not before then. This is four columns by 10½ inches, and it looks like a lot more on the page. This

A Four-Column Display 10½ Inches Deep That Was Used for a Vaudeville Theatre, But Which Can Be Adapted to Marine Pictures.

advertises a vaudeville house, but the idea is there for a picture. It pays to study the dramatic as well as the picture advertising, for the general idea is the same, and some of the veteran dramatic press men pull with comparatively small space.

Here's an Idea.

W. A. Steffes, of the Northern theatre, Minneapolis, is sending letters to all men drafted from his section of the city reading:

> As you are about to leave for the U. S. A. Training Camp we wish to present to your dependent a complimentary pass good for thirty days at North Minneapolis' Leading Play House, THE NORTHERN, 401 Twentieth Avenue N.
>
> As we are unable to learn the name and address of your dependent we are enclosing you a blank pass for you to fill in with the name and address of your dependent, also your name in full. This pass should be made to your father, mother (if married your wife) if not married and folks are not living make it to your next nearest relative.
>
> When you give this pass to your relative please tell them not to hesitate to use it every change of program.
>
> We would gladly make it for more than thirty days if it were not that new men are leaving every month and we are going to try and do this same thing with every drafted man in the third ward.
>
> The only restrictions we place on this pass is that it must be used only by the person to whom you make it out. If children try to use it we will take it up and destroy it.
>
> Holder must pay 2c. War Tax at Box Office. This money all goes to the Government.
>
> Trusting that this pass will be used at every change of program, and that owner will enjoy our shows and like our theatre we wish to remain, Yours for victory,
>
> NORTHERN THEATRE,
> W. A. Steffes, Mgr.
>
> P. S.—For every promotion you receive we will give you another thirty-day pass to be used by the folks at home. Please notify us of promotion.

This is an excellent idea, but we do not like the use of the word "dependent." It seems to us that some of the men may resent the suggestion that they are leaving dependents behind. "For someone you leave behind" would be a preferable phrasing. The second paragraph might be made to read:

> Send it to your wife, your mother, father, sister, brother, or the girl you hope some day will be your wife, that we may: not help them to forget your going, but to give them a few moments from remembering. Tell whoever you send it to not to hesitate to use it for each change of program.

It is not only a pleasant courtesy, but it will give the stay-at-homes the theatre-going habit that will help relieve the lonesomeness. Names and addresses can easily be ascertained from the local draft board. This is a stunt worthy of imitation. Try it.

Three a Day.

The Hardwick Brothers, Clovis, N. M., get out two and three throwaways a day to offset the fact that there is no daily paper in town. They get out one in the morning and another in the afternoon, with a third in the evening on Saturday to offset the municipal band concert

Three Throwaways Used to Offset the Lack of a Daily Paper in Clovis, N. M.

which generally has some effect upon business if a fight is not put up. The largest is 10x18, with one 7x16 and the smaller 5x10. This last is the one used for the band concert. It is purposely made smaller to permit it to be handled easily in the crowd. Three in one day or even two, for that matter, is going some, but it brings results, and that is what the Hardwicks are after. The first throwaway is used for street work in the mornings, the large one is used for street and house distribution in the afternoon. We think it would pay the Hardwicks to start their own daily four-pager with a little local news to carry the advertising. They use a weekly program, but they know they can pull in enough more business with the daily appeal to pay for the printing—if the stuff is done properly, and they take pains to have even their throwaways just right.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Consulting Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building, Chicago, Ill. — Wright and Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

An Invitation.

Harold Salters, Secretary, Local Union 263, Richmond, Indiana, says:

> Desire to express my thanks and appreciation for what you did in Washington. The order as first issued, certainly would have been the death blow to wage scales and conditions all over the country, hence every projectionist should deeply appreciate your work in securing the modification of the order as applied to them. In a recent issue of the department I notice you are about to make a trip down this way, and wonder if it would be possible to get you to stop here. We need a real stirring up, and may be if you will come and land a few body blows of good, hard truth, it will wake the men up and get things going. We have quite a few managers who think projectionists can be made in just a few days. Your talk would certainly be interesting to them.
>
> We did at one time have some real projectionists here, but what with the draft, enlistments and low wages, many of them have left. It is really amusing how quickly some chaps learn it all. I have been in the business ever since the days of the water rheostat and box for the film to run into instead of a takeup. I find I still have much to learn. We have one manager who will not recognize the union. He takes a boy into his projection room and in just a few days said near-infant is swelling around telling those who will listen how much he knows.

Wrong! The boy is merely exposing his ignorance by trying to talk of things he knows nothing about. No, brother, you are in error. You have no theatre manager doing anything of that sort. Managers don't do things that way. Possibly you may have a mis-manager who employs inexperienced boys for projection, placing several hundreds of dollars of fragile films, the property of others, at the mercy of a child, to say nothing of the projection machinery and an input wattage of considerable amount. It is hard to say which is the bigger "kid," the boy or the man who is unwise enough to employ him. As to the trip down that way, why friend Salters, the trip was made and finished long ago. Would have stopped in Richmond had your union requested it at the time. Next time be a little more speedy in sending your request. I note that in a part of your letter, omitted in publication, you say "it is hard to get the men to come across with $4 for a handbook, hence projection is not what it should be." Um, if one of your members started in to learn to be a doctor would he not immediately purchase and study books? Why? Certainly he would, because unless he did so he could not get a license to practice medicine. He would be a danger instead of a help to society. Well, the projectionist who lacks knowledge also has capabilities for great damage. He injures the producer, the artist, the exchange, the industry and the public. He enormously increases the overhead expense of the industry through waste which adequate knowledge would enable him to avoid. Your members are making a serious mistake in refusing to invest in knowledge. Your local and its members want better wages and better conditions, but they are not taking the right course to convince theatre managers that they are really worth more. My advice to them is not only get and study the handbook (which hundreds of the best projectionists in the country have pronounced to be worth many times its price), but every other book bearing directly or indirectly on their profession. This advice is given in all sincerity, and is intended solely and entirely for the best interests of the Richmond local and its members; also of the motion picture industry of Richmond.

Interesting Question.

The inventor of a home projector says:

> Recently one of the Bausch & Lomb experts suggested to us the use of a 6 or 12-volt automobile headlight lamp (concentrated filament) for our daylight projector, saying we would, he believed, get as much, if not more illumination at our aperture, without overflowing it, than with the 300-watt lamp shown you while here. This latter, you will recall, has a filament concentrated to ⅜-inch, which is larger than our picture, so that even if our picture and light source were equi-distant from the condenser we would still have a larger spot than required. This idea of the auto lamp appeals to me, even though it would require resistance to take care of surplus voltage. It would greatly please me to learn your views.

This is a matter which could only be determined by experiment. The thing which strikes me is that the auto lamps have, or all of them that I am acquainted with have, just a single filament. This would, I think, give you a very bright line in the picture, shading off to either side. You see the screen is in reality a pretty badly out-of-focus photo of the light source, hence it follows that the light source must have an area sufficient to be magnified into a spot sufficient to cover the aperture, every portion of this area being of practically equal brilliancy. Spherical aberration is the one thing which might possibly diffuse or distribute the light from a single filament over the area well enough to make it do after a fashion, but I would have to see it done to believe it. If you try the experiment, let us know the result, please. I think you will find the B. & L. expert's opinion will need some expert fixing.

Unbalanced Wage Scales.

It seems to me the wage scales adopted by projectionist unions, taken as a whole, are not very well balanced. In this I, of course, present merely my own views and opinion. There will be those who will take issue with me, I presume, but let us examine into the matter from what seems the standpoint of common sense.

In the first place, may we not assume that the theatre exacting a high admission price, say 25 and 50 cents, ought, as a matter of course, regardless of its seating capacity, to present to its audiences a better grade of silent drama, and to place it on the screen in the best possible manner—a better manner than does the theatre charging ten or fifteen cents? Is not that proposition just plain common sense? Confining ourselves to the one item under discussion, ought not such a theatre employ a higher grade of skill in its projection room than we might expect to find in the projection room of the ten or fifteen cent house?

You will concede this as a matter of course, will you not? No argument possible on that point, is there? All right, then, let us then ask what is the usual method of securing superior skill, knowledge and ability in the ordinary commercial walks of life? If you were erecting a motion picture theatre and really desired to secure the very best talent in the country in its projection room would you offer, as an inducement to that talent, a small wage or a large one? And if you wanted the very best there is would you not offer extraordinary monetary inducement? Sure you would, because you could not possibly get the best in any other way!

Very well, then, if it is right that high admission theatres have high class projectionists in their projection room, then it is right and proper that wage scales take cognizance of that proposition and set up a suitable difference as between the scale of the ten and fifteen cent theatre and the 25 and 50 cent one. Nor can I see that seating capacity has anything to do with the matter. The man who pays 50 cents in a 500-seat house is just as much entitled to expect the screen service provided by a high class projectionist as has the one who pays the same admission in a 1,000-seat house. Deny it if you can! It seems to me there is too much of the savor of "what the traffic will bear" in the wage scale which pays too much attention to seating capacity and too little to difference in admission price. If the theatre has small seating capacity that is no fault of the projectionist, nor should projection be made to suffer on that account.

Of course my argument is based entire-

ly on the supposition that the higher wage will attract the superior skill, knowledge and ability, which, viewed broadly, is an absolute fact, though its operation may, however, be in some degree interfered with by arbitrary rules of precedence, which same are in large measure put into effect to prevent favoritism in placing men on jobs by union officials. But such objectionable items will elimnate themselves in due time. The business is new. The projectionist end of it is but just beginning to discover that it is a sure-enough cog in the machine. Day by day projectionists are becoming better aware of the possibilities of their calling. Every year sees a higher average level of knowledge, a greater respect for the profession, and a greater demand that others respect it. Projectionist unions are gradually reaching a higher plane, both as a whole and in their individual membership. Every year sees theatre managers more willing to concede the importance of the projectionist and the projection room. And in all this there is great cause for encouragement.

The war will make sad inroads, which will set us back to a considerable degree, but that cannot be helped, and what cannot be cured might as well be cheerfully endured. And, anyhow, what will now happen is as nothing to what would have happened had the projectionist been declared non-essential, since that would have immediately taken at the very least two-thirds of the men Heavens, what an awful mess we would have had! It is discouraging just to think of it

But we are off our subject. To sum up let me remark that the formation of wage scales for projectionist locnls should have careful thought and study. In my opinion the highest scale nnd the high ndmission ought to pretty well go together. This matter could be discussed by union officials with benefit to all.

Navy Man Wants In.

From a U. S. S. comes the following:

> Am writing to ask information with regard to joining the motion picture projectionists' union. What does it cost to join, and what salary does it pay. Am a first-class projectionist. Have been in the navy five years. Was never a member of a union It is my ambition to join the union and secure a good position after the war is over, as I feel qualified to hold down a really good job. If possible would like to get something while I am in the service.

This is a rnther remarkable letter. You need not tell us you have never belonged to a union. Your very nebulous idea of what n union is and how it works is ample proof of that fact. Each union sets its own initiation fee, which varies from five dollars to as high as one hundred and fifty The union does not pay a sainry to its members. It merely seeks to aid them in obtaining fair treatment in the matter of pay and working conditions. After the war is over and you are out of the navy you will have to hustle around and secure a position just as any other man would do. You can then make application to the union in whose jurisdiction the city or town you are in may happen to be. The union rule is that you must live within the jurisdiction of the union for six months before application for membership can be considered, but this may (or may not) be modified under the extraordinary conditions brought about by the war. Most likely it will be. You must then pass an examinntion as to your competency and pay your initiation fee. Some unions will let the latter be paid in installments. Joining the union is not the simple matter you seem to suppose. Men in unions have paid in money for years, and have undergone trials and hardships to secure for labor the conditions it now enjoys. If you wish to partake of the advantages they have fought for and won it is but right you pay a substantial initiation fee in lieu of the money they have been paying in for years in support of the movement by which you will very largely benefit. If you are a really competent projectionist this department and the industry will welcome you into the field when the time comes, as that kind of men are needed.

Businesslike.

Recently a department correspondent locnted in a small town wrote, saying he would like to get into a larger field, where there would be some chance for advancement—a most laudable ambition. He asked how he could go about joining n union, as I recollect his letter, it not yet having been returned to me. In his letter he mentioned, as evidence of competency, the fact that he had been on the roll of honor of the Projection Department fourteen (I think it was, though it may have been 2n) times. I sent his letter to the local nearest him, asking that he be advised as to whether or not he would be accepted into membership, provided he met the requirements of the local. I have before me a copy of the letter written the party by the president of the local in question, and let me say it is a credit to the local and the officer who wrote it. It is a straightforward, businesslike letter which goes straight at the heart of the matter. If all locals transacted business after this fashion what a splendid thing it would be. It is a disgraceful fact that at least four times in every five times where I refer a matter of this kind to a local it either does not bother to write the man at all, or else writes in such a way that no letter at all would hnve been better Here is a thorough businesslike union letter:

> Mr. ....., Dear Sir: Brother Richardson has informed me that you would like to join our local. I will bring the matter up at our next meeting, which is on the second Sunday of the month at 11 a. m. in Labor Temple Building I cnn see no reason why the local should object. In fact, I can see many reasons why we should want you, chief among them being the fact that we need men of your ability, nnd I would ask no better recommendation than your nnme on the Roll of Honor of the Projection Department so many times. Our initiation fee is fifty dollars, half with the application; balance in sixty days. I think we are going to want some men this fall, and would be very pleased to have you here. Our secretary will advise you as to our action in the matter after next meeting. Signed ....., President.

His Own Experience.

P. J. Thorp, Council Bluffs, Iowa, relates his experience as follows:

> Noticed in recent issues of department some data concerning the shutter. Will submt some of my own experience for your consideration. When I first took my present position was troubled with flicker unless projectors were run at excessive speed. Made a pasteboard shutter blade, its cutting binde just wide enough to show slight travel ghost both ways. Then cut the remaining blades to exactly the same width. I then cut strips of slide binder tape the length of the edge of the shutter blades and pasted them on the edge of each blade. This eliminated nearly all flicker. What do you think of the idea? I find that a shutter with all blades of equal area and light openings of equal area, but different from the blades, must be fitted to local conditions. I agree with Brother Burton Benwell, of Los Angeles, that a three-wing shutter having all openings of equal area, though of different area from that of the blades (all blades to be of equal area with each other also) will not flicker, but I also believe that everything depends on the local condition, to which the cutting blade **must** be fitted. Wrote you at handbook address (22 East 17th street), but received no reply. Can I get information from different lens manufacturers? (No, most likely not. They are all busy with government work.—Ed.). What is your preference in motor generator sets? Do you not consider the Hallberg O. K.? (Cannot give such information in the department. It would cause a near riot. Private information given for moderate fee. Yes, the Hallberg is a good machine. —Ed.) Stamps enclosed for question booklets.

The photo you sent would make a very poor cut, hence cannot use it. Your pasteboard shutter plan is perfectly correct, except that the saw-tooth part of it has no appreciable effect, one way or the other. Had you gone further and set your shutter at the dissolving point of the light rny (assuming that you have a projection lens of medium focal length), you could most likely have trimmed still more off the cutting blade, and have gotten a still better condition. To find the dissolving point pass some opaque object through the ray in front of the lens until a point is found where two shadows meet at the **center** of the screen. That will be your correct shutter position (distance from lens), but it may be so far out that you cannot reach it, or, if a very short focal length lens is used, it may be inside the lens barrel. But the position must be found after the condenser system is permanently fixed, because the moving of the condenser back or forward, or altering the distance from crater to condenser alters the distance of the dissolving point from the lens. Study these matters in the handbook. You are perfectly right in your conclusion that the revolving shutter must be fitted to the local condition.

A Pleasant Surprise.

Hearing n noise at my side recently I looked up to discover brothers John Griffith, Ansonia, Conn., nnd Frank Perry, projectionist at the Sterling Theatre, Derby, Conn., both members of Local Union 273, New Haven, Conn. These brothers nnd their wives hnd motored up to see me. We had a very pleasnnt visit. Brother Griffith hns been elected president of Local Union 273, which means that progress will be the order of business for that body. The New Haven local used to be a very live wire, but of late I have somehow had the idea that it has become rather inactive. If that is correct, it is up to the men of New Haven to get busy, for the body which does not advance usunlly goes backwnrd. New Haven has some good men and some good theatres, hence 273 ought to be right up in the front of things. How about it, boys?

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Manufacturers' Advance Notes

Three Players Featured in Triangle's "High Tide"

THREE stars are offered in "The Atom," Triangle's first release for the week of September 15, Pauline Starke, Belle Bennett and Harry Mestayer, whose first appearance under the Triangle regime was in "High Tide."

"The Atom," written and scenarioized by Catherine Carr, and produced under the direction of William Doland, with Elgin Leslie at the camera, tells of an actor Montague Booth. This matinee idol of the stock company suddenly loses his ephemeral glory because of an accident in which he is disfigured. Discouraged when the fickle public turn to a new idol, about to take the short route to oblivion, he is saved from suicide by Jenny, the little drudge of Miss Miggs' boarding house. She has long worshipped Booth as an idol, and in the hero worship and adoration of his little slavey he finds encouragement that he may live the life of a real hero.

Pauline Starke is Jenny, Belle Bennett portrays Belle Hathaway, a sweetheart of Booth's theatrical days, and Harry Mestayer is Montague Booth. In the supporting cast are Ruth Handforth, Gene Burr and Walter Perkins, who offers a human characterization of Oldson, the proprietor of a traveling medical show.

A play by Louis H. Kilpatrick, "Desert Law," featuring Jack Richardson, is the second release for the week of the 15th. It is described as a drama of the great West in which honesty wins a battle with lawlessness and despotism. Jack Conway, who directed this picture, is said to have furnished a play which fairly bristles with strong situations.

Jack Richardson is Rufe Dorsey, "The Boss of Brazos County," Al Whitman, a new Triangle player, is Donald McLane, homesteader and in love with Julia Wharton, the daughter of a wealthy rancher, played by Leotta Lorraine. George Pearce is a member of the supporting cast. George Elwood Jenks scenarioized this story and B. Edmond photographed it.

"Why I Should Not Marry" Classed as a Daring Picture

WHAT is said to be the weirdest, strangest and most daring production ever released by William Fox is now in the process of making at the Fort Lee studios. It deals with the ever burning question of marriage and discusses the problem from all angles.

"Why I Should Not Marry" is the title chosen for the play, and that in itself tells the story in a general way. It is being directed by Richard Stanton, who has selected an all-star cast for its presentation. Mr. Stanton is quoted as saying that the production affords the opportunity to show the underlying conditions from which marital happiness and the perfect union spring.

"I never enjoyed staging a production as much as I have 'Why I Should Not Marry,'" said Mr. Stanton at the studios the other day. "I have a perfect cast with which to work, a wonderful, appealing, impassioned story, and I want the play to be the best I have ever directed.

"It is not a sermon on marriage, but a forceful discussion of marriages, both bitter and happy. It has a moral that is bound to have its effect on both men and women and, all in all, combining its mystery and human appeal, it should be one of the big productions of the year. It will contain many surprises, new to filmdom."

Mr. Stanton has been working hard directing the company for the last three weeks and expects to have the production completed during the first week in October. Massive sets have been built and in order that the proper atmosphere may be obtained Mr. Stanton is working in three studios. In two of them large sets remain standing so they can be used at the director's discretion.

Specific details of the story have not been announced. All that has been given out thus far is that the play deals with marriage and exploits the love trials of a girl called the most beautiful in the world.

Adrian Johnson wrote the scenario and some of the ideas were developed from suggestions made by Richard Stanton. "Why I Should Not Marry" is to be put out on an independent basis.

Outing-Chesters Make Record.

The Outing-Chester travel pictures are reported by Mutual as setting a new record of bookings for single reel subjects. "The revenue from bookings of the Outing-Chester Pictures will exceed any single-reel subject ever released through Mutual," declared Assistant General Manager A. S. Kirkpatrick.

"The trade has recognized in no uncertain manner the unusual quality and individuality of these adventure pictures, and exhibitors are frank in asserting that the photography and assembling of these subjects have never been surpassed in pictures of their type. Favorable comments have been many on the clever titling, which is certainly out of the ordinary and carries the picture along as if the cameraman was telling the story of his adventures."

"Saba, the Astonishing," No. 12 in the series, is released by Mutual September 15. An intimate view of an extinct volcano rising 3,000 feet out of the Carribean Sea, and glimpses of an old Dutch town and its quaint inhabitants, make this one of the most delightful pictures in the series. The native girls of Saba are noted for their beauty, and many of them are shown in their picturesque garb.

"Wolves of Kultur" to Go All Over.

"Wolves of Kultur," the serial produced by the Western Photoplays, Inc., and distributed by Pathe, will be extensively posted on the billboards of the country. This fact is established by a statement from Vice-President Paul Brunet, which says, in part, that the serial be billed in many towns not previously covered by motion picture advertisers.

In compiling the list of towns and cities to be used in this campaign Mr. Brunet was careful to select for particular attention those places where picture audiences have not yet been educated to the serial picture. It is felt that constructive campaigning in such towns cannot fail to be profitable to exhibitors who have never yet booked a serial, but who are now booking "Wolves of Kultur" because of its strong and timely title and the character of its story. The small town exhibitor has not been neglected in this campaign. In the extensive list of places to be posted may be noted many towns of five or six thousand inhabitants.

Fritzi Brunette Making Bluebird.

Fritzi Brunette will be supported in her next Bluebird photoplay, "The Velvet Hand," by Fred Turner, Eugene Corey, William Conklin, Wedgwood Nowell, Carmen Phillips and Nicholas Dunaew. Douglas Gerrard is handling the megaphone on this production, which is from the pen of Edith Barnard Delano, the author of several of Mary Pickford's successes.

It is the story of a girl seeking vengeance for the murder of her brother, who finds that the guilty one is really the man her heart cries out for in love.

Fred Stone in "The Goat" (Artcraft).

"The Runaway Bride" Heads Pathe for September 15

THE title of the fifth episode of "Hands Up," the stirring western serial featuring Ruth Roland, which heads the Pathe program for the week of September 15, is "The Runaway Bride." Echo Delane, the heroine, whom the Incas have chosen as the bride of their Prince, starts to seek safety in the East. The Indians intercept the train by a short cut over the mountains and drop upon it from a bridge. Hands Up, the hero, and Echo escape by swinging to a bridge and riding away; but the Indians overtake them just as they are almost reaching safety.

"Crusaders-1917, Britain's Fight for Democracy in Palestine," the third release by Pathe of the Far Flung Battle Line, shows a momentous event in the history of the Christian world, the capture of Jerusalem by the British, which some students of the Book declare was prophesied centuries ago. The story is told in a succession of remarkable views of historical spots and the movement of the conquerors, who have wrested the holy city from Pagan control. Most impressive is the reading of General Allenby's proclamation from the tower of David and its procession of holy men of different sects who flle everywhere to meet the conqueror.

Harold Lloyd will be seen in one of the liveliest of the Rolin comedies, released through Pathe Exchange, Inc. It is called "Bees in His Bonnet." That tells the whole story, which means that the agile comedian, who is steadily growing in popularity, is on the jump. And from the manner in which the characters move in this laughable conceit it seems that they all might have been afflicted with bees. The farce has the real laughing sting.

The Post Travel Series released by Pathe on September 15 tells of "Punting with Sugar in British Guiana." The punts transport the cane, and in these prohibition times we learn with interest that this South American country is a paradise of sugar.

Good Cast for Betzwood Subject.

"For the Freedom of the East," the Betzwood Film Company production conceived and directed by Ira M. Lowry, has a cast of players in support of Lady Tsen Mei, the screen's solo Chinese star, distinguished for their achievement in the cinema.

The gripping propaganda melodrama of the Orient marks the debut as a star in motion pictures of Lady Tsen Mei. She is a Chinese girl of superior beauty and a singer well known to American concert and vaudeville audiences.

The featured masculine role is in the capable hands of Robert Elliott, perhaps best known for his splendid work with Mabel Normand in her patriotic Goldwyn Picture, "Joan of Plattsburg." Herbert Horton Pattee, a screen player of prominence, has splendid opportunities to give of his fine talents. He has the role of the Spider of Berlin. Another well-known motion picture player who has a role commensurate with his ability is Benjamin Hendricks, Jr.

Lai Mon Kim, who also is seen in pictures for the first time gives a noteworthy performance with the star, Lady Tsen Mei. Goldwyn, which distributed Mr. Lowry's "For the Freedom of the World," is also distributor of "For the Freedom of the East."

Unusual Cast for Rogers in "Laughing Bill Hyde"

REX BEACH, always noted for his choice of brilliant players to portray the remarkable types he creates in the Goldwyn picturization of his famous stories, fairly outdid himself in the selection of a cast for "Laughing Bill Hyde."

Certain that no man on the stage or screen was better fitted to play the name role than Will Rogers of the "Follies," the author and Goldwyn coaxed the celebrated lariat-throwing wit to make his debut before the camera in the role of Laughing Bill Hyde. Rogers is undoubtedly one of the best known performers on the stage. His impromptu, sparkling wit has made him a great favorite in every section of the country. Rex Beach and Goldwyn are certain his performance in "Laughing Bill Hyde" will make Rogers as popular on the screen as he is on the speaking stage.

Anna Lehr, identified with several successful screen productions, has the role of Ponotah, a half-breed, in "Laughing Bill Hyde." Before her advent in motion picture work Miss Lehr was a popular favorite in Broadway dramatic productions.

John Sainpolis, an actor of polish and finesse, is also well cast. Sainpolis' work with Mae Marsh in "Money Mad" and "All Woman" contributed not a little to the success of both Goldwyn productions. Mabel Ballin, another Goldwyn Pictures favorite, has a lovable role.

Another important part is intrusted to Clarence Oliver, prominent screen and stage player, who was seen to good advantage opposite Madge Kennedy in "The Service Star." Joseph Herbert, also a favorite in pictures, gives a splendid performance in "Laughing Bill Hyde." Dan Mason, a veteran of the screen and stage, has a part worthy of his talents. His best work on the screen has been done in "The Scarlet Letter," "The Slave" and "Thou Shalt Not Steal."

Robert Conville, who has frequently been seen in Goldwyn Pictures, completes the capital cast of "Laughing Bill Hyde."

Pauline Starke in "The Atom" (Triangle).

Fox's "18 to 45" Arouses Much Exhibitor Interest

THE Fox Film Corporation calls attention to the unique timeliness of the great Draft picture which William Fox has produced, "18 to 45." The ink has hardly dried on the trade press announcements of this picture than President Wilson signed the law which extended the Draft ages to take in all men between eighteen and forty-five years. While the motion picture industry was still marveling at the foresight and really inspired showmanship of William Fox in having a picture made on the Draft before it became a law the nation was reading President Wilson proclamation setting September 12 as the national registration day.

Letters from exhibitors and reports from Fox branch managers all over the country show that the William Fox announcement created a wide interest in the trade.

"This picture ought to be the greatest moneymaker ever produced," wrote one exhibitor. "With every man between the ages of eighteen and forty-five liable to military service the public interest in the effects of the new Draft surmounts everything else. In my town the only thing on everybody's lips is 'Are you in the Draft?'" William Fox has certainly done a wonderful thing in producing this picture, and I want you to count me in for a run."

The morning after Labor Day found a stack of telegrams in the Fox Film Corporation's offices from Fox branch managers declaring that "18 to 45" was sweeping their districts.

Good Cast in Hayakawa Picture.

The cast of "The Temple of Dusk," the second Sessue Hayakawa production made by the Haworth Pictures Corporation for release through Mutual exchanges, include such well-known players as Sylvia Breamer, Jane Novak, Lewis Willoughby, Henry Barrows and Mary Jane Irving.

Both Miss Novak and Miss Breamer have appeared before the camera in numerous successful pictures and each has a large following among motion picture "fans." Miss Novak is a striking blonde, while Miss Bremer is a very attractive brunette. Miss Bremer in addition to a long stage experience has appeared in many screen productions.

Lewis Willoughby is a young Australian actor who has had a successful career not only in Australia but also in England and the United States.

In addition to a wide stage experience, Henry Barrows has appeared in a number of motion pictures.

Mary Jane Irving, although only four years old, has a rather important part in "The Temple of Dusk." She has appeared in pictures for more than a year and has already developed a screen presence that would do credit to an older person.

Current Events True to Its Name.

Universal's latest Current Events release presents some smashing scenes of the latest Allied drive in France. The onrushing operations of first the British, then the French and Americans at the points of the bitterest fighting are shown, and glimpses are given of the Germans in retreat.

In addition to the battle scenes there are shown the latest films of General Haig, General Pershing and other military leaders at the front, and of President Poincare and other big international figures.

Strong Cast for Metro's "Little Miss Moneybags"

THE assembling of the cast of Metro's "Little Miss Moneybags" has been completed by Director Charles J. Brabin. Francis X. Bushman and Beverly Bayne are the co-stars of this attractive new feature, and a strong cast has been chosen to support them. Mr. Bushman has the role of Van Tyne Carter and Miss Bayne that of Arizona Brown, a real girl of the West. "Little Miss Moneybags" has been written by Elaine Sterne and adapted for the screen by A. S. Le Vino.

Stuart Holmes plays Teddy Carter, a suave youth, who tries to confiscate an estate. Sally Crute's work in screen offerings has gained her wide spread popularity. She has the role of Edith Trenton. Mrs. Mathilde Brundage has been chosen to play a role. C. J. Williams plays James Carter in this, his first Metro picture. Mr. Williams is an actor and director of note, and there are few screen enthusiasts who do not remember his work for the Edison Company.

William Frederic and William McQuire are both well known upon the shadow and speaking stage.

The production of "Little Miss Moneybags" is flourishing at Metro's Biograph annex, the capability of the cast making it possible to work with speed and facility.

Use Cigar Bands to Exploit Moore's "Just for Tonight"

EXHIBITORS of America are becoming thoroughly inoculated with the exploitation germ. The healthy bank roll which this germ produces is the chief reason for this. All kinds of novel and unique advertising stunts have been conceived to exploit Goldwyn's famous stars, and the latest and one of the best is exploitation by means of cigar bands.

M. W. Neilson, proprietor of the Crystal Theatre, Wayne, Neb., will use the bands to advertise Tom Moore, the new Goldwyn star, in his first Star Series production, "Just for To-Night," to be released September 16. Mr. Neilson is fully aware of the popularity of Tom Moore and has announced free admission to "Just for To-Night" to all children of Wayne who present to him ten Tom Moore cigar bands. The Tom Moore perfecto was named after Tom Moore, the famous Irish poet, and since Tom Moore the Goldwyn star is the namesake of Tom Moore the Irish poet, Mr. Neilson feels sure the stunt is appropriate and likewise highly practical.

The success of the plan is assured in advance. The children will spread the message in their neighborhood and in their homes and besiege their fathers, big brothers, uncles and friends to donate the desired cigar bands. Such mouth-to-mouth advertising cannot be bought at any price.

Evelyn Selbie a Versatile Player.

Evelyn Selbie, playing an important role in "Beans," an appealing Bluebird photodrama in which Edith Roberts is the star, is regarded as a most versatile character woman. In "Pay Me" she played an ingenue role, although quite a bit over the ingenue stage, and in the same picture carried a "years later" part showing the same girl as an old woman.

Miss Selbie says that her hardest piece of work was in "The Two Soul Woman" with Priscilla Dean. In this picture the star was possessed of a dual nature. When the bad cycle of her disposition came around she was accustomed to look up poor Evelyn and take it out on her.

Miss Selbie is one of the deepest-dyed "lady villains" on the screen, but in her leisure moments she gets revenge on the Huns by working hard and long for the salvage department of the Red Cross.

Scene from "Please Hit Me" (Lee Moran Star Comedy).

What William Fox Is Doing to Help Win the War

BELIEVING firmly in the power of the motion picture to help win the war, William Fox has enlisted the producing resources of the Fox Film Corporation in a tremendous patriotic campaign which is designed to educate the American people on every phase of America's part in the world conflict, to stimulate the nation's morale and to deliver definite, timely blows against the Hun. The production of motion pictures which will aid the Government in prosecuting the war is only one phase of Mr. Fox's patriotic activities, but, in the opinion of close observers within the industry, it is a factor which should and will play a part in American victory.

A glance at the Fox releases for the next few weeks alone shows to what an extent Mr. Fox has flung his efforts into the fight for civilization. Of eleven productions which are to be released in the immediate future or which have been released in the last week by the Fox corporation eight come under the head of the so-called propaganda films.

These productions are "The Prussian Cur," the R. A. Walsh drama of the enemies at home and the secret embassy which Ambassador von Bernstorff left behind him; William Farnum's Liberty Loan film; "On the Jump," starring George Walsh; Gladys Brockwell in "Kultur"; the great picture of the Draft, "18 to 45"; "Why America Will Win," based on the life of General John J. Pershing; Jane and Katherine Lee in "Swat the Spy!" and Tom Mix in "Mr. Logan, U. S. A."

"The Prussian Cur" is based on revelations made by Capt. Horst von der Goltz, the confessed leader of the plot to blow up the Welland Canal, and also on a mass of data regarding activities of German agents in this country, obtained from Government files at Washington and elsewhere.

That is one sample of how William Fox is helping to win the war. Another, and an even franker assistance to the Government, is the special Liberty Loan film which William Farnum, a Fox star, has just completed at Hollywood, especially for the Government. This picture is about 300 feet long. It was made for the United States Film Propaganda Commission and is being distributed by the Fox Film Corporation, there having been made about one hundred prints.

Another angle of the Liberty Loan is developed in the picture "On the Jump," which has George Walsh as its star. This picture shows Mr. Walsh as a young newspaper man who is persuaded to turn Liberty Bond salesman. Being of an athletic type, he injects into his sales campaign novel and highly effective methods of obtaining subscriptions to the Liberty Loan. In addition to that the young hero also exposes a wealthy German, one Crumely, who has bought a newspaper for the secret purpose of spreading German propaganda. In this way the picture not only combines the Liberty Loan argument, but it also gives an unmistakable warning to the American public to be most careful of every form of German propaganda.

"Kultur," the play of Germany's secret diplomacy, in which Gladys Brockwell is the star, treats of an entirely different phase of the war situation.

In "18 to 45," the picture which R. A. Walsh has already made on the problems which will arise from the extension of the Draft ages, is a direct challenge to the men of America to stand back of the Draft and make the supreme sacrifice for their country. Already made and ready to be released during the days following the national registration, this film, it is believed, will have a tremendous influence in stimulating the morale of America.

"Why America Will Win" is based on the life of General John J. Pershing, and in picturing the career of the American leader it gives a concrete answer to the problem propounded in its title—"Why America Will Win."

Even the children are used in this great patriotic work. Jane and Katherine Lee, those two stormy imps of comedy, furnish thrills and at the same time teach an important patriotic lesson in "Swat the Spy!" Another phase of war endeavor—the prevention of sabotage and the rooting out of disaffected labor agitators—is treated in the Tom Mix picture, "Mr. Logan, U. S. A."

These eight productions are only the beginning of William Fox's efforts to get behind the war and help American victory. Other pictures are expected to be announced from time to time, and it is stated Mr. Fox will pursue the policy of lending every ounce of energy to war work.

Ruby de Remer in Lockwood Support.

"The Great Romance" has been chosen as the title for Harold Lockwood's Metro starring vehicle now in production under Henry Otto. The story is a romantic drama written especially for the star by Finis Fox and has a patriotic subject for its theme.

In the cast is Ruby de Remer, who will play the leading feminine role.

Big Cast Supporting Blanche Sweet in "The Hushed Hour" (Garson).

Three Select Star Releases Named for September

THREE releases for September are announced by Select Pictures Corporation. These are Marion Davies in "The Burden of Proof," Alice Brady in "The Better Half" and Norma Talmadge in "The Forbidden City." The productions will be released in the manner named. "The Burden of Proof" will be the first release of the month. This will be followed by Alice Brady in "The Better Half," while Norma Talmadge in "The Forbidden City" will follow later in the month.

"The Burden of Proof" is a story based on Newport and Washington social life, in which there is found a flavor of the big war. Miss Davies is directed in this picture by Julius Steger, who has spared no pains to make it the greatest of the Marion Davies pictures to date. Miss Davies has the part of a girl prominent in social circles who is engaged to a man whose uncle is a member of the President's cabinet. Financial difficulties make it possible for German agents to approach the girl with a proposal to betray her country. "The Better Half" is a film story of Miriam Michelson's novel, "Michael Thwaite's Wife." The story is one in which a girl at last becomes the wife of the man she loves, although her twin sister has nearly ruined all three lives. Miss Brady plays the dual role of Louise and Trixie Thorley. One moment Miss Brady is the patient and lovable Louise, and the fraction of a moment later is shown as her fickle and selfish sister. J. D. Robertson directed Miss Brady in this offering. The photography is by H. L. Broening.

The latter part of September will bring "The Forbidden City," in which Norma Talmadge is presented by Joseph M. Schenck, a Chinese story by George Scarborough. Miss Talmadge is first seen as a Chinese maiden. In the latter part of the picture she plays the part of an American Red Cross nurse. Miss Talmadge is again under the direction of Sidney A. Franklin.

New Wolfville Tale Has Two Additional Characters

IN THE current Wolfville Tale by Alfred Henry Lewis two new characters are added to the highly interesting population of the famous border town of fiction. "The Deacon," considered the most harmless of the inhabitants, disposes of a double-dyed bad man and the fact that he has no reputation as a shooter makes it appear outrageous to the citizens. They pursue him into the hills with intent to lynch, believing that this amateur could not have vanquished anyone except by treachery. Hope Grayson, the girl at Mrs. Rucker's, dining room slavey though she is, turns the trick that proves the "Deacon" to be innocent of the suspicion, and she also proves the means of making the young man happy in love and wealthy in more material possessions.

Patricia Palmer, who has played "Faro Nell" in many of the Wolfville Tales, is Hope, while R. N. Bradbury, who also directed the picture, plays the hero. This picture more than any preceding Wolfville Tale depends upon the dramatic for its punch, and a great many thrills are introduced. It is believed by the producers to be one of the best of the series.

General Film Company is finding the Wolfville Tales ideal releases to alternate with the famous O. Henry stories on the Broadway Star Feature program, to judge from comments received from the company's various exchanges.

"For Husbands Only" Opens at Broadway

"For Husbands Only," the Jewel production featuring Mildred Harris, opened September 1 at the Broadway Theatre in New York for a feature run. This picture, produced by Lois Weber, had a reception from the first night audience that augured high success for its two-weeks' stay in the big city.

The title is likely to be a big element in the film's drawing power, as was evidenced by the attendance of the first week. It is a title that piques one's curiosity. Those who have seen the film agree that despite the injunction in the phrase "For Husbands Only," the picture is perfectly proper for the eyes of the whole family.

Ricketts Completes New Feature.

Thomas R. Ricketts, who produced "Damaged Goods," has just completed a mystery film entitled "The Crime of the Hour," which will be the first offering of the United Films, Inc., of Los Angeles, and which will be distributed on the state rights plan through the Ernest Shipman exchanges.

"The Crime of the Hour" is being exploited as a mystery story, with a most human love story, and dealing with a subject international in scope, exposing a menace that will be recognized by all the Allied powers as second only to Kaiserism. The picture is in seven reels.

Frazee Mystic Comedies.

Edwin Frazee, who has just finished the first of his franchise mystic two-reel comedies, has made arrangements to distribute his productions through the exchanges controlled by Ernest Shipman. The first of the series of comedies to be made by Frazee is entitled "The Haunted House," and is said to be a radical departure from the ordinary two-reel comedy. "The Haunted House" will be available in September, and hereafter one a month will be released.

Report Heavy Bookings for Paramount-Flagg Comedies

REPORTS from the exchanges of the Famous Players-Lasky Corporation indicate that the first-run showings of the initial Paramount-Flagg comedy, "Hick Manhattan," released September 1, have given a decided impetus to the already heavy bookings recorded for this series of sixteen comedies, according to Al Lichtman, General Manager of Distribution.

"These comedies, written, titled and supervised by the master humorist, James Montgomery Flagg, and produced by Town and Country Films, Inc.," said Mr. Lichtman, "are proving irresistible to exhibitors, just as we expected they would.

"In the first place, James Montgomery Flagg stands without a peer in his particular kind of humor. For years he has been writing witty, satirical short stories for the leading magazines, and they have been characterized by a punch, with the added charm of sparkling humor. In addition Mr. Flagg has made use of his rare gift as an artist in so embellishing the films with art titles as to make them delightful to look at.

"When we undertook the distribution of the Flagg comedies we did so largely on the strength of the success achieved by his former series, 'Girls You Know,' and the integrity and reputation of the men composing his producing organization."

Record Bookings for "Hands Up."

"Hands Up," the Western serial, produced by Astra and featuring Ruth Roland, has established a unique record in booking. In mapping out the campaign, Pathe Exchange, Inc., fixed the amount of business that each of its thirty exchanges were expected to turn in. Up to one day before the release of the serial, 90 per cent. of these branches had exceeded in contracts the record of any previous serial. It had been liberally booked through Atlanta, Dallas, Chicago, Minneapolis, New York, Boston, St. Louis, San Francisco, Cincinnati, Cleveland, Philadelphia, and Washington.

The Philadelphia exchange lead with 26 two, three and six-day bookings; Boston 24 two and three day bookings; Cincinnati more than double the amount of contracts over the previous serial's high water mark; Detroit 400 per cent.; Atlanta 300 per cent.; Kansas City 300 per cent.; Cleveland 50 per cent., Philadelphia 50 per cent. This is the record before the serial was released. Since that time there has been a brisk rivalry among the exchanges to reach the individual high spot in the new release.

Madge Kennedy Now Thrill-Proof.

Madge Kennedy is now thrill-proof. Nothing the charming Goldwyn star is called upon to do in future will give her a moment's disturbance after her thrilling experience in the water in "The Kingdom of Youth," her latest Goldywn Picture.

Miss Kennedy emerged with flying colors from her first motion picture drowning incident. Though in the water fully thirty minutes she was ready for work as soon as her clothes were dried. Despite the fact that the Goldwyn star could hardly be called an expert swimmer, she found very little trouble in keeping her head above the water, though one scene required that she be shown sinking.

"I could easily have stood another hour of it," the star smiled. "Luckily the director picked the right day for it." The water scenes were taken on August 7, which weather officials recorded as the hottest day New York has ever experienced. Being rolled on the grass before the pulmotor was brought into play was the only feature that gave Miss Kennedy any discomfort.

Fox Offices Report Demand for Evelyn Nesbit Pictures

BEFORE a producer employs a star or starts a picture he usually thinks he is able to tell about what the result will be. The same thing is true in the case of the exhibitor booking a production. But sometimes there is miscalculation. William Fox reports an illustration. He was certain, he says, that the announcement of the employment of Evelyn Nesbit to make a series of five productions for his Standard Pictures series would prove of decided interest to exhibitors, but he was not prepared for the volume of inquiries that had followed the limited advertising it has thus far been possible to do in the trade press.

Immediately on the heels of the announcement that Evelyn Nesbit had begun work on "The Woman Who Gave," the first of the series, booking for all of these pictures began to pour in in a flood that has broken records.

Many exhibitors, on the other hand, remember that her picture, "Redemption," released some time ago, achieved a signal success. These exhibitors, it is apparent from their letters, calculate that given the resources of the Fox corporation, Miss Nesbit will prove a bonanza in "The Woman Who Gave."

It is declared in a statement from the Fox corporation that for dramatic interest, gripping situations and lavishness of production the pictures which Miss Nesbit has started for Fox will surpass anything that company has attempted on the screen.

"The Woman Who Gave," upon which Miss Nesbit already has begun at one of the Fox studios in New Jersey, is an example of the extent to which the Fox forces have gone in providing a fitting vehicle for Miss Nesbit's talent. This play, in which the star appears as a Paris art model and the wife of a brutal Bulgarian nobleman, affords Miss Nesbit opportunities for a portrayal of character which is of peculiar interest to the American people, as many American girls who have married foreign noblemen have come to grief on the sea of matrimony.

One of the big scenes of "The Woman Who Gave" is that which shows a sensational dinner party given in New York by the Bulgarian nobleman for the express purpose of flagrantly exploiting his wife's charms.

The settings for "The Woman Who Gave" are said to be notable for their lavishness and the outlay of money they involve.

Madelyn Clare Back in New York.

Madelyn Clare, the Broadway actress, who has just finished her work as the leading feminine role in "Young America" at the Essanay studio in Chicago, has returned to New York. She took with her two of Essanay's carrier pigeons, which are being trained for government work, to test their speed in flying from New York to Chicago.

The pigeons made the return trip of a thousand miles in a little less than twelve hours. Each carried a message attached to a tube on the foot to the effect that Miss Clare has arrived safely.

Miss Clare will be seen in "Young America," the Cohan and Harris stage success, which was made into a super feature film by George K. Spoor. The play is now completed and will be announced for release in the near future.

Elton Joins Current Events Staff.

Leslie Elton, the well known cartoonist, who has been making cartoons for moving pictures for quite some time, is now drawing for the Universal Current Events. His cartoons feature the war. Some of his latest are "Hoch De Kaiser," "Liberty on Guard" and "Doing Their Bit." Each one of these is being well received.

Scene from "Ashes of Love" (Graphic).

Jewel Has Completed Work on "The Yellow Dog"

THE Jewel Productions' visualization of Henry Irving Dodge's widely discussed Saturday Evening Post story, "The Yellow Dog," has been fully completed at the West Coast studio, and the release date will stortly be announced. Very little has been said during the filming of this big feature, but with a cast of exceptional excellence under Director Colin Campbell the full measure of the stimulating, patriotic qualities of the story have been transferred to the film.

While "The Yellow Dog" has been hailed as a great "win the war" story strictly classified it is not a war story at all, but a comedy drama of suburban life with a remarkable psychologic bearing on the struggle. There are no battle scenes or troops introduced in any part of the story and but one uniform is seen, that of a single recruit who is the victim of subtle Hun propaganda.

In its entirety the story deals with the malignant influence exerted by the fireside propagandists of the Kaiser and the disastrous effect of circulating lying rumors manufactured by our secret enemies. Unlike most stories pointing to an evil, "The Yellow Dog" develops a cure, and the practical solution of the problem of suppressing enemy propaganda has already been taken up seriously and made a reality in practically every municipality in the United States.

"The Yellow Dog" both as a story and as a film production is subtle humor with a strong moral and a high purpose. It is a boys' story for grown-ups and a man's story for boys with a vein of pure youthful romance that lends added interest for everyone of all ages and both sexes.

In the roster of one hundred players that make up the cast are many of the most notable artists in the film world. Ralph Graves, who had the leading masculine role in "Sporting Life," plays the male lead. Arthur Hoyt, who gained prominence as "Mr. Opp," plays an important role. Antrim Short, who has been seen in many well-known juvenile parts, as leader of the Boy Detectives, is the real hero of the production. Clara Horton plays opposite Master Short. Evelyn Selbie, Alfred Allen, Frederick Starr, Frank Hayes, Harold Goodwin, Gordon Griffith, Frank M. Clark and Frank Takanga, the clever Japanese actor, will all be seen in important roles.

The screen version of "The Yellow Dog" was made under the direction of Colin Campbell from the script prepared by Elliott J. Clawson, who wrote the scenario of "The Kaiser."

The story deals with the present day social conditions and the principal scenes are laid in an average suburban town.

Best Buy In the World W.S.S.

"Triple Trouble" Breaks Essanay-Chaplin Records

ESSANAY announces that its new Charlie Chaplin film, "Triple Trouble," has broken all booking records for that company, exceeding all the Chaplins released by Essanay for the same period it has been on the market. The greatest number of bookings for a Chaplin film previously was on "Police." This had an exceptionally strong run, but the present release far exceeds the former in the number of bookings for the first month.

By Essanay this is attributed partly to the fact that there has been no new Chaplin film on the market for some time, only one new comedy having been issued in several months, and partly to the excellence of the comedy itself. Chaplin fans were eager for a new Chaplin film, and in consequence bookings have been pouring into the George Kleine releasing system from every part of the country.

Every exhibitor reporting on the comedy has announced that he has had a phenomenal run, and scores have arranged for second, third and even fourth and fifth showings.

To take care of all the demands for the picture the Essanay company has been kept busy issuing new prints. Nearly twice the number of prints have been sent out as were originally intended, and still more are being made.

World Buys "The Praise Agent."

World Pictures announces the purchase of "The Praise Agent," an original story by Earle Mitchell which will be converted into a scenario for a feature picture with Carlyle Blackwell and Evelyn Greeley as the stars. The theme of this story is based on the efforts of a press agent who in order to gain publicity for his principal created a condition of affairs that makes it necessary for his star to live up to the story he has sent out for public consumption.

Scene from "Tobin's Palm" (General Film).

Cecil De Mille Talks of His Second "Squaw Man"

CECIL B. DE MILLE has embarked upon his reproduction of "The Squaw Man," which was the first Lasky picture, and remains one of the best, despite the immense strides since made in the production of screen dramas.

"Why did I wish to again produce 'The Squaw Man?'" asked Mr. de Mille. "Well, there are several reasons, sentimental, business and professional. In the first place, it had been decided by our company that it was a picture which would prove decidedly acceptable even to those who had seen it before, while a great many new cinema patrons have been added in the several years since it was first produced. In this I concurred, and so it was determined to go ahead.

"It was my first picture. In the interim I have produced a good many films of different character, and I feel that each has in some measure surpassed the predecessors. And I also believe that I can, by reason of the fact that I have already produced 'The Squaw Man,' accomplish something really worth while in the reproduction of the drama. With what I have gained in knowledge, practice, experience, with the greater facilities in lighting, investiture, etc.—the technical advancement, in a word—and with the truly superlative company I have assembled, I am certain that the new version of 'The Squaw Man' will be infinitely better than the old. You see, I have something to compare to; I can check up on the weak spots and avoid them—I can strengthen the already strong elements; I can avoid mistakes.

"How many directors would welcome an opportunity to repeat a picture after the lapse of a few years? I should say every one. That, in fact, is the hardest part about picture-making. In a stage production you can rehearse a thing in its entirety; if the first night performance is bad, it may be improved at the next, and so on. After half a dozen performances, say, you have a perfect and smoothly oiled production. But a picture is fixed. When it is completed—that's an end of it. And you sit back in the projection room and watch it run. You say to yourself 'if only I had not done thus and so'—or, 'if I'd only thought to do this or that how much better it would have been.' Now I can profit by the errors of omission or commission in the first version.

"Again, it is a strong, a stirring drama—one with the reddest kind of red-blooded action. It has intensity, suspense, thrill, pathos, humor, and withal the wonder of the great west as atmosphere. It is a picture that will not grow old.

"I have a company today, as I say, which I do not believe could be excelled. Every role, even down to the least important, is played by an artist of real merit. Each is typical. I have every possible facility—every requirement in the matters of costuming, setting, properties—the result should be as nearly perfect as anything may be that is of human origin or design.

"Such, in brief, are my reasons for wishing to again put Edwin Milton Royle's drama on the screen. I have such splendid artists as Elliott Dexter, Theodore Roberts, Thurston Hall, Ann Little, Katherine MacDonald, Herbert Standing, Noah Beery, Edwin Stevens, Tully Marshall, Jack Holt, etc., in the cast—to see such a company together in one picture is like an all-star revival of some celebrated play in New York. I think it will be a distinct attraction in itself."

Many of the interiors have already been taken; the company is now at work on the exteriors. This will be Mr. De Mille's first Artcraft special for the new year, and indications are that it will be his greatest production to date.

Small Towns Like "The Kaiser."

Jewel Productions, Inc., which is distributing "The Kaiser, the Beast of Berlin," is in receipt of many letters from the rural districts indicating that exhibitors in small towns need not be afraid of big pictures. In the past the small town men have stood in fear and trembling at propositions to take a chance on such subjects. Two of these communications show that patrons out in rural districts will come out strong for the big production and are willing to pay an increased admission price for the chance. The statements come from Platte Centre, Neb., a town of 500, and Milbank, S. D., another small town.

J. J. Nelson, manager of the Bentley Grand Theatre, at Milbank, S. D., writes that he made more money on "The Kaiser, the Beast of Berlin," than he ever made on any other picture.

"The advertising possibilities are great with this picture," he says, "and anyone who goes after the business with it can't fail to produce the desired results."

Critics Praise Japanese Nightingale.

Reviewers and art critics have been enthusiastic in their praise of "A Japanese Nightingale," the first of Pathe's Extra Selected Star Photoplays, featuring Fannie Ward, and which will be released September 22. It was written by William Young, from the successful novel of Onoto Watana. Special praise has been accorded to Director George Fitzmaurice, who has set the story in a series of beautiful scenes.

Alden Sedgwick, art critic and traveler, calls it "A singing picture."

Virginia Pearson Starts Work on "Buchanan's Wife"

ALTHOUGH delayed a few days by the illness of Director Edmund Lawrence, Virginia Pearson has finally begun work on "Buchanan's Wife," adapted from the novel by Justus Miles Forman. Mr. Lawrence has completely recovered from his illness and it is not expected the brief delay will intertere with releasing the picture on scheduled time.

"Buchanan's Wife" is described as the tale of a love-hungry woman's successful fight for love and happiness against the opposition of men and the powers of death and magic. Buchanan's wife is a young woman who is married to a man much older than herself, who has used his hypnotic powers over her to force her into their present unhappy union. When the husband tires of his bargain he suddenly disappears without leaving a trace.

The wife eventually marries the lover of her girlhood after she has identified the dead body of Buchanan. Then the supposedly dead man turns up as a ragged beggar, broken in health and mind, who makes a strong appeal to the sympathies of his twice-wedded wife. Inevitable discovery follows, and the woman is compelled to confess to her present husband that she had made a false identification of Buchanan's body in order to win her freedom.

The resulting climax is described as unusually interesting, and the role of Buchanan's wife, as portrayed by Miss Pearson, is said to afford the Fox film star many opportunities to display her emotional ability. The subject is scheduled as a release on the Excel Pictures program for Fox.

Lees Make Hit in Wall Street.

New York was given its first glimpse of the new posters officially chosen for the coming Liberty Loan campaign September 4 on the steps of the Sub-Treasury Building. The posters, arranged in a group on the granite steps of the building, attracted a large noon-hour crowd from the financial district. They also served as a unique setting for a scene in "Swat the Spy!" the production which Jane and Katherine Lee have in work for William Fox. Under the direction of Arvid E. Gillstrom the children acted their scenes on the Sub-Treasury Building steps, while the big crowd in front of the place cheered them on.

It is estimated that there were 3,000 persons in the impromptu audience. The crowd blocked Wall and Nassau streets so solidly that traffic policemen had difficulty in keeping a passageway open for pedestrians, and drivers of vehicles did not attempt to get through.

In "Swat the Spy!" the Fox baby grands have a rapid-fire patriotic comedy, in the course of which they live up to the title of the production and take numerous cracks at Germany's secret agent in this country. As the scene on the Sub-Treasury steps showed them strafing Germany and Germany's agents the children made a decided hit with the crowd.

"Hello Trouble" (Universal).

The troubles of an undertaker in war times is a theme that brings the comedy talent of L-Ko stars into the high speed of fun. Their film on this subject is "Hello Trouble." Charles Inslee, in the role of an dishonest undertaker, stirs up droll, laughable tragedy between two devoted husbands and their loyal wives in his attempt to build up an insurance sideline when the undertaker business falls.

Charles Parott directed the picture. Babe Hardy and Billy Armstrong are the devoted husbands. Peggy Prevost and Bartine Burkett are the loving wives.

Farrar's First Goldwyn Goes Over Big All Over

A TREMENDOUS and brilliant success from the box office as well as the artistic point of view." That is the verdict of the nation's biggest exhibitors on Geraldine Farrar's first Star Series production for Goldwyn, "The Turn of the Wheel," which opened to record business last week and this in a score of the country's great motion picture theatres.

This note of exhibitor approval was echoed in the newspapers. Critics praised the production, declaring it to be the most impressive and satisfying vehicle of the famous diva's screen career.

"The Turn of the Wheel" opened the fall season in the big Stanley Theatre, Philadelphia, to waiting box office lines a block long. The New York Strand played it a solid week to ever-increasing crowds and to satisfied enthusiasm that augurs well for the remaining five of Geraldine Farrar's Star Series productions for Goldwyn this year.

"After opening with 'The Turn of the Wheel' I doubled its playing time at the Orpheum," wired Aaron J. Jones, head of the Jones, Linick & Schaefer organization, Chicago. "Geraldine Farrar is the greatest of all motion picture stars."

Nathan Ascher, head of the Ascher Brothers' Enterprises, Chicago, was equally enthusiastic.

"Geraldine Farrar has gone over big," he telegraphed. "She has an individual and distinctive following of hundreds of thousands in addition to the regular patrons of the cinema. 'The Turn of the Wheel' is a dramatic and optical treat."

Jacob Lourie, the cautious and discerning Boston theatre owner, reports tremendously satisfying business at his famous Modern and Beacon theatres, Boston, for the week of the Farrar engagement.

Messrs. Webb and Depkin in Baltimore; M. L. Markowitz, owner of San Francisco's famous Strand, and Leo Weinberger, his wide-awake and progressive manager; Crandall's Knickerbocker in Washington, D. C.; Baxter's famous Isis in Denver; Messrs. David and Lord's newly opened Pleasant Street Theatre in Worcester, Mass., and a dozen other well-known houses did capacity business for the length of their runs.

Terry Ramsaye Vouches for This.

It has been said that no woman can successfully impersonate a man—either in real life or on the stage or screen. Wait until you have seen Gail Kane in her forthcoming Mutual production made from the story of Maria Thompson Daviess, "The Daredevil."

Miss Kane, playing the role of a French girl who is forced to come to America to the home of her uncle after the death of her father in the war, finds that she can do the greatest service to her beloved France by dressing in the clothes of her American boy cousin.

James M. Sheldon, president of the Mutual, went out to the studio to call on Miss Kane the other day, while the picture was in progress. He tapped at Miss Kane's dressing room door. Her voice called to him to come in. He opened the door, but he could not see Miss Kane. A tall, slender boy with brown hair and handsome eyes stood beside her table, but she was not in evidence. It was not until the boy threw back his head and laughed that Mr. Sheldon knew he was Miss Kane.

Doris Kenyon's Next Is "Wild Honey."

Doris Kenyon is now selecting the cast for her third production, "Wild Honey," which will be produced by her own company, De Luxe Pictures, Inc. Work on the new feature will be started next week. "Wild Honey" was picturized by Louis Joseph Vance from the original story by Vingie E. Roe, which appeared early this summer in Pictorial Review, which reaches 1,500,000 homes each month.

A Quintet of Ince Script Men.

The men who write the Thomas H. Ince photoplays. Left to right—R. Cecil Smith, C. Gardner Sullivan, editor-in-chief of the scenario department; Julien Josephson, J. G. Hawks and John Lynch.

Gaumont News and Graphic Covers Wide Field

THE success of our shipbuilding program is again illustrated in the current Gaumont News, No. 24, released Sept. 3. Many interesting pictures of yards of both sides of the United States are shown. A New Jersey yard has set its pace at two ships a week, and a California yard shows the first camouflaged specimen of the big fleet it has contracted to build. Pictures from France show how the Salvation Army, with its oil-stoves, coffee pots and doughnut kettles, is carrying comfort and happiness to our fighters.

German propagandists have stated that our men are being ill-treated and overworked in camp. No one believes any German statement, whatever, but the refutation of this slander can be shown in no better way than as illustrated in one of the subjects in this number of the News. Among the other subjects in this issue are shown the many relics, fresh from the battlefields, just received for the War Exposition in Chicago; the training of balloon observers; the use of the rifle by marines; how monster dredges are working over the first gold fields of '49, etc.

Gaumont Graphic No. 24, released three days later, shows the opening of the War Exposition, in Chicago; the visit of South American naval officers to our Naval Academy, at Annapolis; the entertainment of the French Military Mission in Chicago on a gasless Sunday; the winning of the Challenge Cup in the 15th Gold Cup Regatta by "Miss Detroit III," claimed to be the fastest motor boat ever built; and many other news topics, including the rounding up of 30,000 men in and around New York City in the great raid to find draft dodgers.

Many interesting scenes make up the Official War Pictures in this issue of the Gaumont Graphic, showing the work of our boys in France, the dugouts and shelters behind the second lines of defense, the Y. M. C. A. distribution of tobacco, the last lap of the journey to the firing line, a tour of inspection to the first lines, etc.

Delano Story is Screencraft's First.

"Flaming Ramparts," the story by Edith Barnard Delano, which was published in Harper's Magazine, will be picturized and presented as the first offering of Screencraft Pictures, which plans to make twelve dramatic features annually.

The title of the initial feature, together with the list of exchanges that will handle the picture, will be announced within a few days. Although many exchanges already have been signed to handle the film it was thought best to defer any announcement in this regard until the list was complete.

The story has been made under the personal supervision of Frank Reicher, a director who, among other accomplishments, made thirty or more features for the Paramount program. Mr. Reicher was given a free hand by the officials of the Screencraft corporation. The director promises one of the finest productions he has turned out.

Mary Boland and Lucy Cotton will be the stars of the initial feature. They will be supported by a selected cast. Miss Boland will be remembered as John Drew's leading woman for many seasons. Miss Cotton has been delighting theatre goers in "Turn to the Right." Both of the stars have had considerable successful screen experience.

Lucas and Bess Meredith Co-directing Bill Parsons

SINCE his return to his studios in Hollywood from an eastern trip that included personal appearances in theatres in many of the larger cities, "Smiling Bill" Parsons, star of Capitol Comedies, has lost no time in catching up with his schedule of two-reel comedy releases for Goldwyn. Two new ones are completed, and the millionaire star is at work on a third.

"A Pair of Pink Pajamas," the first of the new group, will follow "Camping Out," released October 7. Mary McIvor is leading woman in "A Pair of Pink Pajamas," co-directed by Wilfred Lucas and Bess Meredyth. Parsons' wardrobe for this production is one pair of silk pajamas, which he wears throughout the picture. A locomotive and a train of Pullman cars were used in the making of this comedy.

Mr. Lucas and Miss Meredyth also are responsible for the direction of Mr. Parsons' succeeding vehicle, "The Jelly Fish." In this Leach Cross, New York's famous fighting dentist, makes his first appearance on the screen as sparring partner for "Smiling Bill."

"You Know What I Mean" is the title of the comedy now in work at Hollywood. Bess Meredyth wrote it and she and Mr. Lucas are directing it.

Earle Paints Art Titles for Metro.

An artistic touch lent to "Pals First," a Screen Classics, Inc., six-reel production, starring Harold Lockwood, announced as a September release by Metro, is the latest development in art titles as designed and executed by Ferdinand Pinney Earle. Mr. Earle's work is represented in a series of oil-painted pictorially descriptive titles and a novelty in decorations for the spoken titles.

Painting art titles has become a study with Mr. Earle, whose work in this direction first attracted attention in J. Stuart Blackton's "Womanhood" and later in the production of "Within the Law."

Violet Hemming as Great Britain
In the All-Star Prologue of J. Stuart Blackton's "The Common Cause." Distributed by Vitagraph.

Universal to Show What Home Workers Are Doing

THE title of a five-reel feature picture soon to be distributed by the industrial department of the Universal for showings in factories and workshops of all kinds is "Keep the Working Man at His Bench."

Harry Levey, director of the industrial department, has compiled a strong series of scenes for this subject, visualizing the high importance of the work in plants and mills at home to the success of our fighting forces overseas.

What the women are doing, as well as the men, forms an interesting phase of the subject. There are scenes of women at various tasks, including that of farming. Also glimpses are given of shipbuilding and launching. Men past middle age and boys are showing "doing their bit" in essential industries.

The film is to be shown at the noon hour in various plants by arrangement with the employers. The aim is to show workers the necessity of their remaining at their particular specialty and not permitting themselves to be lured away to other fields of labor on false offers of better wages.

Vendetta Theme for Fritzi Brunette.

Bluebird's feature release for September 23, entitled "Vendetta's Daughter," gives an insight into one of the romantic phases of the Italian code. It suggests in thrilling effect the workings of the rule "an eye for an eye," as followed by the secret societies of Italy, about which so much has been written.

Fritzi Brunette, who entertained in her previous Bluebird, "Playthings," is featured in the new picture. She is cast in the role of an Italian peasant girl who swears the oath of the vendetta to slay the man who killed her brother.

The girl finds a great love in the course of her turbulent experience and her heart is changed at the last minute. There are some exciting scenes of emotional conflict, and settings, that brings to the fore the atmosphere of Italy in the picture.

Select Star Completes Fourth Stage Success

THAT Constance Talmadge has built up for herself a strong repertory of former stage successes is apparent from a brief examination of this star's recent and announced forthcoming attractions. "Sauce for the Goose," which has just been released, is the third in this succession of former stage triumphs; and now comes the announcement that Miss Talmadge has completed another, "Mrs. Leffingwell's Boots."

Her first assault against this phalanx of tried and proved stage winners came when Constance Talmadge made "Good Night, Paul" into that most difficult of screen productions, a photoplay farce. "Good Night, Paul" had furnished the successful vehicle with which Ralph Herz had starred in a musical comedy under the same title. This picture was released during June.

One month later came that splendid success of both stage and screen, "A Pair of Silk Stockings."

And now "Sauce for the Goose" is again furnishing the admirers of the fascinating select star to see as silent drama one of the successful comedies of the American stage.

The inclusion of the forthcoming "Mrs. Leffingwell's Boots" in this list brings into Constance Talmadge's repertory a work by that most popular of American dramatists, Augustus Thomas.

All-Star Support for Mary MacLaren.

It has become the custom to refer to groups of supporting players as an all-star cast, but for Mary MacLaren's newest picture, "The Vanity Pool," now being created for the screen by Universal's artistic woman director, Ida May Park, a cast that is really stellar has been secured.

Anna Q. Nilson, former Metro star, has an important role; Marin Sais, Kalem's former serial star, has a big part, Virginia Chester, old Biograph star, and more lately featured by the Mena Film Company, is seen as a broken down variety actress, and Franklyn Farnum, Bluebird star, will play opposite Mary MacLaren. Others of note in the cast include Willis Marks, a veteran character man of stage and screen; Thomas Holding, well known stage star, and Harry Northrup, a celebrated heavy recently featured in a number of Metro productions.

Vera Royer
A Metro Player Who Will Be Seen with Ethel Barrymore in "Lady Frederick."

Marjorie Rambeau as America
In the All-Star Prologue of J. Stuart Blackton's "The Common Cause." Distributed by Vitagraph.

Animated Gets Picture of Captain Roosevelt

CAMERAMEN of the Animated Weekly and Current Events staff of the Universal, working under the command of Jack Cohn, have had an adventurous week or more trying to get "shots" at Captain Archie Roosevelt, son of the former President. After trailing the young man, who recently returned from the front suffering from severe battle injuries, in three cities, the cameramen of the New York office finally got what they sought.

They had tried in vain in Newport News, Washington and New York, till Captain Roosevelt finally landed in the hospital in New York for a series of examinations. The cameramen waited outside the hospital. The captain came out the back door and headed down a quiet side street for the subway when the camera sleuths discovered him. They had their "Weekly" car with them and they caught up with him and invited the young man to take a ride. He hopped in, and thereupon pictures were taken.

Other scenes in the Weekly show each of the Allied armies as they are rushing to vital points on the western front for the latest drive.

Show Fashions in Screen Magazine.

Fashion displays revealing the latest creations from Paris form an interesting part of the Universal's Screen Magazine set for release September 27. Zalud, the famous designer, is shown at work on his original method of getting inspirations. The results of his system are some delightful fashions in gowns and dress for the Co-ed.

The Magazine also includes excursions into war preparation, industry and the barrel of comedy one finds out at Coney Island. The scenes from industry show how a ruby grows, under the wizardry of the chemist and electrician. The spectator sees chemicals mixed and treated electrically until they produce a sparkling gem. "Miracles in Mud," produced by Willie Hopkins, the noted sculptor, conclude the magazine.

State Rights Department

Conducted by C. S. SEWELL

Hall Plan Shows Quick Results With Big Circuits

THE rapidity with which the Producers' Distributing Corporation has followed the announcement of the Loew Circuit bookings for its twelve special pictures with news of the signing up of other large circuits seems to promise well for the popularity of the plan which resulted from Frank Hall's bold decision to set fixed prices for his pictures and announce them broadcast to the trade. Mr. Hall's move took him into paths hitherto carefully avoided by his fellow motion picture magnates although long and successfully trod by men in purely commercial lines.

His decision was made following the presentation of several large special productions distributed under his personal management and impressing upon him strongly the disadvantage of the usual methods of fixing film rental prices for extra attractions. That the price an exhibitor paid for a picture should depend upon the amount of money a salesman could talk him out of seemed all wrong to Frank Hall. Not only did it place the exhibitor in the uncomfortable position of sparring for an equitable price and imaging that he was paying more than his fellow-exhibitors, but it also made it impossible for the producer and distributor to gage the earning power of their productions in advance.

Mr. Hall came to the conclusion that there was no good reason why a series of prices could not be decided upon for all first class pictures and advertised so that the price juggling bugbear might be stricken from the list of the exhibitor's troubles. He reasoned that the entertainment, artistic and box-office values of his pictures would then be the only concern of the theatre managers and that the success of his offerings would depend upon their drawing power and not upon the ability of salesmen to sign first run bookings at high rental prices. He found that ten, twenty and thirty dollars per day would be recognized immediately as equitable prices and would, at the same time be practicable from the standpoint of production and distribution.

Being the first to advertise fixed prices, Mr. Hall knew that a great deal of comment and considerable criticism was bound to follow his first announcement. He also knew that it was necessary for him to select pictures, the mere announcement of which would remove all doubts as to the honesty of his purpose to supply the very best productions the market affords at the prices advertised. Ordinary productions would not only fail to illustrate the strength of his policy as originally planned, but would make the fixing of standard prices of no moment to the better class of theatres.

Evelyn Nesbit in "Her Mistake" was selected as his first offering, and the full meaning of his ten, twenty and thirty policy seems to have been recognized immediately. The Marcus Loew bookings for all of his pictures were secured at once and he now announces the signing of similar contracts by Moss, Keith, Mastbaum and Ascher Brothers which show a keen interest on the part of prominent exhibitors in New England, New York, New Jersay, Pennsylvania and Illinois. Mr. Hall is authority for the statement that similar interest is evidenced by contracts and inquiries from practically every section of the country.

Independent Booking Market Reflects Activities

THE Arrow Film Corporation report the following additional state right transactions negotiated through their office:

"The Hand of Vengeance," Gaumont serial, to United Film Company, for Eastern Pennsylvania and Southern New Jersey.

Ten two-reel Warren Kerrigan reissues, to Hodupp-Towne Photoplay Company, for Missouri and Kansas.

"Huns Within Our Gates," to Criterion Film Service for six Southern states and to R. D. Marson Attractions for New England States.

Concentration is also being made by Dr. W. E. Shallenberger, of the Arrow Corporation, on the foreign market, and he will shortly announce the opening of an office in Paris and in Rome, the company already having representatives in London and Rio de Janeiro. Dr. Shallenberger will give personal attention to the foreign market and will supervise the work of domestic sales, which department has been under the managership of Jesse J. Goldburg for the past few months.

"Carmen of the Klondyke," handled throughout the eastern territory by W. J. Pratt for the S. A. Lynch Enterprises, after a run at Gordon's Scollay Square Theatre, Boston, has been booked solid over the entire Gordon and Poli circuits, and is also booked for a first-run showing in every large city in the New England States.

W. H. Productions Company announce the following sales: Australasian Films, Ltd., "Mickey," for Australia and New Zealand; Masterpiece Film Attractions, Philadelphia, series of twenty-four single-reel Fatty Arbuckle comedies for Southern New Jersey and Eastern Pennsylvania; W. H. Film Company Baltimore, series of twenty-four single-reel Fatty Arbuckle comedies for Delaware, Maryland, District of Columbia and Virginia; Eltabran Film Company, Charlotte, N. C., series of sixteen two-reel Shorty Hamilton Western comedy-dramas for Virginia and North Carolina; Bee Hive Film Distributing Company, Chicago, series of sixteen two-reel Shorty Hamilton Western comedy-dramas for Illinois, Indiana and Southern Wisconsin; Boston Photoplay Company, Boston, Bessie Barriscale in "The Straight Road" for the New England States; F. M. Sanford, Dallas, Tex., series of sixteen two-reel Shorty Hamilton Western comedy-dramas for Texas and Arkansas; R. D. Lewis Film Co., Oklahoma City, Okla., series of twenty-four single-reel Fatty Arbuckle comedies for Oklahoma; J. Pearce & Sons, New Orleans, six two-reel William S. Hart productions for Texas, Arkansas and Louisiana; three William S. Hart super-features ("The Two-Gun Man" in "The Bargain") for Louisiana, ("The Bandit and the Preacher") Louisiana and Mississippi, ("The Hell Hound of Alaska") Louisiana and Mississippi.

Nathan Hirsh, president of the Pioneer Film Corporation, reports that "The Still Alarm" has been disposed of for the following territories: First National Exchange of Denver, Wyoming, Utah, New Mexico; Sydney B. Lust (Super Film Attractions), Delaware, Maryland, Virginia, District of Columbia, North Carolina; Special Features Company, Alabama, Tennessee, South Carolina, Florida; First National Film Exchange, Seattle, Washington, Oregon, Idaho, Montana; Hatch Film Company, Kentucky, Ohio, West Virginia, Pennsylvania, Southern New Jersey; Superfeatures, Canada; Specialty Film Company, Oklahoma, Texas, Arkansas, Louisiana, Mississippi.

The Greiver Distributing Co. reports that the Bee Hive Exchange, R. C. Cooper manager, Chicago, Ill., will handle the Ford Educational Weekly in Northern Illinois, Southern Wisconsin, Northern Indiana and Eastern Iowa.

Raver's "Public Defender" Showing Great Activity

THAT HARRY RAVER made no mistake when he picked upon Mayer Goldman's book, "The Public Defender," as suitable material for a motion picture has been evidenced by the splendid list of booking records recorded for the film by exchanges who purchased territory for the production. Backed by pages of newspaper and magazine articles covering the nation-wide Public Defender movement, the Raver pictorial illustration of the theme easily becomes the finest sort of attraction with which to obtain plenty of local press comments, to say nothing of the drawing power of Frank Keenan, Robert Edeson and Alma Hanlon, the star trio of the cast.

Among the representative distributors, who are booking "The Public Defender," and the cities in which they are located, are First National Exhibitors Exchange, Pittsburgh; Boston Photoplay Co., Boston; First National Exhibitors Exchange, San Francisco; Celebrated Players Exchange, Chicago; Associated Theatres, Minneapolis; A. D. Flinton-Yale Photoplay Co., Kansas City; Independent Theatre Supply Co., Montreal, and Modern Feature Photoplay Co., New York.

Maurice Tourneur Actively Producing.

Maurice Tourneur is now completing a production, the title and subject of which are to be later announced. The scenario is the work of Mr. Tourneur himself, the subject having developed in the director's mind during his years of work in the studios. The story is described as at once sensational and striking.

In the cast of this new production are Paul Clerget, a French actor, famed for his Pierrot, Sr., in "Pierrot the Prodigal"; Flore Revalles, singer and dancer of the Bakst Ballet Russe; Diana Allen, a beauty of the Ziegfeld Follies; Ethel Hallor, from the Century roof show; Gloria Goodwin, well known dancer; Lyn Donaldson, Fair Binney, Warner Richmond. Chester Bar-

nett. Escamillo Fernandez (who recently scored as Pierre in "Heart of the Wilds"), and George West.

Meanwhile, Director Tourneur has announced that his forthcoming production, which will be a screen version of the late Jacques Futrelle's popular novel, "My Lady's Garter." This romance first ran in the Saturday Evening Post, where it attracted wide attention, and has since, in book form, ran in many editions.

Film Novelty Makes Headway.

A. E. Siegel, responsible for the latest successful novelty, "Topics of the Day," reports the following territory contracted for by exchanges: Delaware, Maryland, District of Columbia, Virginia, Exhibitors Film Exchange, Washington, D. C., controlled by H. M. Crandell; Eastern Pennsylvania and Southern New Jersey, Mr. Schwabe, of the First National Exhibitors Circuit; Washington, Oregon, Idaho, Montana, Marion H. Kohn, Northwestern Consolidated Film Corporation.

According to reports received in the New York office Sol Lesser's exchanges in San Francisco and Los Angeles are now showing in thirty-four theatres in that territory. This is considered very good results owing to the nature of this novelty. "Topics of the Day" can only be shown in the first class theatres changing weekly or not more than twice a week.

Big Houses Book Hayakawa.

A. S. Kirkpatrick, assistant general manager of Mutual, announces that the prerelease bookings of the Hayakawa Special Productions, produced by the Haworth Pictures Corporation and released through Mutual exchanges, now include practically every representative house throughout the country. Many of these theatres will run the entire series for a full week, and the rest have booked the series for two and three days.

The Ziegfeld Theatre, Chicago, located on Michigan avenue, ran "His Birthright," the first Hayakawa picture, for an entire week. The B. S. Moss Circuit has contracted for the entire series for New York City and Brooklyn, and will run each picture three days in each house.

Distributing of Gaumont's Serial.

The Gaumont Company announces that it has sold its 20-reel photo-serial, "The Hand of Vengeance," to the United Film Exchange, Philadelphia, for Eastern Pennsylvania to the 77th Parallel, and Southern New Jersey, including Trenton.

The Celebrated Players Film Corporation, Chicago, which has purchased the rights for the States of Indiana, Illinois, Wisconsin, Minnesota, Iowa, Nebraska, and North and South Dakota, have arranged for the Foursquare Exchange, of Minneapolis, to handle the distribution in North and South Dakota, Minnesota, and upper Wisconsin.

"Stolen Orders" Opens New Loew Theatre

"Stolen Orders," William A. Brady's story of diplomatic intrigue interpreted by Kitty Gordon, Carlyle Blackwell, Montagu Love and June Elvidge and others, has been selected as the opening feature attraction for Marcus Loew's new Brooklyn theatre, the Metropolitan. The new Loew house, which has a capacity of 4,000, it is understood, will open the latter part of September. Following its presentation at the Metropolitan, "Stolen Orders" will play the other houses of the Loew circuit.

The Brady picture will shortly be playing the far places and the near, as release dates will shortly be announced for Alabama, Tennessee, Georgia and Florida, Colorado, Wyoming, Utah, New Mexico, Texas, Arkansas and Oklahoma, and Western Canada, including Manitoba, Saskatchewan, British Columbia and Alberta. "Stolen Orders" will shortly be playing in twenty foreign countries, and probably will be showing simultaneously in as widely separated spots as Paris and Pekin.

Gerard's Famous Photoplay Now Shown World Wide

NOW that Ambassador Gerard's famous photoplay, "My Four Years In Germany," has been sold for Argentine, Chile, Peru, Uraguay and Paraguay, Hiller & Wilk, Inc., selling agents for the foreign rights to this production, state that this unusual feature has been sold in every continent. In the Far East the picture has created a sensation and in Australia it has established new records. South Africa reports that it is as big a hit there as any picture ever shown before. In India the most influential theatre operator has taken over the rights and has promised to exploit "My Four Years in Germany" more lavishly than he has attempted any showings up to the present.

In England at the initial private showing given, the audience was composed of members of Parliament and the leading social figures of Great Britain. To supply the demand, the English owners decided it best to release "My Four Years in Germany" one reel weekly for a period of ten weeks. This novel method has been a great success. In the Scandinavian theatres the picture has served to open the eyes of those neutral peoples to the causes of America's participation in the great war.

The success that has attended the American exploitation is very well known to everyone who keeps abreast of the doings in the motion picture field. On all sides Messrs. Warner and Dintefass have been showered with congratulations because of their daring and foresight in producing Ambassador Gerard's internationally known book. Hiller & Wilk, Inc., state that there are only a few territories throughout the world still available and negotiations are pending for them.

Auto Chase Features Petrova's "Panther Woman"

IN ADDITION to the numerous thrills which abound throughout "The Panther Woman," Madame Petrova's latest picture, a most exciting auto chase will be seen when the picture is released. The story details vividly a ride against time to save the life of the woman in the death house.

In order to secure the proper realism, a platform on wheels was constructed for the use of the photographer Harry B. Harris. With his machine erected on this structure, Harris photographed the exciting incidents of the auto ride, the platform being attached to the side of the fast moving machine. A racing driver of considerable note was engaged to handle the car, with the result that innumerable hair-breath escapes and wild turns are shown throughout the ride.

"The Panther Woman" has been directed by Ralph Ince, and is to be released in the near future via the exchange of the First National Exhibitors' Circuit. This organization has distributed other Petrova features: "Daughter of Destiny," "The Light Within," "The Life Mask" and "Tempered Steel." It was adapted from Gertrude Atherton's novel by Mary Murillo, responsible for many of the leading features of the past year.

Adventure Stories Please Washington

ITS population made up largely of the most highly cultured and educated people, drawn from all sections of the United States and foreign countries, Washington, D. C., claims to stand in a class alone. Its entertainment seekers are composed not only of statesmen and diplomats and their families, but of the many thousand employees of the Government who are necessarily well educated, and whose amusement tastes are therefore refined and discriminating.

In the past some exhibitors who own big "down-town" picture theaters have seemed to fear that serials would not appeal to their patrons, but were more suited to the neighborhood or lower-priced houses. The Gaumont Company has been able to show that this fear is not justified. It has made the claim that its newest photo-serial, "The Hand of Vengeance," will appeal to the majority of the picture-seers in any theatre, large or small, "high-brow," "low-brow" or between.

That its judgment is correct has been clearly proven by the success of "The Hand of Vengeance" in the District of Columbia. Sidney B. Lust, hustler extraordinary, and president of Super-Film Attractions, Inc., which is distributing this photo-serial in that territory, has already broken all serial records by placing it with more than one-third of the theatres in the "Athens of America," and expects to have it running soon in more than half of the theatres catering to his highly discriminating clientele.

There is nothing surprising in this, however. From a canvass of the literary taste of the most prominent residents of Washington, made a few years ago, it developed that a great many of them preferred just such stories as are pictured in "The Hand of Vengeance."

High court officials, senators, representatives, a Speaker of the House of Representatives, and at least three of our presidents have acknowledged that this style of literature appeals to them more than any other. Indeed, one of our ex-presidents, forced to spend some time in a hospital, beguiled his moments of convalescence with just such a he-man story. Which confirms the Gaumont theory that clean, red-blooded stories of love, action and adventure, properly shown, will appeal to the patrons of all theatres.

Comedy Plus Thrills in Cameraman's Life

MAKING motion-picture is not only an essential, but a hazardous occupation. War cinematographers say their work is more dangerous than soldiering—they can't fight back. Now comes Walter Pritchard, star photographer for the Gaumont News and Graphic, who avows that not all of the dangers incident to crank-turning are attendant upon climbing steep mountain cliffs, hanging on to cloud-piercing airplanes, or dodging bullets on the battlefields.

With all the necessary paraphernalia, Walter sallied forth to make some great historical pictures of the thousands of draft-evaders recently rounded up in New York City. He got along all right for awhile, until a solicitous official demanded his registration card, when it developed that the draft board had presented the camera-man with a deuce, the wrong color, or something which did not satisfy the inspecting officer.

After spending many hours in the "bullpen" the mistake was rectified, but not before Pritchard had visions of being shot at sunrise or forced to associate with interned Germans in some Federal calaboose. Pell Mitchell, editor of the News and Graphic, was on hand, and personally photographed the round-up. (P. S.—Pell escaped when the officials inspected the top of his head.)

Benjamin Loweree, another member of the News and Graphic staff, was recently notified that he must leave for Camp Gordon, Ga., on Sept. 5. The night of the 4th, Benny arrayed himself in a brand-new suit of clothes to bid his sweetheart good-bye, but in his excitement he neglected to transfer his papers from his old suit. Just as he was greeting his girl, along came an officer. The rest is too heart-rending to tell.

Budget of New Ebonies.

A budget of new Ebony Comedies, the one-reel offerings with colored players featured, which are released semi-monthly through General Film Company, will be seen during this month and October.

Music for the Picture

Conducted by GEORGE W. BEYNON

The Secret of Synchronized Scores Calls for Intelligent Co-operation

AN ABSOLUTELY essential feature of a musical score arranged for motion pictures is "Synchrony." That is, the exact timing of accompaniment to score. It is something which everyone in the audience senses, although few probably, except musicians, recognize the factor which obviates sudden stops and jarring changes in the musical setting.

Synchrony, however, as applied to motion picture music, has not yet been reduced to its ultimate perfection. It is at present comparative, depending largely upon the intelligence of the orchestra leader. A correct knowledge of tempo, the completeness of the film as originally set to music, the steadiness of projection and the care of the operator are all contributing factors.

Tempo, is, of course, comparative. Many leaders have their own individual conception of andante, allegro, moderato, etc. But metronome marks are of the utmost importance and should be relied upon wherever quoted.

If the film has been cut, certain scenes will be shorter than the music assigned. This is a frequent occurrence, as the producing companies know to their sorrow. In different states, certain portions of film are not allowed to be shown because of censorship. These portions vary according to the varied minds of the censors. Thus the timing of musical setting with scene may be absolutely perfect in Pennsylvania and entirely at odds in Ohio. Also, there have been operators so enamored of certain scenes from a film that these portions were found to be among the missing when the film reached its next exhibitor.

Another problem in connection with synchrony is purely a mechanical one. The change of the "load" in the electrical current supplied to the projection machines will vary the speed of projection and upset the synchrony of the music. Should the operator, while shifting reels, carelessly thread twenty feet of action through, the music will be that much over. Synchrony is usually based on a schedule projection of 1,000 feet in fifteen minutes. Again we find that projection is comparative and the judgment of the operator is called into play. A difference of one minute per one thousand feet for five reels will tend to seriously disturb the unity of setting and scene.

Furthermore, in synchronizing the original score in the operating room, there is usually a double projection machine and consequently no time is lost between reels. In showing pictures, however, where there is only one machine available, there is necessarily a loss of several minutes consumed by the changing of the film which tends to destroy synchrony unless the leader is watchful.

With a live leader at the head of the orchestra, who takes an intelligent interest in his work, these difficulties can be overcome; but any man who will run through the score, regardless of consequences, will soon find that the scenes on the screen do not coincide with the music assigned in the score. Admittedly, the synchronizing, or exact timing of music and picture, has not yet reached a state of perfection. The method of achieving perfect synchrony may still be open to improvement, but the method now employed will yield wonderful results if faithfully followed.

There are various methods of arranging scores, largely dependent upon the ability and ingenuity of the arranger. Some scores have certain numbers of a definite length properly cued at their commencement. If the selection be long, it makes the work of the musical director more difficult for the first few performances, as his unfamiliarity with the pictures gives him no idea of the tempo necessary to perfect fitting. Other scores use a block system by frequently cueing minor titles or descriptions at points where they will coincide with the music. This method is excellent, for it gives the leader a chance to follow every foot of the film with his eye and bring the music along concurrently. Yet this "cueing" every few bars may be carried to extremes when it forces the musician to read the entire story from his score.

Short numbers are more easily brought to end with the finish of the scene and if long numbers be used, they should be "blocked" by minor cues at least every thirty-two measures.

The "first-run theatres," as a rule, find little difficulty in giving a smooth performance. The film has not been cut and the selected numbers are exactly the same length for each scene. These numbers are in key sequence (A key followed by its relative) so that if a change is forced prematurely it is little noticed. But the difficulties, mechanical and otherwise, which are encountered in the synchronizing of musical settings to motion pictures are problems which are bound to crop up even in the best equipped theatres. The remedy or, in other words, the real "secret of synchrony" is co-operation. Success will follow the efforts of the leader who uses his head, sees that the operator has the basis of synchrony and follows it, and "pulls in" his orchestra as the change of scene and musical setting approaches.

Fair Bill Offered at the Rivoli.

Selections from Puccini's "Madame Butterfly" opened the program at the Rivoli for the week commencing August 25. The Rivoli Symphony Orchestra, Mr. Rappe conducting, played this favorite overture with their usual good sense of rhythm and excellent accentuation.

The program informed us that "Madame Butterfly," founded on Belasco's play, was produced in Milan, February 17, 1904. It was hissed off the stage at the first performance—no one knows why, as Puccini was such a favorite. But several months later it was sung at Brescia, and later in London. It began to make good and has become perhaps the most popular opera of this century.

One of the outstanding numbers of the program was a delightful wonder-piece, "Come Watch With Me the Passing Night." Aside from its being a masterpiece in photograhic art, Mr. Van Scoy should be congratulated on the thoughtful compiling of the titles. The musicl setting to this number was ideal, the synchrony perfect.

The "Gavotte" from Massenet's "Manon" was interpreted by Mlle. Madeline D'Espinoy, soprano. The audience seemed to enjoy it. They applauded.

The musical setting to the Pictorial was very inspiring. The hand-clapping was reinforced by cheering from the orchestra. However, we did not think the audience needed the "Claque."

Carlo Mejia, tenor in-fact, we would call it lyricissimo tenor, gave for the audience's approval, "When First the Heavenly Grace," from "La Juive," by Jacques Halevy. He was wise in not choosing a well-known aria, as he might have suffered from comparison. Yet the audience applauded.

Welcome to the feature! It was Cecil B. DeMille's production, "Till I Come Back to You." It's musical setting was a bit monotonous, which is unusual at the Rivoli. While it was always "under the picture," as it should have been, there were times when it did not support adequately.

Professor Swinnen at the organ finished the program with a march by Francois Fetis. At least the program said so. Professor Swinnen's organ numbers usually receive marked attention, although coming in a bad part of the program. But at this performance it appeared to have been played more as a filler, as no lights were shown to show that he was really reading score.

"The Historic Fourth of July in Paris."

During the run of the Red Cross film, "The Historic Fourth of July in Paris," at Poli's Theatre in Wilkes Barre, a very effective musical setting was given the picture by J. J. Garvin, managing director of the theatre. This is probably the first elaborate musical program to be used for a single reel subject in any motion picture presentation outside of New York. Mr. Galvin's program was as follows:

"The Star Spangled Banner," "Pack Up Your Troubles in Your Old Kit Bag," "Like Washington Crossed the Delaware," "Onward Christian Soldiers," "Good Night, Germany," "Keep the Home Fires Burning," and "Rally Round The Flag."

CUE SHEETS for CURRENT FILMS

"Better Half, The."

Released by Select—Five Reels.

Prepared by M. Winkler.

THEME—Lento—Allegro ..... Symphonette Suite. Irenee Berge
1. AT SCREENING..... Valse Caprice..... Kiefert
1 min. 15 sec.
2. T. ALICE BRADY AS LOUISE..... Valse Moderne... George Rosey
1 min. 45 sec. Valse Lente.
3. D. GIRL RUNNING INTO WATER.. Turbulence ..... Borch
1 min. 45 sec. Allegro Agitato.
4. T. PLEASE FORGIVE ME ..... Continue pp.
30 sec.
5. T. AT THE END OF VACATION.... THEME
2 min. 15 sec.
6. T. TRIXIE GOES TO NEW YORK.. Golden Youth.... George Rosey
2 min. 15 sec. Valse Lente.
7. D. DANCING ..... A La Mode..... George Rosey
2 min 15 sec. (One Step).
8. T. OH, MICHAEL, I DIDN'T..... THEME
1 min. 30 sec.
9. T. LOUISE AFTER HER..... Kathleen ..... Berg
4 min. 45 sec. Valse Intermezzo.
10. T. I'VE BEEN HAVING..... Dramatic Recitative..... Levy
3 min. 30 sec.
11. T. COME, TRIXIE DEAR..... Serenade ..... Widor
2 min. 30 sec. Dramatic Moderato.
12. T. I'VE LEFT MICHAEL..... Continue to action.
1 min. 45 sec.
13. T. THIS IS LOUISE SPEAKING. .. The Lovers. ..... Lake
2 min. 15 sec. Andante Moderato.
14. T. CAN YOU DIRECT ME TO.... Dramatic Agitato..... Hough
1 min.
15. D. TRIXIE IN THURSTON'S..... Tragic Theme..... Vely
4 min. 45 sec.
16. T. IF YOU DO NOT WISH..... THEME
1 min. 45 sec.
17. T. WHILE LOUISE AND THE..... Serenade ..... Chaminade
3 min. 15 sec. Moderato.
18. T. DO YOU KNOW SINCE ..... Babillage ..... Castillo
1 min. 30 sec. Allegretto.
19. T. IN THE MEANTIME TRIXIE .. Dramatic Andante No. 62.
3 min. Borch
20. D. FLASHBACK TO TWAITH'S..... May Dreams ..... Borch
2 min. 45 sec. (Melodious Romance).
21. T. WHAT I WANT TO KNOW..... THEME
3 min. 30 sec.
22. T. IN A FEW DAYS MRS..... Sorrow Theme..... Roberts
3 min.
23. T. YOU'LL FIND YOUR..... Dramatic Tension... Shepherd
3 min. 15 sec.
24. T. YOU ARE WELL NOW..... THEME
1 min. 15 sec.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... Follow picture.
SPECIAL EFFECTS..... None
DIRECT CUES..... None.
REMARKS ..... None.

"Boston Blackie's Little Pal."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Babillage ..... Bright Novelette..... Castillo
1 AT SCREENING..... THEME
3 min. 45 sec.
2. T. TOO YOUNG TO KNOW OR..... A Shepherd's Tale ..... Nevin
3 min. Allegretto.
3. T. WE LEAVE TONIGHT FOR..... Shepherds All and Maidens. Nevin
3 min. Allegro con moto Giocoso.
4. T. I PROMISED TO STAY ON..... Lullaby ..... Nevin
2 min. 15 sec. Andante Semplice.
5. T. WHEN BOSTON RINGS BELL... THEME
2 min. 15 sec.
6. T. RIGHTO, NOW I ASK YOU..... Capricious Annette..... Borch
3 min. 45 sec. Moderato.
7. T. THE WORKING DAY OF..... Sparkling Eyes..... Puerner
3 min. 30 sec. Allegretto Scherzando.
8. D. WHEN BLACKIE LEAVES CAR.. Hunkatin ..... Levy
2 min. 15 sec. One-Step.
9. REMEMBER YOU ARE TO SIT..... Heavy Mysterioso..... Levy
1 min.
10. D. AT THE RECEPTION..... Kathleen. ..... Berg
1 min. 45 sec. Valse Lento.
11. D BLACKIE AT SAFE..... Dramatic Recitative..... Levy
2 min. 30 sec.
12. T. I TUM DOWN FOR DOGGIE..... Sleeping Rose..... Borch
3 min. 45 sec. Valse Lento.
13. T. WE CAN'T TALK HERE..... THEME
3 min.
14. D. WHEN MARY LEAVES CAR..... Arioso ..... Frey
3 min. 45 sec. Andante Mosso.
15. T. BUT I AM BOUND BY TIES..... Nocturne ..... Karganoff
2 min. 30 sec. Abdante Non Tanto.
16. D. WHEN LAVALLE LEAVES..... Hurry ..... Levy
1 min. 30 sec.
17. T. DON'T YOU EVER PHONE?..... Sorrow Theme..... Roberts
2 min.
18. T. OH, I CAN'T, I CAN'T..... May Dreams..... Borch
3 min. 30 sec. Moderato Serenade.
19. T. NICE MANS..... THEME
1 min. 30 sec.
CHARACTER ..... Comedy Drama.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... Phone Bell, Whistle, Auto Effects and Horn.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... Note flashes of guests dancing, with music ff, and pp. to suit action.

"Clutch of Circumstance, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—My Paradise..... Moderato ..... Zamecnik
1. AT SCREENING..... THEME
1 min. 15 sec.
2. T. JOHN LAWSON, RUTH'S..... Impish Elves..... Borch
1 min 15 sec Intermezzo.
3. D. WHEN JOHN ENTERS HOUSE.. THEME
30 sec. Piano only.
4. WHEN RUTH LEAVES PIANO..... THEME
2 min. 30 sec. Continued with Orchestra.
5. D. WHEN JOHN LEAVES..... Rondo ..... Berge
1 min. 45 sec.
6. D. WHEN JOHN LIGHTS PIPE.... Furioso ..... Kiefert
2 min.
7. T. DID YOU SEE MR LAWSON?.... Vivo Finale..... Berge
2 min. 30 sec
8. T. AFTER DAYS OF DARKNESS.... Sweet Summer Rose... Armand
3 min. 45 sec Andante Moderato.
9. T. WITH THE PASSING MONTHS.. THEME
3 min.
10. T. TO NEW YORK, THE CITY..... The Charming Ballerina,
3 min Allegretto. Herman
11. T. AT LAST THE BIG CITY..... The Gentle Dovo..... Bendix
2 min. 45 sec. Andantino.
12. D. WHEN RUTH FAINTS..... The First Heart Throb,
2 min. 45 sec. Ellenberg
Andante Moderato.
13. T. LORY WILLIAMS IS USED TO... Piano Improvising.
2 min.
14. T. I AM AS DRY AS THE..... Capricious Annette..... Borch
3 min. 45 sec. Moderato Caprice.
15. D. WHEN RUTH SITS AT PIANO... THEME
2 min. 30 sec. Piano only.
16 T. YOU'RE NOT TALL ENOUGH.... Musidora. ..... Leigh
3 min. Allegretto Moderato.
17. T. RUTH IS SOON DEEP IN..... In the Bungalow..... Langey
2 min. 45 sec. Allegretto Intermezzo.
18. T. AT LAST THE OPENING..... Popular Allegro.
2 min. 15 sec.
19, T. WHEN RUTH APPEARS..... Popular Waltz.
1 min 30 sec.
20. T. WASN'T I RIGHT?..... Dramatic Tension No. 36,
2 min. 15 sec. Andino
21. T. MEANWHILE AT RUTH'S..... Romance in F... Tschaikowsky
3 min. 45 sec. Andante Cantabile.
22. T. THE NEW DAY..... Salut D'Amour..... Elgar
2 min. 15 sec. Andantino.
23. T. THE PRODUCT OF A RACE..... May Dreams..... Borch
3 min. 15 sec. Moderato Serenade.
24. T. THE BREAKING STORM..... Dramatic Agitato..... Hough
2 min 45 sec.
25. T. SO IT COMES TO RUTH..... THEME
3 min.
CHARACTER ..... Emotional Drama.
ATMOSPHERE ..... New York City.
MECHANICAL EFFECTS..... Train, storm, horse's hoofs, tel., auto, dogs.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... Carefully note mechanical effects.

Watch your lights in order that they may not shine into the eyes of your audience, thus spoiling their enjoyment of the picture. When the musicians are not playing, see that all lights are turned out.

• • •

The organist is not a machine, but a human being, prone to fleshly weakness. Treat him as YOU would be treated.

• • •

If you feature your music to the feature, it's some feat (ure) doing.

"Old Folks at Home" Typically American

Closely associated in our hearts and minds with "Home, Sweet Home," but distinctively more American in its atmosphere, is the subject of this sketch.

Stephen Collins Foster, composer of a great number of songs which have retained their popularity to the present time, was born on July 4, 1826, in the city of Pittsburgh, during the celebration of fifty years of American Independence.

His musical talent asserted itself at an age when children are usually considered infants. When he was only two years old he would place his sister's guitar on the floor and pick out harmonies. At eight he taught himself the flute and a bit later the piano..

One day in 1851 Foster rushed into his brother's office and said: "I have a new song and need the name of some Southern river of two syllables to use in it." They took down an atlas and ran through the pages until they came to a little river in Florida. The name suited. Thus "Way Down Upon the Suwanee Riber" became a classic.

Cristie, the famous minstrel, bought the right to sing the song before it was published. He also stipulated that one edition at least should bear his name as author and composer.

"Old Folks at Home" has been called the "song of the homesick." Its potency to calm the "Savage Breast" is illustrated in the following anecdote of the Civil War: One of the northern regiments were so discouraged over inactivity and slow pay that they were on the verge of mutiny. Indeed, several of them did break through the lines, and returned again late at night and intoxicated. They refused to obey orders. When even the colonel failed to establish discipline the bandmaster called his men together and told them to play. Soon the strains of "Old Folks at Home" seeped through to the inner consciousness of the half-crazed, despairing soldiers. The melody touched their hearts and the chastened "Boys in Blue" wept themselves to sleep.

Authorities seem agreed that the style of Foster is more distinctive than that of any other American composer. The melody of his songs is simple and the words are always his own. He gave to the world one hundred and seventy-five songs in all. "Old Black Joe," "Massa's in De Cold, Cold Ground" (said to be inspired by his grief over the death of his father), "Old Dog Tray," "My Old Kentucky Home" and "Come Where My Love Lies Dreaming" are his best loved songs. The latter is his most ambitious composition and his own favorite.

So much for the poet and musician! What of the man? Stephen Collins Foster was gentle and kind, adoring his family. But he was also proud and sensitive, resenting the least slight. A woman of his acquaintance once said to a friend: "Tell Stephen to come to my party and to be sure to bring his flute." Foster sent his flute but absented himself. He was an indefatigible worker. Indeed, it was not at all out of the ordinary for him to write a song in the morning, dispose of it in the afternoon and spend the proceeds before bedtime.

When he was only thirty-eight, at the age when most men have not reached the zenith of their careers, his life was snuffed out. He died suddenly at Bellevue Hospital, in New York City. His identity was not known and his body was sent to the morgue. Friends traced it and sent the body back to Pittsburgh to rest where the composer was born. The Shakespearian axiom was reversed in Foster's case, for his strength lives forever and only his weaknesses were interred with his bones.

His passing reminds one in its grim warning of that of one other great American genius, Edgar Allan Poe. Both were aristocrats of Southern antecedents; both spoke in an idiom peculiarly American; each bequeathed to his country poetry that is practically immortal, and neither ever learned to control himself.

We hear so much these days of the idiocyncracies of geniuses. We applaud their achievements and condone their mistakes. But we are overjoyed when we read of the splendid men who have given of their best to the world and have taken nothing beautiful away from it.

"We'll Wallop the Kaiser" Makes Appeal

Another evidence of the *entente cordiale* existing between those of French and American blood is found in the latest song to make its appearance in New York City, entitled "We'll Wallop the Kaiser," the words being by Mrs. Woodallen Chapman, an American, and the music by Madame Elsa Gregori, a French composer, whose work is even better known upon the continent than in our own land.

The author of the words was, through her ordinary occupation, brought into frequent contact with the boys in the training camps. As a consequence she was given many interesting glimpses of their point of view and something of a knowledge of their characteristic expressions.

The phrase "We'll Wallop the Kaiser" came often to her ears and finally became a sort of refrain that sang itself over and over in her mind. Other phrases began to cluster themselves about it, until finally they seemed to call for some sort of formal expression.

The various experiences that came to her and the phraseology that so appealed to her were related to the composer, who finally went to the piano one day saying, "These words of the boys should be put into song—the kind of song that the boys will love to sing. The music should be bright, catchy, stirring—something like this"—and she played the opening strains of the present well-known song.

Inspired by the music the American woman then took up the task of weaving into poetical form the words so often on the lips of the doughboy himself.

Thus with mutual criticism and encouragement the song was evolved, with the thought always in mind of writing something which the soldier boy himself would enjoy singing and which would serve to raise his spirits when on a long, tiresome hike.

That their aim was accomplished has been proven by the reception given the song by the boys. Its sentiment appeals to them:

"Come boys, help wallop the Kaiser,
Beat him till he's sore;
He says that we're lazy;
We're cowards, we're crazy—
Just watch us make him roar."

It has the right sort of ring to it, for it sounds like business, like sticking at it until the job is done:

"Yes, boys, we'll wallop the Kaiser,
We're bound to win the war.
We'll ram him, we'll jam him,
Eternally slam him—
Then damn him and pound him some more."

Camps in many different parts of the country are being provided with orchestra and band parts and also with slides containing the words, so that all the boys may enjoy the pleasure of singing it in unison.

The cover—a color cartoon by John B. Gruelle—showing the Kaiser's countenance badly damaged by the fists of the Allies, has also been reproduced in colors for the screen, and always brings a roar of applause.

The song has proved itself an inspiring addition to the music of the day and the author and composer may congratulate themselves upon having done a very practical "bit" toward winning the war, for their production cannot fail to increase, in every individual who hears it, the sort of patriotic determination essential to ultimate victory.

Thrown on the screen in a picture theater, it never fails to bring enthusiastic applause, and the air is so easy to follow that audiences soon sing it with great gusto.

New Music Offered at Bargain Prices.

Chappell & Co., realizing that the field of picture playing offers a splendid medium for distribution, and fully aware of the vital importance of this comparatively new vocation, have placed before our readers a proposition that should appeal to every exhibitor, his pianist, organist and musical director. In another column you will find advertised twenty orchestral numbers ranging from waltzes to entr'acte numbers, for the ridiculously low price of ten cents each, when ordered together.

Everywhere has been heard the cry for "New Music." Managers continually "kick" about constant repetition. Patrons want up-to-the-minute stuff. This galaxy of musical numbers should certainly be welcomed by every hard pressed, worried musician in the country.

"Evensong," "Sunbeams" and "Mother o' Mine" make splendid themes. They are varied in treatment and adaptable to almost any picture. Then you will note that popular Irish song, "Mavourneen Roamin'," sung with such success by Lambert Murphy. It breathes the scent of the Emerald Isle and is prettily arranged for orchestral combinations. "Waiting" is timely and homey, a true prediction of the reward of mothers after the war. Other patriotic numbers are "Allies March to Freedom" and "Laddie in Khaki." "Amaryllis Waltz" is found suggested on many cue sheets and every leader needs it.

Nothing like this has been offered before and it behooves the picture player to take advantage of it at once.

"For Husbands Only" Draws Many Women.

Will the exhibitor never regard his music seriously? He must know that the public demands a form of entertainment in connection with moving pictures that is educational and musical. He surely has learned from the failure of others that the best pictures in the world, the finest advertising stunts and lobby displays, will not hold his patronage if his music is neglected.

The music at the Broadway for the week commencing September 1 could only be classed under the one heading—careless. A grand opera overture—"Barber of Seville"—was programed, but a comic opera selection was played. The organist seemed in a hurry to finish his selection, and although it was one of his own composing, he gave the impression that he hated it.

The cat-calls during the comedy cheapened the performance, detracted from the picture because of their frequency and became an unmitigated nuisance.

The Trio—"Largo"—from Zerxes by Handel was great. The instruments blended well and the tonal balance was evenly distributed. It was real chamber music of the highest order and sparkled—a gem in the crown of music.

"For Husbands Only" was featured as the cinema attraction, but by the number of ladies present one could see that the injunction had not been followed. The music fitted the picture fairly well, but there was no synchrony nor attention paid to relative keys. This spoilt it for us. Nevertheless the people enjoyed the picture and some praised the music.

James C. Bradford, the musical director at the Broadway, is a lovable chap and a fine musician. His experience in picture playing dates back to the early days of the industry and on occasion he has risen to enviable heights in picture scoring. "Jimmie" is well liked by his "boys" and gets lots of work out of his orchestra. With so much ability and loyalty upon which to depend, it seems a shame that a little carelessness should creep into the work of so popular a conductor.

"Flower of the Dust."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

THEME—Adagietto ..... Andante Moderato..... Berge
1. AT SCREENING..... Dramatic Andante No. 24, Borch
2 min. 45 sec.
2. T. AUNTIE ISN'T IT WONDERFUL. THEME
3 min. 15 sec.
3. T. HAUNTING MEMORIES OF TIFE. Barcarole ..... Buse
3 min. 15 sec.
4. T. WHY SHOULDN'T I BE VAIN?.. Allegro Con Grazia, Tschaikowsky
2 min. 30 sec. Symphony Pathetique.
5. T. WHAT IS THE DATE?.. .. ... Dramatic Recitative..... Levy
2 min.
6. T. SOMETIMES MY DARLING I... Serenade ..... Titt'l
3 min. 15 sec. Andante Moderato.
7. T. RIVERDALE BY THE SEA..... Babillage ..... Castillo
3 min. 15 sec. Intermezzo Allegretto.
8. T. I AM GLAD YOU ARE..... Naicissus ..... Nevin
1 min. 45 sec. Andante Con Moto.
9. T. EVENING PHANTOMS OF..... THEME
3 min. 15 sec Organ only.
10. D. WHEN NORTH LEAVES ORGAN. Berceuse Jocelyn..... Godard
1 min. 30 sec. Andantino.
11. T. A GHOST OF YESTERDAY..... THEME
2 min. 45 sec.
12. T. IN THE MORNING..... Romance ..... Schumann
3 min. 30 sec. Moderato.
13. T. I HAVE BEEN TALKING TO ... Traumerei ..... Schumann
3 min. 45 sec. Moderato Andante.
14. T. WHEN I CAME FROM SCHOOL Pizzicato ..... Berge
3 min. 45 sec. Petite Ballet.
15. T. IN THE NIGHT'S STILLNESS... Dramatic Narrative. Pement
4 min.
16. T. THE DAWN OF TOMORROW ... Orchestra Tacet.
1 min. 30 sec. Clock Ticking only.
17. T. MIRIAM, MIRIAM..... Dramatic Tension.. .... Levy
2 min. 45 sec.
18. D. WHEN NORTH LOOKS IN..... Andante Pathetique No. 23, Borch
3 min. 30 sec.
19. T. AUTUMN LEAVES..... THEME
1 min.

CHARACTER ..... Emotional Drama
ATMOSPHERE ..... New England Village
MECHANICAL EFFECTS ..... Clock Ticking, Organ.
SPECIAL EFFECTS..... None
DIRECT CUES..... None
REMARKS ..... Pay particular attention to organ solo and loud ticking of clock

"Green God, The"

Released by Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME A—May Dreams..... Moderato Romance ... Borch
THEME B—Indian Mysterioso ..... Characteristic ... Levy
1 AT SCREENING.... THEME A
2 min. 45 sec.
2 T WILL ARRIVE TONIGHT..... Dramatic Recitative Levy
3 min.
3. T REALIZING THE PROXIMITY . THEME A.
1 min.
4 T WHY, FATHER, THIS IS.. .. Dramatic Agitato Hough
2 min 45 sec
5 T. WITH THE PASSING OF THE .. THEME B.
2 min. 30 sec.
6. D. WHEN MURIEL DESCENDS .. Dramatic Tension No 36, Andino
3 min 30 sec
7 T. HE COMMISSIONED MR ..... THEME A
45 sec
8 T. I RISKED MY LIFE TO .... THEME B
1 min. 30 sec
9. T. YOU WILL PAY ME $50,000 ... Heavy Mysterioso..... Levy
3 min
10. T. WHEN MURIEL ENTERS.. ..... Mysterioso Agitato ... Smith
2 min. Descriptive.
11. T. WITH THE MORNING ..... Ein Marchen ..... Bach
3 min. 30 sec. Dramatic Tension.
12. T. IT IS A BUDDIST SYMBOL ..... Mysterioso Dramatico... Borch
3 min 30 sec Descriptive.
13. D. WHEN McQUADE LEAVES..... Andante Dramatico No. 62, Borch
3 min.
14. D. WHEN MORGAN TALKS TO.... THEME A.
1 min. 45 sec.
15. T. THERE IS NO POSITIVE..... Adieu ..... Favarger
2 min. 30 sec Dramatic.
16. T. I WAS GOING AWAY BUT..... THEME B.
2 min. 30 sec.
17... LI MIN, PUT THE ROOM IN..... Grave Allegro Molto... Berge
2 min. 30 sec.
18. D. WHEN LI MIN SNATCHES BAG.. Agitato No. 69..... Minot
1 min. Allegro Agitato.
19. D. WHEN LI MIN IS CAPTURED... THEME A.
3 min 30 sec.
20. T. WITH TRUE BUDDHIST..... Agitato No. 49 .... Shepherd
1 min. 30 sec.
21. T. THAT'S MY BAG, WHAT'S ..... THEME B.
1 min. 30 sec.
22. D. WHEN MORGAN UNITES..... Agitato No. 37..... Andino
2 min.
23. D. WHEN DETECTIVE READS..... Lento Allegro ..... Berge
3 min. 45 sec. Symphonette Suite.
24. T. AS I WENT DOWN THE PATH... Dramatic Finale No. 63, Smith
2 min. 30 sec. Moderato Appassionato.
25. T. ME NO KILL BUDDAH..... THEME B.
1 min. 45 sec.
26. D. WHEN MORGAN EMBRACES.... THEME A.
1 min.

CHARACTER ..... Emotional Drama.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... Storm, door bell, telephone.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... Calls for heavy music throughout.

"Heart of the Wilds."

Released by Artcraft—Five Reels.
Prepared by M. Winkler.

THEME ..... Love Tbeme..... Abbott Lee
1. AT SCREENING..... Valse Caprice..... Kiefert
2 min. 30 sec.
2. T. JEN GALBRAITH, MISS FERGUSON ..... THEME
1 min. 45 sec.
3. T. I THOUGHT I TOLD YOU..... Dramatic Tension. Sol. P. Levy
1 min. 15 sec.
4. T. IT'S GLAD I AM TO BE..... Poppyland ..... Kiefert
1 min. Moderato.
5. T. HAND ORGAN STARTS TO PLAY. Popular Waltz..... to action
2 min. 15 sec.
6. T. YOU SAID I COULD HAVE..... Continue to action.
45 sec.
7 T. WE MET FIVE TIMES..... Visions ..... Buse
1 min. 15 sec. Characteristic Intermezzo.
8. D. CLOSE-UP OF BIG CLOCK..... Canzonette ..... Godard
4 min. Allegretto Moderato.
9. SEE HERE, GALBRAITH..... Pizzicato Bluette..... Lack
5 min. Andantino.
10. T. I JUST PASSED AN INDIAN.... Andante Dramatic..... Herbert
4 min. 45 sec.
11 T. I COULDN'T SEE WHO.. ..... THEME
4 min.
12 T. HE'S AFTER VAL.. ..... Sinster Theme..... Levy
3 min. 30 sec. (For impending danger)
13. T. I DON'T THINK HE WILL WAKE UP ..... Le Retour..... Bizet
4 min. 45 sec. Dramatic Allegro.
14. D. JEN ARRIVES WITH THE MESSAGE. ..... Turbulence ..... Borch
2 min 45 sec Allegro Agitato Con Pucco.
15. T MIDNIGHT, THE HOUR OF ESCAPE ..... Dramatic Recitative ... Levy
5 min. 45 sec.
16. D. JEN TRYING TO WAKE SERGEANT ..... Love Song..... Flegler
2 min 45 sec. Dramatic.
17 T. LAST NIGHT WHILE . ..... THEME
3 min. 15 sec.
18. T. THERE'S ONE THING BIGGER . Tragic Theme..... Vely
3 min.
19. T. I'VE WAITED FOR A LONG TIME ..... Dramatic Agitato..... Hough
3 min. 30 sec
20. D. MOUNTED POLICE ARRIVE.... Dramatic Tension No. 44, Borch
3 min. 15 sec.
21 T. WHAT DOES A WOUND..... THEME
2 min.

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Canadian Northwest, Indian.
MECHANICAL EFFECTS..... Hoof beats, gun shots, glass.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... You will need much big stuff.

"Her Only Way."

Released by Select—Five Reels.
Prepared by M. Winkler.

THEME I—May Dreams..... Moderato Serenade.. .. Borch
THEME II—The Vampire..... Dramatic..... Sol. P Levy
1. T. JOSEPH MARSHALL RECENTLY. Impish Elves.. . . . . Borch
3 min. (Pleasing Intermezzo)
2. T. PAUL BELMONT, BANKER..... At Sunset..... Brewer
1 min. 15 sec. Moderato Grazioso.
3. T. JUDGE HAMPTON BATES..... Continue to action
2 min. 30 sec.
4. D. BOTH AUTOMOBILES ARRIVE . Dramatic Narrative Pement
1 min. 30 sec.
5. T. WHEN I CROSSED..... Intermezzo Pittoresque,
2 min. 45 sec. Kocian
6. T. FOR SALE TO THE HIGHEST BIDDER ..... Sorrow Theme..... Roberts
2 min. 30 sec.
7. T. AS DAY WORE INTO EVENING.. THEME I
2 min. 45 sec.
8. T. OH! THAT'S SETTLED..... Pathetic Andante..... Vely
3 min. 15 sec.

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9. T. SO THAT'S THE KIND OF A WOMAN ..... THEME II
2 min. 30 sec.
10. T. THEN HUSHED WAS THE SONG. Dramatic Recitative.. ...Levy
2 min. 30 sec.
11. D. AFTER WEDDING CEREMONY.. Night of Love.....Holmes
1 min. 45 sec. Moderato.
12. T. ONE OF THE WILD OAT..... Continue ff
1 min.
13. T. WITHIN A GREAT HOUSE..... THEME II
2 min. 45 sec.
14. T. AND THE PASSING OF TIME.... Nocturno Op. 48 No. 1..Chopin
5 min. 30 sec. Poco Piu Lento.
15. T. BELMONT'S BUSINESS APPOINTMENT ..... The Broken-Hearted Sparrow.
3 min. 45 sec. Andante Espressivo. Bendix
16. T. AND IN THE MEANTIME..... THEME II
2 min. 30 sec.
17. T. THEN AS TIME PASSED..... THEME I
1 min. 45 sec
18. T. AND FROM ANOTHER CITY..... Cavatine ..... Bohm
4 min. Dramatic Moderato.
19. T. YOUR HONOR I WITHHELD THE NAME ..... Broken Melody.....Van Blene
5 min. 15 sec. Dramatic Adagio.
20. T. WHEN MORNING CAME..... Tragic Theme ....Vely
3 min. 45 sec.
21. T. PAUL, I AM SO GLAD..... Salute D'Amour . . .Elgar
1 min. 15 sec. Andantino.
22. T. AND MARSHALL RETURNED .. Romance .....Rubinstein
2 min. 15 sec. Andante Con Moto.
23. T. AT BELMONT'S HOUSE..... Vanity ....Jackson
1 min. Allegro Capriee.
24. T. WELL WE PULLED IT OFF..... THEME II
4 min 45 sec.
25. D. LUCILLE FIRES SHOT ..... Tacet.
30 sec.
26. D. DOOR BELL RINGING..... ... Sinister Theme. Levy
2 min.
27. D. LUCILLE LOOKING AT CLOCK Tacet.
1 min. 30 sec.
28. T. MORAL—HE WHO ..... THEME I ff.
5 min. 30 sec.
CHARACTER ..... Dramatic
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... Clock.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... None.

"Just for Tonight."

Released by Goldwyn—Five Reels.
Prepared by M. Winkler.

THEME—Jealous Moon..... Moderato Con Moto..Zamecnik
1. AT SCREENING. ..... Serenade. .....Chaminade
1 min. 45 sec. Moderato.
2. T. ON THE WALLS OF A..... Galop No. 7..... ...Minot
30 sec.
3. T. THE GIRL, THE ONLY GIRL... Continue pp.
1 min.
4. D. INTERIOR OF WHITNEY'S..... THEME
2 min. 30 sec.
5. T. CHASE, THIS IS MY BOY..... Continuo to Action
1 min. 15 sec.
6. T. THE BLACKBORN HOME..... Pizzacato Bluette . . ...Laek
2 min. 15 sec. Characteristic.
7. T. YOU GO UP AND GET..... Scherzetto. .....Berg
4 min.
8. T. I'VE GOT YOU AT LAST ..... THEME
4 min.
9. T. THANK YOU VERY MUCH..... Comedy Allegro.....Berg
2 min. 30 sec.
10. T. ALTHOUGH MAJ. BLACKBORN.. Intermezzo. .....Huerter
3 min. Moderato.
11. T. LORD ROXENHAM, FRIEND.... Frilis and Furbelows...Crespi
3 min. 45 sec. Rondo Rocco.
12. T. CHASE, I'LL GIVE YOU A..... Golden Youth..... ... Rosey
3 min. 45 sec. Waltz.
13. T. AND THE EXPECTANT GUEST.. THEME
1 min.
14. T. I STEPPED OUT OF THE CAR.. Continue to Action
2 min.
15. T. THAT NIGHT. ..... Little General..... ..Tobani
3 min. 15 sec. Caprice Heroique.
16. T. YOUR FRIEND LOOKS LIKE.... Valse Moderne.....Posey
2 min. 15 sec. Valse Lento.
17. T. WHAT DO YOU MEAN..... Sinister Theme.....Levy
3 min. 45 sec. (Comic Imitation Bird.)
18. T. THE FOLLOWING MORNING . Continue pp.
45 sec.
19. T. WELL, YOU SEE I AM NOT ...Impish Elves.....Borch
3 min. 30 sec. Intermezzo Moderato.
20. T. THAT NIGHT. ..... Barcarole. ..... Buss
3 min. 15 sec.
21. T. YOU'LL EXCUSE US..... THEME
2 min. 30 sec.
22. T. HELLO, WHITNEY, OLD TOP... Ein Maerchen.....Bach
3 min. 45 sec. Dramatic Fantasie.
23. D. LORD ON VERANDA..... THEME
1 min 30 sec.
24. T. WHY, IF IT ISN'T MY LITTLE.. Heavy Mysterioso.....Levy
3 min. 15 sec.
25. T. AND YOU SEE MY FATHER.... Half Reel Hurry.....Levy
3 min.
26. D. TO THE END..... THEME
2 min. 15 sec.
CHARACTER. ..... Comedy-drama.
ATMOSPHERE. ..... Neutral.
MECHANICAL EFFECTS..... Bird Imitations.
SPECIAL EFFECTS..... None.
DIRECT CUES..... The Only Girl—Herbert.
REMARKS. ..... None.

"Law of the North, The."

Released by Paramount—Five Reels.
Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING..... Romance and Gavotte,
2 min. 15 sec. Andantino. Mericanti
2. T. VIRGINIA DE MONTCALM..... Springtime. .....Drumm
3 min. 15 sec. Valse Lente.
3. T. THE LAW IN THE NORTHLAND. Men of Sparta.....Zamecnik
4 min. Marziale.
4. T. IF THAT COMES TO PASS..... Souvenir. .....Drdla
1 min 15 sec. Tranquillo.
5. T. SIXTY KILOMETERS TO THE SOUTH. ..... Legend of a Rose.....Reynard
2 min. 45 sec. Allegretto.
6. T. AND TONIGHT WE SHALL GO... Hurry No. 2.....Langey
4 min. 45 sec. Allegro Vivace.
7. T. DUSK AT FELICIAN..... When I Hear That Jazz Band
2 min. 15 sec. Play. .....Stamper
Fox Trot.
8. T. THE WAY OF THE WOLF..... Misterioso No. 2.....Minot
2 min. 30 sec. Moderato.
9. T. MY MISSAL AND MY ROSARY... The Rosary.....Nevin
2 min. 45 sec. Moderato.
10. T. ADIEU FRIENDS, SUNRISE..... Petersburg Sleigh Ride,
2 min. 45 sec. Galop. Ellenberg
11. T. FATHER MUST BE OUTSIDE... Andante Pathetique No. 1,
1 min 45 sec. Slow. Schumann
12. T. LE NOIR HAS STOLEN MY SISTER. ..... Dramatic Allegro No. 1. Langey
2 min. 30 sec. Allegro.
13. D. FLASH OF SNOW SCENE..... Ruy Blas.....Mendelssohn
3 min. 45 sec. Allegro Molto.
14. T. HOOK UP THE DOGS..... Hurry No. 3.....Langey
15 min. 15 sec. Galop.
15. T. RETURN TO THE POST..... Indian Love Song.....Lake
2 min. Moderato.
16. T. ON THROUGH THE NIGHT..... Petersburg Sleigh Ride,
2 min. Galop. Ellenberg
17. D. ALANI FINDS A GIRL IN THE SNOW. ..... Tears. .....Zamecnik
2 min. Moderato.
18. T. THE GRAY SHADOWS OF DEATH. Furioso No. 2.....Langey
3 min. 15 sec. Allegro.
19. T. PREPARE MY SISTER'S ROOM.. Melody in F.....Ruhenstein
2 min. 15 sec. Moderato.
20. T. THE TWILIGHT OF THE WORLD. Revo d'Amour.....Zamecnik
3 min. Allegretto.
CHARACTER. ..... Dramatic.
ATMOSPHERE. ..... Canadian Northwest.
MECHANICAL EFFECTS..... Follow picture.
SPECIAL EFFECTS..... None.
DIRECT CUES..... The Rosary—Nevin.
REMARKS. ..... None.

"Modern Love."

Released by Universal—Five Reels.
Prepared by James C. Bradford.

THEME—Dreaming. ..... Tempo di Valse.....Lehar
1. AT SCREENING..... Simbad. .....Romberg
1 min. 45 sec. Allegro.
2. T. REHEARSAL. ..... You're in Style...Van Alstyne
2 min. 30 sec. Allegro.
3. T. I'M VERY SORRY..... Marche Militaire.....Granados
3 min. Tempo di Marchia.
4. T. THE FOURTEENTH CHAIR..... Smiles and Kisses... .Vocsey
1 min. 30 sec. Tempo di Valse.
5. T. JULIAN LAWRENCE..... Love in Arcady.....Wood
2 min. 15 sec. Allegretto.
6. T. AT STUDIO. ..... There's a Lump of Sugar in
1 min. 45 sec. Dixie. .....Gumble
Moderato.
7. T. SAY, KID, YOU MADE A HIT.... THEME
2 min. 30 sec. Tempo di Valse.
8. T. ADDISON. ..... Valley of Poppies.....Ancliffe
2 min. Allegretto.
9. T. THAT AFTERNOON AT THREE . My Dough Boy.....Frey
2 min. 30 sec. Allegro (One Step).
10. T. THE FIRST DAY..... Naila. .....Delibes
3 min. Tempo di Valse.
11. T. AFTER MANY LONG..... THEME
4 min.
12. T. THEN CAME HAPPY PREP.... Love's Wilfulness. Barthelemy
1 min. 30 sec. Andante Appassionate.

MUSICAL AMERICA

Edited by John C. Freund

The Leading Illustrated Musical Weekly

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13. T. EVENING BEFORE WEDDING.. Princess Pat Waltz....Herbert
2 min. Valse Lente (1 part, 2d strain).
14. T. LAWRENCE JUST TOLD ME... Dramatic Tension No. 36,
2 min. 45 sec. Andino
15. T. THE DINNER PARTY..... Eve. .....Crawford
3 min. Allegro (One Step).
16. T. LET'S DRINK..... ...Major and Minor.....McKee
2 min. 30 sec. Tempo di Valse.
17. D. ADDISON CLOSES DOOR..... THEME
2 min. 30 sec.
18. T. ABOUT A YEAR AGO .....Andaate Appassionate Castillo
4 min. 30 sec. Moderato.
19. D. ASCEND STAIRS. ... .Dodola. .....Frey
2 min. 30 sec. Tempo di Valse.
20. D. MAN LOCKS DOOR.....Furioso No. 11.. . ...Kelfert
2 min. 30 sec. Allegro.
21. T THAT'S ABOUT ALL..... ... ...THEME
1 min. 15 sec
22. T. LET THOSE LOVE.....Serenade. .....Moszkowsky
1 min. 15 sec. Andante.
CHARACTER. ..... Dramatic.
ATMOSPHERE. .. .. .Theatrical.
MECHANICAL EFFECTS .....Follow picture.
SPECIAL EFFECTS..... .....None.
DIRECT CUES..... .....None.
REMARKS. ....None.

"Savage Woman, The."

Released by Select—Five Reels.
Prepared by M. Winkler

THEME—My Paradise . . .. Moderato Espressivo, Zamecnik
1. AT SCREENING.. . . . In the Jungle. . . . . Losey
1 min. 15 sec. Intermezzo.
2. T. CAFE L'ABBAIE IN PARIS.. The Vampire . . Levy
2 min. Dramatic.
3. T. WHAT HAD BEEN ...Dramatic Narrative Pement
1 min. 15 sec.
4. T. HIS REFUGE, WANDERING.. Oriental Song. . . . . Kiefert
1 min. 45 sec.
5. T. IN HIS LAIR Dramatic Agitato Hough
1 min 45 sec
6. T. DEATH .... Continue pp.
15 sec.
7. T. RUNNING BY NIGHT Evening Breeze ...Langey
1 min 30 sec. Characteristic Intermezzo.
8. T. NOT ETHIOPIAN BUT.. ... ...Queen of Sheba . . ..Goldmark
3 min. Professional March.
9. D. SAVAGE WOMAN SEES THE Continue to Action
1 min. 30 sec.
10. T. DESERTED BY GUIDES . . THEME
2 min. 15 sec.
11. T THE STORY .. . . . Dramatic Andaate No. 15,
5 min. 15 sec. Herbert
12 T. AND AFTER THIS.. ... ... Blissful Dreams
2 min. 45 sec. Intermezzo. Meyer-Helmund
13. T. MADEMOISELLE RENEE . . . Flirtation . . Meyer-Helmund
1 min. 30 sec. Intermezzo.
14. T THEN LATER THE READING.. THEME
2 min. 15 sec.
15. T. BUT WHEN HE WOULD . . Vampire. .....Levy
3 min. 15 sec.
16. T THE WEAPON BOOMERANGS.. Continue ff
45 sec.
17. T WITH THE DEVIL IN.. .....Grazielle .....Laurendeau
1 min. 30 sec. Valse Italien.
18. T. THEN ONE DAY A FLOWER....Italian Peasant Dance...Clappe
1 min 45 sec. Characteristic.
19. D. INTERIOR OF CHURCH .. ..Organ to action
45 sec.
20. T. MADAME DUCHARMEE'S .....THEME
3 min. 15 sec.
21. T. HE HAD BEGUN TO LOVE .....Impish Elves.....Borch
2 min. 45 sec. Allegretto Intermezzo.
22. T. PERHAPS IF SHE HURRIES. ...Agitato Appassionato....Borch
2 min. 30 sec.
23. T. HE HAD SEARCHED EVERY....Continue pp.
1 min.
24. T. JUST A SAVAGE WOMAN.....Adieu. ....Favargar
30 sec. Dramatic.
25. T. WHERE TWO HAD LIVED..... Continue to Action
2 min. 15 sec.
26. T. THIS TIME HIS GUIDES.....Battle Agitato.....Minot
30 sec.
27. T. PRINCE MENELIK HAS.....Dramatic Maestoso ...Loraine
1 min. 30 sec.
28. T. TO MAKE HUMAN SACRIFICE..Tragic Theme.. . . . . Veley
2 min. 45 sec.
29. T. IT IS I, RENEE.. . . . . THEME
1 min. 30 sec.
CHARACTER. ..... . Dramatic.
ATMOSPHERE. ....African and Oriental.
MECHANICAL EFFECTS. ...Follow picture.
SPECIAL EFFECTS..... .....Organ for church scene
DIRECT CUES..... .. ..None.
REMARKS. ....None.

"Three Mounted Men."

Released by the Universal—Five Reels.
Prepared by James C. Bradford.

THEME—Some Day.....Valse Leate.....Burnett
1. AT SCREENING. ... .Marche Joyeuse.. ....Chabrie
1 min. 30 sec. Moderato.
2. T. BLACK MARTIN.....Andante Dramatic No. 15,
1 min. 45 sec. Andante. Herbert
3. T. YOU'D BETTER TAKE JOB.....Agitato No. 49.....Shepherd
2 min. 30 sec. Allegro Confucco.
4. T. THE REWARD OF GOOD BEHAVIOR. .....Adagietto .....Bizet
2 min. 30 sec. Adagietto (L'Arlessienne).
5 T. THERE WAS A SMALL TOWN.. Sarah from Sahara.....Frey
1 min 15 sec. Allegro Moderato (Fox Trot)
6. T THE MOTHER'S STRENGTH HAD FAILED. .....Erotik. .....Grieg
3 min Andantino.
7. T. MEANWHILE. .. . . Andante Dramatic No. 62,Borch
2 min 15 sec. Andante.
8 T I'LL TELL YOU HOW HE WAS CAUGHT. ....Pickins. .....Kaplan
2 min. 30 sec. Allegro (One Step).
9. T. I'D BE MIGHTY PROUD .. ...Pop Goes the Wensel.....Reel
1 min. 15 sec. Allegro.
10 D DOG ON PORCH.....Whistler and His Dog...Pryor
2 min. Allegretto (Characteristic).
11. D. FIDDLER STARTS TO PLAY ...Blue Danube.....Strauss
1 min. 30 sec. Tempo di Valse.
12 D. POSSE ENTER DOOR. .....Hurray No. 33.....Minot
3 min Vivace.
13 D HE UPSET. .....Romance. .....Grunfield
2 min. 30 sec. Moderato.
14 T OUT TO GET A MAN.....Serenade. ....Rubenstein
1 min. 30 sec. Andantino.
15. T. LIKE PHANTOMS. .....Passepied. .....Delibes
1 min. 15 sec. Allegro.
16. D. LULA AND MOTHER.....In Love. .....Frimi
1 min. 15 sec. Moderato.
17. T. LULA'S COMING BACK.....Siabad. .....Romberg
3 min. 30 sec. Allegro (One Step).
18. T. I WANT TO .. ..THEME
3 min.
19 T. ARE YOU GOING TO.....Canzonetta. .....D'Ambrosio
2 min. 30 sec. Allegretto Moderato.
20. D CHEYENNE LEAVES GIRL.....Oh You Sweetie.....Romberg
2 min. Allegretto (One Step).
21. D. CHEYENNE AND MASTERS MEET. .....Charming. .....Joyce
4 min. 30 sec. Valse Lente.
22. T TRAPS ARE MADE.....Amerinda. .....Smith
1 min 15 sec. Allegretto (Intermezzo).
23. T. NINE O'CLOCK. .....Hurry No. 23... .....Minot
2 min. 15 sec. Vivace.
24. D. BLACK HAS BEEN ARRESTED.. THEME
3 min.
25. T. WE'LL TAKE SHORT TRAIL....Allegro Agitato No. 8..Andino
2 min. 15 sec. Allegro Vivace.
26. T. BY APPOINTMENT.....THEME
1 min. 30 sec.
CHARACTER . .. .Dramatic.
ATMOSPHERE .....Western.
MECHANICAL EFFECTS.....Hoof beats, dog barks.
SPECIAL EFFECTS.....None.
DIRECT CUES .....None.
REMARKS. .. ..None.

Klaw & Erlanger Road Shows Successful.

"Some Night," Joseph Klaw's new production of Harry Delf's comedy with music, moved last week from the Jersey coast to Boston, where it was splendidly received and scored a quick triumph. Several of the lively song numbers were encored five or six times; notably, "With The Boy I Love," "Alone in a Great Big World," "Something That Money Can't Buy," and "Send Me a Real Girl." The same day, "The Rainbow Girl" opened at the Illinois Theatre in Chicago. This was the company which presented this successful musical piece by Rennold Wolf & Louis A. Hirsch at the New Amsterdam and Gaiety theatres in New York this spring and summer. The music for both "The Rainbow Girl" and "Some Night" is published by Witmark & Sons.

Two Popular Irish Songs Featured.

Two of the biggest favorites among th popular Irish songs published by M. Wi mark & Sons, are being featured by Jo Morris & Winn Shaw, who are just star ing a tour of the Pantages houses ot west. These numbers are "My Irish Son of Songs," already made famous by Chaun cey Olcott in "Once Upon a Time," an "'Twas Only an Irishman's Dream," whic is as popular as ever.

Leaders' Service Bureau.

Questions Asked—Suggestions Offered.

OWING to the draft we are minus a piano player and cannot get one. We have been using a combination consisting of organ, violin, cello and piano. Our organist has been handling the piano and the orchestra has seemed weak without the organ. In your judgment, would you consider it effective or proper to leave out the piano entirely?

A. You have not said whether your organ was a Wurlitzer, Seeburg, Photoplayer or Austin. In any case we believe that you could obtain excellent results in the Feature and probably the scenic, but if you have a church organ we would advise the use of the piano in the Comedy and Pictorial Review. If you are fortunate in possessing one of the others, your entire show could be handled by it and the orchestra.

* * *

Q. Why do I continue to have difficulty in obtaining cue sheets? If this service is for us, as you have intimated in your articles, why are the exchanges always out of them?

A. The fault very probably lies with the exchange in their unwillingness to be inconvenienced in the matter of cue sheets. We would advise you to write direct to the producer, and address your letter to their Publicity Department. It will receive instant consideration.

* * *

Q. Who is the greatest conductor in the picture industry today?

A. Unfortunately we haven't heard all of them, and our opinion would hardly prove the fact. We are writing you under separate cover, giving you the names of those conductors who are generally regarded as leaders in their profession.

* * *

Q. How can I learn of positions open for a musician?

A. Under the heading of classified advertisements in the various trade journals, you will probably find what you want. Look in the MOVING PICTURE WORLD first.

* * *

Q. Would it be possible to get results from a ladies' orchestra composed entirely of strings, woodwind and piano?

A. We believe that excellent results can always be obtained from such a combination whether of male or female composition. The larger number the greater the results.

* * *

Q. I shall be greatly obliged if you will give me the following information, as I see in your Service Bureau that you answer many questions in regard to music. When was the opera "Salome" first performed in New York City? Who took the role of Salome? How long did the opera run? Thanking you in advance.

A. "Salome" was first produced at the Metropolitan Opera House in 1907, the title role being sung by Fremstad. Some of the women of New York were so shocked that a petition for its withdrawal was circulated, headed, it is said, by Anne Morgan, and sent to the proper authorities, with the result that the danger to New York morals was "scotched but not killed." In the following autumn, Oscar Hammerstein produced the work at his opera house, with Mary Garden as the prima donna, and New York seems to have called for other performances since that time, without any further clamor from society.

* * *

Q. Have there been any announcements yet of the operas to be produced next season by the Chicago and Metropolitan opera companies? If so, can you give me a list of them? Will "Le Coq d'Or" be repeated this season?

A. Neither the Chicago nor the Metropolitan companies have as yet announced in full their repertoire plans for the next year. However, Cleofonte Campanini, general director of the Chicago Opera Association, named the revivals which he will undertake next season. They are Donizetti's "Linda di Chamounix," Ricci's "Crispino e la Comare," Rossini's "William Tell," Puccini's "Tosca" with Mary Garden, Verdi's "Otello" and "Falstaff," Bellini's "Norma," Sant-Saens' "Samson et Dalila," and Mozart's "Don Giovanni" with an all-star cast. "Le Coq d'Or," the principal success of the last Metropolitan season, will undoubtedly be given the coming season.

* * *

Q. I would like to know the name or names of teachers of the piano who give rather advanced lessons and who hold recitals now and then for the benefit of their pupils. Like most musical people, I think I have the ability and would like to prepare for concert playing. What is the average cost per lesson for such instruction? I am a young girl nineteen years old, working, and will have to pay for it out of my allowance each week.

A. Many of the leading pianists, who appear before the public, receive pupils in advanced work during their days of leisure between engagements. As you say you are working, do you think it will be possible for you to take lessons during the day? Naturally in placing yourself under an artist you would be obliged to make the hours of lessons suit the leisure of the teacher. Have you considered studying at one of the large music schools?

The prices vary. The lowest charge any big teacher makes is $10 per lesson, and the really famous pianists who occasionally teach charge much more. At a music school you could undoubtedly find competent instruction for less.

Is there not some large music school in your own city where you could study in the evening, which would seem to be the best possible time for a worker?

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By SOL. P. LEVY

Published by Belwin, Inc.,
New York

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Excellent Dancing Number.

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Also Arranged as an Entr'acte.

10 CLINGING ARMS WALTZ
Leaders Say This Waltz Will Outlive All Others.

11 ALLIES MARCH TO FREEDOM
By F. Paoli Tosti, the Great Italian Composer.

12 SUMMERTIME MOON
The Famous Moon Duet.

13 SUNBEAMS
An Ideal Entr'acte Number.

14 LADDIE IN KHAKI
A Song by the Composer of "Keep the Home Fires Burning."

15 Any Place Is Heaven
IF YOU ARE NEAR ME
Sung by John McCormack. Great Success.

16 PERFECT MELODY
Nothing Finer Has Been Written. The Melody Is Pure.

17 BOWL OF ROSES
The Well-Known Song by Robert Coningsby Clarke.

18 WAITING
The Great Popular Song Hit Which Will Be Bigger Than "Keep the Home Fires Burning."

19 Mavourneen Roamin'
A Little High-Class Irish Song. Sung by Lambert Murphy.

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Trade News Brevities

EXHIBITORS OBSERVE LIGHTLESS ORDER

Majority of Managers in Affected Area of California Heed Ruling to Conserve Power

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO—While most exhibitors in Northern and Central California are strictly obeying the orders of the Power Administrator in regard to the conservation of electrical energy, and are keeping their signs dark, except on Saturdays, Sundays and holidays there have been a few who have sought to evade the provisions of the ruling. The authorities have not been disposed to listen to excuses on the part of those who have been arrested after due warning for violations of these orders, and one exhibitor, who conducts a house on Fillmore street, has languished for ten days in jail as a result of his unwillingness to co-operate in the saving of power.

Farnum Opens Liberty Loan Campaign.

The opening gun in the campaign for the Fourth Liberty Loan in this city was fired at the Rialto Theatre this week when William Farnum appeared on the stage and made a short talk. A short propaganda film made by this screen star at the special request of Secretary of the Treasury McAdoo was also shown and was impressively received. The feature offering on the program was also a Farnum film, "Riders of the Purple Sage."

Film Women to Tender Dance.

An entertainment and dance is to be tendered to enlisted soldiers and sailors at Photoplayer Hall on the evening of September 21 by the Moving Picture Auxiliary of the Stage Women's War Relief. This is the beginning of a series of entertainments to be given throughout the duration of the war.

Triangle Official Inspects Exchanges.

R. W. Lynch, vice-president of the Triangle Distributing Corporation, was a recent visitor here and made a careful inspection of the new exchange at 86 Golden Gate avenue, which he pronounced to be one of the best arranged he had ever seen. He has returned his trip of inspection along the Coast, but is expected here again at an early date.

Supplies in Big Demand.

Exhibitors are apparently realizing that supplies are becoming scarce, with higher prices in prospect, since many are anticipating their needs much more fully than formerly. G. A. Metcalfe comments on the demand for carbons and states that he is bringing two full cars of Speer carbons to the Coast this year, instead of one, as last year. He is also doing a big lobby display business and recently furnished a complete outfit to W. R. Spalding, of Visalia, Cal.

Theatres Change Hands.

In spite of unsettled conditions many moving picture theatres are changing hands, among the recent sales made through the United Theater Exchange being the following: A one-half interest in the Empire and Unique Theatres at Napa, Cal., from E. Rosenthal to L. Kaliski; the Haussler Theatre on Fillmore street, near Sutter, San Francisco, from H. Haussler to G. H. Blowers, the New Sixteenth Street Theatre, San Francisco, from L. Levin to C. W. Smith; the People's Theatre, Twenty-first and Mission streets, San Francisco, from J. A. Bradley to C. R. Guttle, and the Colonial Theatre, 554 Haight street, San Francisco, from Grover George and Howard Green to Otto Liedicit.

New Manager for Select.

H. H. Hicks, who has been in charge of the local branch of the Select Pictures Corporation, is to be transferred shortly to the Seattle office, and his place here will be filled by H. L. Knappen, for some time manager of the Denver branch of this concern. Mr. Knappen is no stranger here, having been in charge of the local office of the International Film Service until its business was taken over by Pathe.

New Projection Room Proves Popular.

Walter Freddy, 187 Golden Gate avenue, has installed a projection room for the trade in connection with his machine and supply establishment and wide use of this is being made by film exchange managers on Film Row. A Freddy non-carbon outfit is used with Power's machines.

Chamberlain Back from Texas.

George Chamberlain, who conducted the Independent Film Exchange in this city for several years, has returned from a trip to San Antonio, Tex., where an exchange has been opened under this name with Vivian Preston in charge.

Theaters Improve Orchestras.

Many changes are being made in the orchestras of the large moving picture theatres in preparation for the fall and winter season, and several houses that have never before used orchestras have added this class of music. Herman Heller, formerly of the Palace Hotel orchestra, will take charge of the orchestra at the California Theatre, and Ralph Wetmore, now of the Alhambra Theatre, will direct the Strand musicians, succeeding Pietro Marino, who is going on the Orpheum Circuit with a musical act. J. Lawrence, formerly of the States Restaurant, will direct the Rialto Theatre orchestra, which has been augmented of late by several new men. An orchestra has been added at the New Fillmore Theatre, and this will be in charge of Leon Strachan. A change in organists has been made here and the big instrument is being presided over by Lyle C. True.

Serving the Flag.

Charles Perryman, formerly cameraman for the Duhem Motion Picture Manufacturing Company, has graduated from a special class at Columbia University and is now an aerial cinematographer in service at a large aviation camp. Harry Davis, son of Sam Davis, of Davis Brothers, and well known on Film Row, has arrived on French soil.

W. W. Vaughan, formerly publicity man for the Famous Players-Lasky Company, and later salesman for this concern, has enlisted in the army and will train at Camp Pike, Ark. Fellow employees presented him with a handsome watch on his departure.

All Exhibitors Want War Films.

The U. S. Government official war films being distributed by the Film Division of the State Council of Defense continue to be in great demand and are being booked by even the smallest houses. The Rialto Theatre has booked the second big feature, "America's Answer," for two weeks, with an option to extend the engagement. The California, Imperial and Orpheum Theatres are showing the official war reviews simultaneously, and many inquiries are being made for the first United States industrial film, a "Bridge of Ships."

House Records Broken.

All records for attendance at the California Theatre were broken recently by the week's engagement of "The Great Love," Griffith's second picture of the great war. So wonderful was the showing that was made that this production has been booked for the Portola Theatre for the week of September 8, the first time that an attraction has been used by both houses.

Ackermann & Harris Activities.

Irving C. Ackerman, of Ackerman & Harris, owners of the Hippodrome Circuit, has returned from a tour of the houses in the Northwest, where he found business to be excellent.

The Macdonough Theatre at Oakland will be opened with Hippodrome vaudeville and moving pictures on September 8. Bids for the remodeling of this house show figures far in excess of the sum set aside for the work and new plans are being prepared.

The house at Fresno, Cal., will reopen on September 15, having been closed for the summer.

San Francisco Briefs.

Sam Edwards, formerly in charge of the Berkeley T. & D., is now filling a road position with the Turner & Dahnken Circuit.

Claude Jensen, of Jensen & Von Herberg, Seattle, Wash., was a recent visitor.

Miss Gertrude Edwards, a charming member of the office force of the Western Triangle Distributing Corporation, was married recently to Sergeant Ernest Kuckein, of the aviation corps.

Breezy News from Michigan.

Ann Arbor.—A. J. Moeller, formerly an exhibitor in Howell, and former manager of the Franklin Theatre in Saginaw, has taken charge of the Majestic Theatre for the Butterfield circuit.

Detroit.—Manager A. J. Reed of the George Kleine Exchange reports that he has three prints on "Triple Trouble" booked solid for the next two months.

Detroit.—W. F. Schuttenheim has taken over the house management and booking of the Stratford Theatre, Dix and Ferdinand.

Detroit.—O. R. Becker, who owns the property, has taken over the active management of the Hippodrome Theatre.

Detroit.—Joe Horwitz, of the Foursquare Exchange, has disposed of his interest in the Cleveland branch to Joe Deiner and B. M. Sturn.

Detroit.—R. H. Ramsey, formerly salesman for the General and recently manager of the Blackstone Theatre, has been appointed traveling representative for the Detroit office of Paramount-Artcraft. He will cover Northern Ohio and Northern Indiana.

Louisville Trade Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Steurle Held Up By a "Drunk."

JOSEPH STEURLE, manager of the East Broadway Theatre, and an officer of the Broadway Amusement Enterprises, had an interesting experience on the first gasolineless Sunday in Louisville, while using a motorcar to make the rounds of the houses operated by the company. When passing Seventh and Shipp streets he was held up by a heavily armed "drunk," who contested his right to operate an auto on Sunday, and who held him under drawn revolver under a death penalty for moving. Finally Steurle convinced the man that he had a right to operate his machine on Sunday, and was allowed to proceed.

The cause of the disturbance was Michael Blidariu, a Pole, 35 years of age, who, being unable to operate his machine, decided to investigate the stock at the bar of his saloon, which was closed for the day. After absorbing enough liquid joy to drown his sorrows, he secured a 45 calibre revolver, and went out to preserve law and order according to his own interpretation. For more than an hour he stood guard at the corner, taking license numbers, names and addresses. Finally a riot call was sent in, and Blidariu was arrested on a charge of drunkenness and disorderly conduct.

Levy Purchases More State Rights Films.

Col. Fred Levy, president of the Big Features Rights Corporation, who is also a large retail clothier of Louisville, recently went to New York, where he attended a meeting of the National Clothiers' Association, of which he became first vice-president, having formerly been second vice-president. Mr. Levy is still in the East, where he is devoting a considerable amount of time to purchasing feature pictures for the local company. Among recent purchases which he has reported were four Arrow Film Corporation pictures featuring Harold Lockwood and May Allison; Lawrence Reid in "The Woman's Law," Frank Miles, on "My Friend's Husband," state rights having been secured on the six pictures for Kentucky and Tennessee. The company has also secured the First National's new production, "Italy's Flaming Front."

Wurlitzer Company Files Suit.

The Rudolph Wurlitzer Company has filed suit against the Sturdo Amusement Company, of Louisville, for $2,760 and the enforcement of a lien on a musical instrument to satisfy a claim.

Lexington Sunday Battle Eases Up.

The fight between the churchmen and the moving picture exhibitors' relative to Sunday closing in Lexington has eased up somewhat for the present. However, it is expected that the churchmen will make a new move within a few days, but so far the courts have been decidedly with the picture houses, as has also been public opinion.

Film Burns in the Liberty Theatre.

A burning film at the Liberty Theatre, Mt. Sterling, Ky., communicated to the building and caused some alarm. However, the fire was headed with small loss, and the people were gotten out without a panic.

Camp Taylor to Get Another Theatre.

R. R. Smith, director general of all Liberty Theatres at Federal cantonments, has announced that an additional Liberty Theatre will be erected at Camp Taylor, Louisville, at a cost of about $30,000, this decision following a recent visit to the camp. The new theatre will have a seating capacity of about 1,300, and will face the street car line at the opposite side of the camp from the present one. Plans are also being made for similar theatres at Camp Knox, the new camp now building at Stithton, Ky., and extending over to West Point, Ky.

CINCINNATI THEATRES RAISE PRICES

Family and Strand, First-Run Downtown Houses, Increase Admissions to Fifteen Cents, Plus War Tax

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

BEGINNING with the week of September 1 several leading downtown houses in Cincinnati eliminated the ten-cent charge and revised prices upward, as it has been predicted they would do. The change was most prominently in the public eye at the Family and the Strand, two of Manager I. Libson's houses, which are in the heart of the downtown district and have for several years been giving the public first-run pictures of the highest type for ten cents. These houses now charge fifteen cents, plus the war tax, and the Strand, in addition to making this change, inaugurated its new policy of running attractions a full week instead of changing programs twice weekly. The management gave its patrons ample notice of the change by announcements on the screens of the two houses for a week or so preceding the first of the month. The Walnut, which has for some time been somewhat unsettled as to admission charges, will remain on the fifteen cent basis, with the other two houses, with a rise very probable in the near future. As the Gifts has from the start charged fifteen cents, including the war tax, this leaves only the Fifth street theatres sticking to the ten cent charge.

Pieture Season Closes in Blaze of Glory.

The Grand, Cincinnati, closed its moving picture season in a blaze of glory with a patriotic feature which fittingly terminated the series of strongly American films which have been seen at the theatre during the summer. The second official army film, "America's Answer," was the picture shown, and the magnificent performances of "Pershing's Crusaders" during the past two months inevitably lent special interest to "America's Answer."

Lyric Closes with Howe's Marine Pieture.

The second week of the Lyman H. Howe pictures at the Lyric Theatre, Cincinnati, closing the moving picture season and opening the regular season, featured the work of the Marine Corps' aviators, in a thrilling series entitled "Up in the Air with the Marines." Many people did not know before seeing this record of hair-raising air performances by this branch of the Marine organization that the "Devil Dogs" had aviators.

Kleine Exchange Moves to Bigger Offices.

Manager J. F. Brett, of the George Kleine Exchange, Cincinnati, had an unpleasant job thrust upon him, largely through his own fault. His energy in letting exhibitors know the pulling power of Perfection releases resulted in such active business that his exchange outgrew its quarters, and consequently had to move; and moving is no joke. The new address of the Kleine exchange is at 112-114 E. Sixth street, where it has the entire second floor, giving ample room for all activities, including a big reception room for exhibtors and other visitors. Manager Brett also announces that F. H. Schotenburg, formerly shipping clerk at the local Paramount office, has joined the organization, succeeding C. J. Callahan, promoted to Cincinnati city salesman.

Cleveland News Letter

By M. A. Malaney, 607 Belmont Building, Cleveland, Ohio.

Operators Strike Averted.

THE threatened strike of moving picture machine operators in Cleveland has been averted for the present by the action of both sides to submit the matter to Government arbitration.

The exhibitors and operators each have chosen a representative for the arbitration board, but could not agree on the third man, so the matter was put up to the United States judge, who will select the third man.

Strangely enough this crisis has resulted in all of the downtown and first-run theatres joining the Exhibitors' League.

The operators now receive 62½ cents per hour, and are asking for 80 cents per hour.

Ohio First National to Hold Meeting.

The Ohio First National Exhibitors' Circuit will hold a convention in Cleveland, September 17 and 18. Plans for the event are now being worked out by a committee of local members of the circuit who will arrange a program of social and amusement events. The new Chaplin picture, "Shoulder Arms," will be either screened or released that week.

Woleott Sells Theatre Interests.

J. V. Wolcott, owner of the Princess Theatre, Cleveland, and part owner of other theatres, has sold out his interests in the Milo Theatre, Cleveland, and the Geneva Theatre, Geneva, Ohio, to his partner, S. W. Manheim.

Rosenthal Goes to the Argus Company.

Syd Rosenthal, well known film salesman, has resigned from the Standard Film Service Company, Cleveland, and joined the Argus Company, which concern makes the Plain Dealer Screen Magazine and the products of the Educational Films Corporation, including scenics, cartoons, and nature studies.

Stork Theatre Opened.

The new Stork Theatre, at Lorain avenue and West 85th street, Cleveland, was opened August 31, to an unusually good business.

The house has been leased by Howard Reif, who also owns the Ridge Theatre, nearby.

The Stork has 1,000 seats and has been constructed most substantially, and from an artistic standpoint it is beautiful. A $6,000 pipe organ furnishes the music.

Griffith Pieture Closes Four Weeks' Run.

"Hearts of the World" has just closed a very successful four weeks' engagement at the Colonial Theatre, Cleveland, and if the house had available time, it could have stayed four more weeks. The house was sold out completely for every evening performance and had very good attendance at the matinees. Manager Fred Meek announced that the show would play several other Ohio cities at once, including Columbus and Sandusky.

Tessier Leaves for Camp.

Paul Tessier, roadman with the First National Circuit, Cleveland, received a notice last week from his home town, New Orleans, to report for induction into the national army.

Cleveland Theatre Notes.

The Savoy Theatre has reopened after several weeks of darkness. A new pipe organ has been installed and the house was redecorated.

The Sun Theatre with its new addition is certainly doing a fine business for a Cleveland neighborhood house. There are almost 1,000 seats now.

The National Theatre on Clark avenue has just been redecorated.

After being closed two weeks, the Manhattan Theatre has been reopened. A new lighting system has been installed and a marquis added to the entrance. Manager Davis is now arranging his season bookings.

H. C. Padfield has bought the Lincoln Theatre, Mr. Padfield is the owner of the Glen Theatre, too.

A. Kleinsmith has taken over the management of the Parkview Theatre.

The Madison Theatre has just undergone many improvements, including complete redecorating.

MORE RELEASES FOR PAREX EXCHANGES

Branch at Minneapolis Announces New Productions Acquired by Sherry—Exhibitors Pleased by News

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

THE announcement of Manager Nelson of the Minneapolis Parex exchange that William L. Sherry has acquired several new productions for distribution through Parex exchanges was received with great interest in Northwest film circles because of the recent successes of the Sherry Service. According to the announcement, the Sherry Service will distribute eight G. M. Anderson (Broncho Billy) pictures and one two-reel special. The first release on the new series will be "Red Blood and Yellow," available at Parex exchanges September 22. The second release, "The Son of a Gun," will be issued October 20. Mr. Sherry has also contracted with Frederick Burlingham, noted Alps climber and traveler, for distribution of the Burlingham single-reel travel and scenic pictures. These pictures have been successfully screened for a number of years abroad, and Manager Nelson is confident that they will take in the northwest. Manager Charles Branham of the Minneapolis Strand liked the Sherry series so well that he booked them all for first-run showings in Minneapolis. Ed Hinz, manager of the Coxy Theatre of Minneapolis, says that "The Street of Seven Stars" pleased his audience more than any other picture he has shown at his house for many weeks.

Supreme Pictures Making Good.

"Raffles, the Amateur Cracksman," featuring John Barrymore, and "Redemption" are having a wonderful success in the Northwest, according to Manager Frank W. Thayer of the Minneapolis exchange of Supreme Feature Film Company. Both of these pictures are comparatively new in this territory, although they have been playing the East for about a year. "Nine-Tenths of the Law," starring Mitchell Lewis, will be here during the first week of September. The Minneapolis Supreme Fenture exchange has done well in handling the U. S. Exhibitors' program in this territory.

Vitagraph Makes Deal.

E. S. Holmes, manager of the Minneapolis Vitagraph exchange, recently closed a contract with the Ruben & Finkelstein interests of Minneapolis and St. Paul providing for the showing of the New Star series of Blue Ribbon features in St. Paul one every week. The R. & F. concern also arranged with Mr. Holmes to secure the new two-reel Big V Comedies for first, second and third runs in Minneapolis and first run in St. Paul.

Omaha Theatre Opens.

The Strand Theatre at Omaha, closed for several weeks, has been opened, following the completion of alterations costing more than $15,000. Manager Thomas opened his theatre with a fifteen-piece orchestra and "My Four Years in Germany."

Changes at the U. T. E.

George Rogers has resigned as Minneapolis branch manager of the United Theater Equipment Corporation to enter the United States army. He has been replaced by O. H. Dutton, prominent in the supply business in the northwest and for years a leading projection operator. It is also announced that the Minneapolis branch will move into new quarters at 508-510 Produce Exchange Building. Mr. Rogers was for several years associated with Van Husen at the Universal exchange and Western Supply Company of Omaha.

Lectures with War Film.

Manager L. H. Cohen, of the Minneapolis Universal Exchange, has engaged the services of Mme. Marie Arrois, former French actress, who escaped to America from Belgium, where she was held a prisoner for virtually two years in her home, to lecture in connection with the film showing of "The Spirit of France," featuring Rupert Julian. Mme. Artois addressed the Minneapolis Civic and Commerce Association, and will open her lecture tour during the State Fair Week.

New Tarzan Film.

"Romance of Tarzan," sequel to "Tarzan of the Apes," featuring the same cast as the former Tarzan success, including the giant, Elmo Lincoln, will be released by the First National in Minneapolis territory, September 16, Manager E. R. Pearson announces. Despite the fact that it was shown during the hottest days of the summer, "Tarzan of the Apes," established a box office record at the Minneapolis Strand.

Watson Named as Assistant to Koch.

Billy B. Watson will become assistant to William Koch as manager of the Ruben & Finkelstein Minneapolis theatres, New Garden, Unique, Aster and Grand, September 16. Mr. Watson has been a prominent worker in the Moving Picture Exchange Corporation of the Northwest, and his promotion comes as a recognition

Billy B. Watson.

of meritorious service. He is at present manager of the New Garden, and his feat of turning that theatre from a lemon to a success in a year's time has been the cause of much comment in moving picture circles. He was previously manager of the New Lyndale in Minneapolis, and was also with the Nemic Theatre circuit at St. Cloud and Little Falls for some time. Mr. Watson is a veteran of 24 years in the show business.

Exhibitor Watson Is 51 Years Old.

"Daddy" Watson, proprietor of the Happy Hour Theatre at Excelsior, Minn., recently celebrated his eighty-fourth birthday. Despite his years, Mr. Watson carries his own film and is in direct charge of the operation of his house at all times.

Personal Items.

Floyd Junkin, manager of the Isis Theatre, of Fargo, N. D., has discontinued his activities in the moving picture business for the duration of the war to enter an army training camp.

E. L. Conlan, booker for the Minneapolis Vitagraph Exchange for the past six months, left last week for Camp Grant, Rockford, Ill., in response to a call from Uncle Sam.

F. B. Thorne has been added to the selling force of Paramount-Artcraft in this territory. He will cover North Dakota. Last week he went out with J. F. Cubberly, assistant manager of the exchange, and closed Wahpeton, Jamestown, Bismarck, Dickinson, Minot, Devil's Lake and Grand Forks for next year's contracts.

Jack O'Toole, manager of the Minneapolis Foursquare Exchange, has closed a deal with Ruben & Finkelstein for first, second and third runs in Minneapolis and second showing in St. Paul of the Christie Comedies.

J. E. Chandler has purchased the Orpheum Theatre at Ironton, Minn.

W. H. Gilfillan has opened the Jewel Theatre for moving pictures at Red Lake Falls, Minn.

Matt Haugen has purchased the moving picture theatre at Hannaford, N. D., from H. H. Hagen and opened the house for business.

Tony Tabrocki has begun the erection of the Liberty Theatre at Wico, Minn.

Portland News Letter

By I. Leeser Cohen, Evening Telegram, Portland, Ore.

Kohfelt Enlists in Merchant Marine.

W. W. KOHFELT, at one time manager for Pathe in this territory and now manager of the Majestic Theatre of this city, has enlisted in the merchant marine and secured the berth of steward on the Dumara, sailing Wednesday. The Dumara is a product of one of our local shipyards. L. A. Samuelson, former booker for Pathe, has joined his chief and enlisted for service on the same boat.

Change in Globe Theatre Management.

There has been a change of management in the Globe Theatre, the prettiest little house in town. The new manager announces as his policy a showing of Paramount and Artcraft productions exclusively.

Brownwell Manager of Mutual Exchange.

H. H. Brownell, known on the Coast as "Brownie," has been appointed manager of the local exchange of the Mutual Company. Brownie is a free lance cameraman of long standing, having made many feet of film for the news reels. He was also cameraman for Vitagraph in Los Angeles, and worked with Willis and Ingalls.

Hamberger Now with the Circle Theatre.

Mr. Hamberger, late of the Mutual, is now publicity and assistant manager of the Circle Theatre. The Circle has been a five-cent one-day house, but has changed to higher prices, and now shows only the big features of all makes, running them as many days as Mr. Holtzclaw, the manager and owner of the Circle, believes they will stand.

Theatre Manager Becomes Publicity Man.

Paul C. Noble has been brought to this city by Jensen & Von Herberg to become publicity man for the Columbia and Liberty theatres. He is not new to this field, having been manager of the National. Noble was manager of the American in Butte before taking his present position.

Will Open Park Theatre.

Goldstein Bros.' Amusement Company will open the Park Theatre, Utica, N. Y., with a program of vaudeville and pictures. The proprietors recently visited the Triangle exchange, Buffalo.

Babcock May Open Another Theatre.

Wellsville, N. Y., may have a new theatre. C. L. Babcock, proprietor of the Lyric theatre of that place, states that he expects to soon remodel the large block in Main street, Wellsville, recently purchased by him for use as a moving picture and vaudeville theatre.

Opens Four Offices in the Dominion.

The Exhibitors' Distributing Corporation, Limited, the new Canadian exchange, has opened four offices in the Dominion as follows: Montreal, 204 St. Catherine street West; Winnipeg, 115 Phoenix Block; St. John, N. B., 19 Market square, and Toronto, Rialto Theatre Building, 221 Yonge street, the head office being the last named.

Announcement has been made that the company has secured the Canadian rights for "Eyes of the World," "The Still Alarm," "Nine-Tenths of the Law" and three new Ivan releases, "The Faded Flower," "His Wives" and "The City of Illusion." These are in addition to many other features previously announced and already issued.

The company has also arranged to distribute Mack Sennett-Keystone, Chaplin-Keystone and Arbuckle-Keystone Comedies as well as Paralta Plays. The new company has taken over the business of Superfeatures, Limited, and Globe Films, Limited.

Censor to Designate Films for Children.

The Provincial Secretary of Alberta, Hon. George P. Smith, has announced that the moving picture censor for that province will shortly arrange to recommend various film releases as suitable for children. It will be possible, under this arrangement, for exhibitors to advertise that such pictures have been recommended or indorsed by the Provincial Censor for children. A suggestion that the censor accept various releases for exhibition before adults only has not been acted upon to date. The co-operation of parents has been asked for. Official announcement regarding the plan will be made shortly.

Canadian Brief Items.

Eugene Maynard has been engaged by Manager George Rotsky as musical director for the New Grand Theatre, Montreal.

General Manager Phil Kauffman of the Monarch Film Company, Limited, Toronto and other cities, has announced that his company will handle the Capitol Comedies throughout Canada.

F. J. Walsh, owner of the Home Theatre, Walkerville, Ontario, has bought the Star Theatre, another Walkerville house, and will operate both.

Manager Hyde of the Crescent Theatre, Winnipeg, has taken over the Wonderland Theatre and will manage the second house himself. Mr. Kershak the former lessee, promises to erect another theatre in Winnipeg.

Ralph Miller has been appointed manager of the Starland Theatre and has shown considerable progressiveness.

Professor Metcalfe, organist at the Province Theatre, Winnipeg, for a number of months, has secured a position in New York City.

The National Theatre, Winnipeg, has been redecorated inside and out and Manager Williamson has also adopted some new ideas for the house.

The Grand Theatre, Main street, North, Winnipeg, which was partially destroyed by fire last winter, is being made into an office building.

B. J. Kellert, formerly with the J. H. Aloz Booking Agency, Montreal, has become secretary to I. Soskin of Montreal, who is prominently associated with the Famous Players' Film Service in Eastern Canada.

"Hearts of the World" opened at the Dominion Theatre, Winnipeg, on Labor Day, September 2, with an immense attendance at $1.50 prices.

Announcement has been made that F. E. Stonge is through as manager of the Coliseum Theatre, Toronto, on September 30.

Ben Cronk, of Toronto, supervisor of Allen Theatres, is spending three weeks in Montreal to arrange various details in connection with the new Allen Theatre in Westmount. Mr. Lemars, of Montreal, has been named the manager of the new Allen Theatre at Lachine, Quebec.

REGAL, Ltd., ENLARGES THEATRE HOLDINGS

Big Toronto Operating Company Conducting Thirteen Houses in the Dominion Adds Three More to List

By W. M. Gladish, 33 Wineva Avenue, Toronto.

N. L. NATHANSON, managing director of Regal Films, Limited, Toronto, is the latest to put over a big "coup" in the matter of theatre purchases in Canada. In behalf of interests which he represents, Mr. Nathanson has secured control of several more theatres in Ontario and, in so doing, has given the film folk a big surprise, namely the acquisition of the Temple Theatre of Galt. This was formerly owned and managed by John C. Green, who is known as the pioneer exhibitor of Canada. Furthermore, Mr. Green has always been classed as a real showman. He is now associated with Regal interests in a rather wide capacity.

Another theatre secured is the Stand Theatre, of Kingston, Ontario, and Mr. Green was sent to Kingston to supervise the opening of this house under Regal auspices.

The Teck Theatre, Queen street East and Broadview avenue, Toronto, has also passed into the control of the Nathanson interests. It is understood that a number of changes are to be made in this theatre before a definite policy is adopted, and probably before a new manager is appointed.

The companies represented by Mr. Nathanson now control some fifteen or sixteen moving picture theatres in Canada.

Twenty-One Now in Regent Orchestra.

The Regent Theatre has increased its fine orchestra by the addition of two more wood instruments, making twenty-one players in the organization under the direction of John Arthur. The augmented orchestra started in by making a distinct hit with the musical accompaniment for "To Hell with the Kaiser," which was presented during the week of September 2. The orchestra also made more or less of a sensation by its rendering of a selection from "Eileen" as a number of the same program.

Theatres Use Combination Advertisement.

"Race Suicide" and "Damaged Goods" was the heading of a combination advertisement appearing in Winnipeg newspapers for the Rex and Monarch theatres when these two houses presented the features indicated. "Race Suicide" was shown at the Rex Theatre as an "extra special" picture and as a sequel to "Damaged Goods." Children under eighteen years of age were not permitted to enter either house while these features were being shown. Each was shown for three days simultaneously.

"Bun" Hazza Moves to Edmonton.

"Bun" Hazza, of Toronto, has moved to Edmonton, Alberta, to become associated with John Hazza, manager of the Empress and Hippodrome theatres, in the operation of these theatres. They are brothers. John Hazza recently returned from New York City.

Exhibitor Refuses Censor-Cut Picture.

Manager Williamson of the National Theatre, Winnipeg, Man., refused to accept "The Combat," a Bushman-Bayne feature, for a booked date, because the film had been "badly cut up" by censor boards of other provinces before it reached Manitoba, it is declared. The picture was slashed so extensively, it is said, that even the Manitoba censors found nothing to eliminate.

Spends $6,000 in Improving the Cum-Bac.

Manager W. A. Baillie of the Cum-Bac Theatre, Dovercourt road, Toronto, has made improvements in his theatre which have cost $6,000. The new features include a pipe organ and new equipment in the projection room. The latter includes two new Power's machines. The theatre also has a new gold fibre screen. The walls have been festooned with draperies and flowers, giving the house a very cozy appearance.

An interesting detail is that Manager Bailie has arranged with the Toronto Railway Company for the display of one-sheet advertising boards on the front of all street cars on the Dovercourt route. These cars pass the Cum-Bac Theatre and pass through the section served by the theatre. Mr. Bailie believes that he is the only exhibitor in Canada to make such an arrangement for advertising.

Allens Plan Big Theatre in Winnipeg.

Messrs. Jule and J. J. Allen have laid plans for the erection of a theatre in Winnipeg, Manitoba, where they already have the Dominion Theatre, one of the largest of local houses, under lease. The new Allen Theatre will be located on Portage avenue, next to the Sterling Bank Building, the site having a 100-foot frontage The new house, with the site, will cost in the neighborhood of $275,000.

Wilson to Book on Open Market.

Manager Wilson of the Lyceum Theatre, Winnipeg, has announced that he will book pictures on the open market during the coming year. This is a distinct change in policy for the Lyceum. Mr. Wilson recently spent $3,000 for new equipment in the projection room of the Lyceum, which has the largest seating capacity of any picture theatre in Winnipeg.

Rushing Changes in Province Theatre.

Workmen are rushing through the costly improvements in the Province Theatre, another of Winnepeg's large theatres. The house will be reopened on September 25 and the first attraction will be Charlie Chaplin's "Shoulder Arms." The changes are costing about $40,000, and include a handsome new front.

Palace Theatre Reopened Labor Day.

The Palace Theatre, Queen street East and Greenwood avenue, Toronto, was reopened on Labor Day, September 2, with a fine crowd. The first attraction was H. B. Warner's "God's Man." Prices at this theatre will be five and ten cents. This house has been closed several times and was formerly known as the Woodbine.

Had an Eighteen-Reel Program.

The Moulin Rouge Theatre, Montreal, recently broke all records for quantity presentation. And the pictures were of good quality, too. The program consisted of "To-Day," seven reels; "Rough and Ready," eight reels; an episode of a serial, two reels, and a comedy, one reel, making eighteen reels in all.

Canadians Change Title of Fox Feature.

Announcement is made that Fox's "Why America Will Win," the life story of General Pershing, will be known in Canada as "Pershing with the Allies." Announcement has also been made that Fox's "Queen of the Sea" will shortly be released on a rental basis. The release date of "Put the Flag on the Firing Line" will also be announced shortly, it is declared.

Allens Open Their Nineteenth House.

The Royal Alexandra Theatre, at Lachine, Quebec, the nineteenth theatre in the chain of Jule and J. J. Allen, has been opened under the management of H. C. Lamarre, of Montreal. The opening attraction was Mary Pickford in "M'liss." Two days before the opening Manager Lamarre gave a dinner at the Corona Hotel which was attended by sixteen exchange men and exhibitors of Montreal and Lachine.

CIRCLE CELEBRATES ITS SECOND YEAR

Indianapolis' Most Beautiful Theatre Observes Anniversary with Impressive Series of Tableaus

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

THE Circle Theatre in Indianapolis, Indiana's most beautiful motion picture house, celebrated its second anniversary this week with the presentation of D. W. Griffith's second drama of the world war, "The Great Love," and a unique stage spectacle arranged by S. Barret McCormick, managing director. Capacity crowds of friends and admiring patrons were in attendance throughout the week.

When this beautiful photoplay house was opened two years ago there were many skeptical ones who predicted that it would not be a success. So it remained for the unflagging zeal and keen business acumen of A. L. Block, the president, and Robert Lieber, vice-president, combined with the genius of Mr. McCormick, the managing director, to make it a huge financial success, as well as a theatre of more than national interest.

The spectacle arranged by Mr McCormick for the anniversary program consisted of a series of tableaux typifying the different sorts of theatrical entertainment found in Indianapolis. The opening tableaux showed English's Theatre, typified as the home of the drama. Then came the Majestic, with burlesque, Keith's, with all the acts of vaudeville including the acrobats and stale Ford jokes, the Murat, with the Winter Garden productions, and last, and by no means least, the Circle, "The Shrine of the Silent Art."

The tableaux typifying the Circle showed a cameraman on the top of the world filming all the figures which participated in the other scenes—in other words, everything, from the drama to burlesque, being shown on the screen at the Circle. The tableaux were all effectively arranged with the aid of varicolored lights. All in all, it was one of the most lavish spectacles produced by Mr McCormick in many months and drew round after round of tremendous applause.

Carlton to Manage the Sipe Theatre.

Kokomo.—Samuel Carlton, of Frankfort, Ind., has been selected as manager of the Sipe Theatre here. Mr Carlton has been serving in a similar capacity at the Blinn Theatre in Frankfort.

Griffith's Spectacle Shown in South Bend.

South Bend.—D. W. Griffith's gigantic war spectacle, "Hearts of the World," was exhibited for the first time in this city Sunday at the Oliver Theatre, and drew capacity audiences. The picture was continued throughout the week, and it was said that it may be brought back later, as many were unable to get inside the theatre.

Bijou Opens Under New Management.

Hammond.—The Bijou Theatre, this city, which has been extensively remodeled and redecorated, has been reopened under new management, and is running the best and latest motion pictures. A new ventilating system was installed and many other improvements made.

Makes Terre Haute His Headquarters.

Terre Haute.—A. J. Brentlinger, general manager of the Terre Haute Theatres Company, which owns the new Terre Haute Theatre which is just about completed at Eighth and Wabash streets, has announced that he will make Terre Haute his headquarters, taking active charge of the new theatre, which will be opened soon, and directing the policy of the other three theatres controlled by his company from this city.

Mr. Brentlinger's son, Byron, had been slated for the position of manager of the new Terre Haute Theatre, but he has enlisted in the navy for the duration of the war, and is now in training at the naval training station at Great Lakes, Ill.

Mr. Brentlinger arrived in the city this week from Fort Wayne, and expects to be busy during the next few days signing up musicians and other attaches of the new house and superintending the preparations for the formal opening which will be held early in September. The new theatre has been erected at an approximate cost of $115,000, and is one of the most up-to-date in the state.

Bucklen to Show "Hearts of the World."

Elkhart.—Manager Lerner, of the Bucklen Theatre, has announced that he has booked the big war cinema feature, "Hearts of the World," for exhibition at the Bucklen on November 11, 12 and 13. He is preparing for an extensive advertising campaign to be conducted prior to the showing of the film.

Starette Theatre Redecorated.

Newcastle.—The interior and exterior of the Starette Theatre in this city has been redecorated, and now presents a very attractive appearance. Manager Sipe is making an effort to procure the photo of every Henry County boy who is in the service of his country, and is using the photographs on slides at intervals. The feature is proving quite a popular one, he says.

Coliseum Shows "Pershings Crusaders."

Evansville.—A full house greeted each showing of the Government war film, "Pershing's Crusaders," which was shown at the Coliseum for four days this week under the auspices of the registered men of the second division. An admission fee of twenty-five cents was charged, and an additional twenty-five cents was charged for reserved seats. The proceeds will be used for patriotic purposes.

Crystal Theatre Again Changes Hands.

Anderson.—The Crystal Theatre, recently transferred on a contract of sale to Welch & Walbourn, managers of a stock company, again changed hands last week, being taken over by J. Miller, of North Carolina. The theatre will be remodeled and redecorated and made thoroughly up-to-date, according to Mr Miller, who intends to run a combined motion picture and vaudeville program.

Baltimore Trade Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Maryland.

Bushman Club Convention.

THE Bushman Club, of which Francis X. Bushman, the Metro star, is the honorary president, held its convention at the home of the film star, Elderwood, Green Spring Valley, on Saturday, August 31, and about 200 delegates, representing nearly 30 states in the union, came to Baltimore to attend the affair.

Boy Scouts were stationed at the entrance of the estate of Mr. Bushman, and as the first of the delegates began to arrive, they fired a salute on a small cannon. Mr. and Mrs. Bushman greeted the guests as they arrived. One of the feature of the day was the rasing of a Bushman service flag, containing 36 stars and one gold star, representing the number of the club in France.

Miss Virginia Bushman, daughter of the screen actor, sang the Marsellaise as a number on the program. Luncheon was served on the lawn. Badges as souvenirs were given all the guests and Japanese parasols presented the ladies.

A business meeting was held. An election of officers was held and a discussion took place as to the best means of keeping up the work for cleaner and better pictures. All the members of the club are Bushmanites.

Pictures Aid W. S. S. Rally.

Moving pictures showing the "Sammies" in their various activities and a Douglas Fairbank film helped greatly to arouse interest at the meeting in the interest of the War Savings Stamp drive which was held at Glenelg, Ellicott City, Md., the estate of Gen. W. Bladen Lowndes, a patriotic worker, on Saturday, August 31. The affair was held under the auspices of the Woman's Section of the War Savings Committee of Howard County, of which Mrs. Lowndes is the chairman.

"The Whip" at the Parkway for a Week.

B. Lust, of Washington, D. C., booked "The Whip," for the entire week, beginning September 2, at the Parkway Theatre, 3-9 West North avenue, by Manager Bernard Depkin, Jr., who says it is the first independent picture he has ever booked for this playhouse. It has played to big crowds. Mr. Lust says he has signed up 30 Baltimore houses for Gaumont's new serial coming out in 10 episodes.

Faulkner's Brother Missing in Action.

The brother of Kenneth G. Faulkner, organist at the Parkway Theatre, 3-9 West North avenue, Gordon L. Faulkner, of Chester, Pa., has been mentioned in the casualty lists as missing in action. He was 26 years old, a member of the machine gun company of the One Hundred and Tenth Infantry and has been in France since last May. When the United States had trouble with Mexico several years ago, Mr. Faulkner enlisted in the army at that time.

Has Schooner Named in his Honor.

The schooner, Jacob W. Hook, named in honor of Col. Jacob W. Hook, vice president of the Parkway Theater Company, will be launched at the shipyard of the Crosby Navigation Company, Richmond, Me., for the Maryland Navigation Company on Thursday, September 5. Mayor J. H. Preston of Baltimore and several other city officials have received invitations to the launching.

Baltimore Personals.

Blanke & Zink, the prominent Baltimore architects, who have designed many beautiful moving picture theatres, have now closed their offices in the Equitable Building and turned back several big commissions until after the war, because they believe they can be of more value to the Government by serving in its branches.

John J. Zink, who has had under his supervision the building of the Rialto Theatre in Washington, for Tom Moore, is now awaiting a commission in the army. E. G. Blanke has become associated with the Interstate Commerce Commission as expert valuation engineer.

Through the courtesy of George A. McDermitt, manager of Loew's Hippodrome Theatre, the Red Cross workers of Baltimore sold tickets at each performance during the week of September 2, for a big athletic meet which was held on Saturday, September 7, at Homewood, for the benefit of the Camp Purnell hospital fund and held under the auspices of Army and Navy Association of Maryland. Over 500 tickets were sold at the performances on Monday, September 2.

Ben Abrams, who is well known in the film circles of Baltimore, having represented the Foursquare and First National pictures in this territory, and has recently represented the Fox Film Corporation through the South, has now become associated with the Sherry Service, as their Maryland and District of Columbia representative. Mr. Abrams, otherwise known as "Big Ben," always has a genial greeting for his friends.

Oliver B. Wight, the architect who planned the beautiful designs from which the Parkway and McHenry theatres in the Parkway Theatre Company Circuit were built, has enlisted in the Engineer Corps. He left for Washington last week.

HONOR TRIANGLE'S SEATTLE MANAGER

Hurn Tendered Farewell Luncheon by Northwest Film Board of Trade Upon His Leaving for Army Training

By S. J. Anderson, East Seattle, Wash.

As a farewell to H. H. Hurn, Triangle manager, who left on August 28 to report for training at Camp Lewis, the Northwest Film Board of Trade gave a luncheon at the Hotel Washington on August 27. After "eats" and speeches Mr. Hurn was presented with a wrist watch and compass. The Board of Trade also took this opportunity to entertain several special representatives of various film companies who happened to be in Seattle at this time. They were S. A. Lynch, vice president of Triangle; J. R. Grainger, Fox; P. N. Brinch, W. W. Hodkinson's personal representative; Meyer J. Cohen, Kleine; Joe Merrick, Mutual; Harry Lustig, Metro; J. S. Woody, Select.

Mr. Lynch announced the appointment of R. R. Nave to take Mr. Hurn's place. Mr. Nave is already known by film men and exhibitors throughout the territory, having been booker at the Triangle office almost as long as there has been a branch in this city. For the past ten months he has also been assistant manager. This office is also losing its shipper, George Justi, in the draft.

"Finger of Justice" Breaking Records.

"The Finger of Justice," which made a record first-run of four weeks at the Rex, is completing the first week of its second run at the Little, where it is also breaking attendance records. John Hamrick, managing owner of the Rex, went down to Portland last week and leased the Star Theatre to show the picture there. He has booked it for two weeks with an option on the third.

123,000 Seattleites See Griffith Film.

In checking over attendance records this week for the five weeks' engagement of Griffith's "Hearts of the World" at Levy's Orpheum it was discovered that 123,000 people attended the show. The population of Seattle is 400,000; so this shows that more than a quarter of the city's population saw the picture.

Signs $35,000 Advertising Contract.

Jensen & Von Herberg, who operate the Coliseum, the Liberty, the Mission, and the Strand in Seattle, signed a contract this week for $35,000 worth of advertising in the Seattle Times for the coming year.

Post Now Has Exclusive Picture Section.

The Post-Intelligencer, Seattle's morning paper, has started a regular department for motion pictures exclusively. In the Sunday edition this department occupies several pages, and the leading theatres have responded by taking quarter-page and half-page space. Before this the P-I's motion picture news was more or less general and much abbreviated, being sandwiched in with other amusement notes. Eugene Banks, for several years dramatic critic on the P-I, has charge of the department, with Lloyd Spencer as advertising assistant.

Takes Views of Government Work.

Frank Montgomery finished some pictures this week of government work in the spruce forests of Washington, showing how the spruce is felled and prepared for the making of airplanes. A number of soldiers of the Spruce Division with their colonel were actors in the picture.

Describes Picture Conditions in Montana.

J. F. Busch, general salesman, who returned this week from a tour of Montana, gave the most accurate description of conditions in that territory of any that we have heard lately. Montana has, previous to this last season, been the best part of the Pacific Northwest for the film man, owing to the prosperity of the miners and the grain farmers. According to Mr. Busch the big towns and cities are still quite prosperous and the exhibitor's business is fairly good there; but the small towns, where the exhibitor could not afford to lose any of his regular patrons, have felt the strain when so many of their young men were drafted and whole families have left for the ship yards of the coast cities. Employment offices have been established in a great many of these interior towns for sending men to the ship yards, and they are going in droves. Exhibitors in very small towns of under a thousand are the ones who are suffering from this emigration westward.

Changes Among the Theatres.

Seattle, Wash.—John Hamrick, managing owner of the Rex and the Little and the Gem, sold the Little Theatre this week to Joseph Danz, who operates the Imperial, the Dream, the Isis, and the new Rialto, all on lower First avenue. The Little is up-town at 415 Pike.

Everett, Wash.—C. A. Swanson, manager of the Princess Theatre, has taken over the Everett Theatre, the legitimate house of the town, and will show special motion picture productions in it. He has remodeled and redecorated the house, spending $10,000 on the lobby alone.

Missoula, Mont.—J. H. Lux, formerly of Thompson Falls, has reopened the Alcazar Theatre, which has remained idle for the last six months.

Exhibitors Who Have Been Drafted.

George Ring, manager of the Society Theatre, the most successful neighborhood theatre in Seattle, has been called in the Draft and Mrs. Ring will run the theatre.

W. G. Ripley, manager of the Western Amusement Company, Aberdeen, operating several motion picture theatres in that vicinity, has been called in the Draft, and Mrs. Ripley will take charge of the houses. Both of these women have helped their husbands in the management of their theatres before, so they are thoroughly familiar with the work.

Among the Exchangemen.

Harry Lustig, Metro special representative for the West Coast, is moving his headquarters from Seattle, where he has been for the last seven months, to Los Angeles.

Tom North, Western division manager for Pathe, who came directly to Seattle from New York, was called back to New York last week on urgent business.

George Ekre, manager of the Portland General office, has been transferred to the management of the Los Angeles office. R. H. Allan, manager of the Seattle office, will look after the Portland branch.

G. G. Maxey, who completed a most successful trip through the Pacific Northwest with "My Four Years in Germany" for the Exhibitors Exchange, is now assistant manager of the exchange. H. C. Arthur, Jr., formerly with the De Lux Feature Film Company, is now out in the Montana territory for the Exhibitors Exchange. C. H. Feldman is covering Washington.

G. R. Sirwell, former Seattle exchange man, passed through this city this week on his way to take over the management of the Hodkinson service office in Los Angeles. Mr. Sirwell was more recently manager of the General branch in Kansas City.

Exhibitors Visiting Seattle.

Among the prominent out-of-town exhibitors visiting film row this week were: Fred Mercy, Yakima; C. E. McKee, Orpheum, Everett; W. G. Ripley, Aberdeen; W. P. Cline, Starland, Aberdeen; R. J. Charles, of Vader, Castle Rock, and Napavine, and Walter Armstrong, Strand, Portland.

MAY ESTABLISH SCHOOL FOR WOUNDED

Washington Exchangemen Consider Teaching Crippled Soldiers Operating and Film Inspection

By C. L. Linz, 622 Riggs Building, Washington, D. C.

Supplementing their work in getting flowers, cigarettes, games and luxuries to the wounded and sick soldiers at the Walter Reed General Hospital, the Washington exchangemen have under consideration the establishment of a school to teach operating and inspecting with a view to securing employment at the theatres and exchanges for crippled soldiers. The idea is to fit out a room with the necessary materials, including projection machines and rewinders and the different managers take turns as instructors. The Walter Reed Hospital Committee, of which Oscar Morgan is chairman, is to consider the problem further and then confer with the army people to see whether or not the plan is feasible and how best it can be carried to conclusion.

Abandon Carbon Filament Lamps.

Certain types of the inefficient carbon filament lamp are no longer to be manufactured, under an agreement between the manufacturers and dealers in incandescent electric lamps and the United States Fuel Administration. The lamp manufacturers, at a meeting held last week in this city, voluntarily agreed to abandon the manufacture of these lamps in accordance with a program which practically calls for the discontinuance of their manufacture and sale. It is declared that the change will give much better lighting and result in the saving of more than a million tons of coal.

Hotel Fire Damages Theatre Slightly.

A fire in the Stag Hotel, Washington, in which is located the Virginia Theatre, on Ninth street, caused slight damage to the latter, but emphasized the care with which Washington managers safeguard their patrons. Despite the fact that the fire apparatus was making considerable noise outside the building, the 300 patrons of the theatre made their exit with only curiosity as to how the fire was progressing.

Sherwood Joins the Colors.

E. A. Sherwood, traveling representative of the Mutual Film Corporation's Washington office, and assistant manager under H. R. Mason, is wearing Uncle Sammy's clothes, having answered the call to present himself in person at Camp Lee, Va., to undergo a course of sprouts in military training.

Among the Theatres.

Towanda, Kan.—S. R. McCorkil and Charles Johnston are making preparations to erect a moving picture theatre on the corner west of the Towanda State Bank.

Lincoln, Neb.—F. D. Egan will remodel his theatre at 137 North Thirteenth street at a cost of $5,000.

Austin, Tex.—The Majestic Theatre has been taken over by C. W. A. McCormack, also manager of the Crescent. The Majestic will be temporarily closed for about two weeks while undergoing repairs.

Waco, Tex.—W. F. Soneman has leased the building at 419 Austin street, and will install a moving picture theatre. A rear addition of brick will be added, and a modern ventilating and cooling system put in.

TAKES VIEWS OF KANSAS CITY EVENTS

Manager Curtis of the Doric Theatre Makes Up a Local News Reel—Idea Appeals to Patrons

By Kansas City News Service, 115 Railway Exchange Building, Kansas City, Mo.

A CROWD, estimated at between one hundred and one hundred fifty thousand people, assembled at Swope Park, Wednesday, August 28, to watch the air manoeuvres of the visiting British and French aviators. The Doric Theatre is running a picture of the Flying Circus taken by Mr. Curtis, owner, in the "Doric News," a current reel of interesting events occurring in Kansas City. Mr. Curtis has rebuilt a roadster for this particular purpose, with a platform extending from the back of the seat to carry the tripod and moving picture machine. The local news is run at the close of the regular news weekly and is a feature of the Doric programs. At the close of the year the films will be condensed into a review of out-standing events which have taken place in Kansas City during 1918.

The Doric Theatre opened its fall season September 1 with "His Birthright," featuring Sessue Hayakawa. Something novel in the way of posters and interior decorations was worked out to accompany the picture. Cuts from the film were glued to a background of Japanese matting, which was painted with Japanese scenes, Mount Fuji-yama, and lettering to produce a very artistic effect. The flower box just above the foot lights was banked with cherry blossoms and from two large translucent urns came a red glow and delicate incense.

Edwards of General Film Resigns.

Mr. Orear, division manager of the General Film Company, is in Kansas City for the purpose of appointing a successor to C. S. Edwards. Mr. Edwards is resigning as manager of the Kansas City branch to again associate himself with the Motion Picture Theatres of America, Inc., 1003 Commerce Building, as division manager of Kansas City, Omaha, and Des Moines.

Murray Theatre Changes Hands.

The Murray Theatre, 3204 East Twenty-seventh street, has changed hands. C. Cunningham took charge of the house, September 1. H. H. Barrnett, former manager, has not yet announced his future plans.

Kansas City Briefs.

The Mozart Theatre opened Sunday, September 1, with Dr. Wyman as manager.

W. B. Towne, president of the Hodupp-Towne Photoplay Company, St. Louis, will be in Kansas City shortly.

Richard Robertson, manager of the Kansas City office of Goldwyn Pictures, Inc., has left on a short business trip to Des Moines. Mr. Robertson will probably go to Sioux City before he returns.

J. A. Stevenson, division manager of the W. H. Hodkinson Enterprises, is in Kansas City for a period of two weeks.

The Equitable Film Corporation has purchased the rights for Kansas and Missouri from the Monopol Pictures Company, New York, for "Cleopatra," featuring Helen Gardner.

H. C. Holah, representing the A. H. Blank Enterprises, handling the First National Exhibitors' Circuit for Kansas, is in the city visiting Mr. Goldham, local representative. Mr. Holah reports that all of his First National releases are meeting with phenomenal success in Iowa, Nebraska and Kansas.

The Standard Film Corporation has closed a deal with the Columbia Theatre, St. Louis, for the first run of Ditmar's Living Book of Nature. Mr. Dean of the Educational Films Corporation of New York, has closed with the Standard for the distribution of its productions in Missouri, Kansas, Iowa, Nebraska, and Northern Oklahoma. The Standard has also acquired the distribution rights throughout Kansas for "Berlin via America."

Pathe Changes.

John J. Miley, formerly assistant booker, has been promoted to shipping clerk.

Merle C. Carr, formerly assistant shipping clerk, has taken charge of the poster department.

Roman A. Meighan, who has been with the Mutual Film Corporation for some time past, has taken the position of assistant shipping clerk.

Miss Blanche Lacy has been appointed booker.

Among the Exhibitors.

Parsons, Kans.—The New Elks Theatre opened September 2.

Topeka, Kans.—The Iris Theatre, which has been closed for some time undergoing remodeling, opened August 26 with G. L. Hooper as manager.

Crockett, Tex.—J. P. Polly and E. D. Foster have sold the Queen Theatre to Miss Sarah Conwell of Houston.

Seguin, Tex.—The Palace Theatre has been redecorated and remodeled.

Richmond, Mo.—The Farris Theatre is being redecorated and improved.

Webb City, Mo.—I. L. Davis has sold the Blake Theatre to A. L. Caulkins, owner of a moving picture theatre at Carthage. The Blake is undergoing several interior changes.

Hockerville, Okla.—The Hockerville Theatre has been chartered with a capital stock of $10,000 by Ethel F. Dowell and Mary E. Shibley, of Hockerville.

Duncan, Okla.—The New Pastime theatre has been opened.

Mr. Curtis and Son, of the Doric Theatre, Kansas City, and Photographic Outfit Used in Connection with Filming "Doric News."

Lufkin, Tex.—The Lufkin Amusement Company has been incorporated with a capital stock of $4,500 by E. L. Kurth, J. K. Kurth, Jr., and W. C. Binion.

Corsicana, Tex.—H. W. Taylor and G. J. Arden have opened the Liberty Airdome on West Sixth Avenue.

Orange, Tex.—The Liberty and Strand theatres will open very shortly, with a seating capacity of between 1,100 and 1,200 each. The Princess theatre of this city will be located in the New Holland building with double its former seating capacity.

Port Arthur, Tex.—The Liberty theatre, owned by J. P. Pittman, is nearing completion and will be ready for opening in two or three weeks. The seating capacity will be between 500 and 600.

Marshalltown, Ia.—H. E. Cook and Logan Storey, of Minneapolis, Minn., have purchased a moving picture theatre in Marshalltown, and will manage the business.

Caruthersville, Mo.—The Dixie Theatre has been sold to Cecil Mears, owner of the Liberty at Caruthersville and a theatre at Blytheville. T. Kenneth Bademan is the former owner.

Norman, Okla.—Ray C. Berry, proprietor of the University Theatre, has been called to the colors, and during his absence Mrs. Berry will manage the theatre.

Orange, Tex.—The Strand Theatre has been completed, and was opened Monday, August 26. The theatre, which was constructed by Herschel Thomas at a cost of $45,000, has a seating capacity of 1,200.

Rochester News Letter

By L. B. Skellington, 61 Main St., East, Rochester, N. Y.

Shannon to Manage the Piccadilly.

H. W. SHANNON, for the past four years manager of the Temple Theatre in Geneva, has resigned that position to accept the management of the Piccadilly, Rochester, probably the largest as well as the newest picture palace in this city. During Mr. Shannon's residence in Geneva he has proved not only a successful theatre manager but also an aggressive and public spirited citizen. Through all the drives for the Liberty Loans and War Savings Stamps he has shown energy in furthering those good causes. He has provided pictures for the Temple, the popularity of which has been attested by the large clientele of that house.

Griffith Films Go Strong in Rochester.

"Hearts of the World" played to capacity business at top prices at the Lyceum Theatre, Rochester, all week. Without a doubt the picture is good for a long run. It was well handled here, not the least of the effectiveness of the presentation being due to the large symphony orchestra, which did full justice to the ambitious musical score of the production. From the first local showing the public took to the picture, and enhanced by the great charm of the musical accompaniment, it went over the top with a bang. "The Great Love," another Griffith production, played the week at the Regent and also did a big business. It looked as if most people who saw the latter film at the Regent, and at moderate prices, were willing to take a chance with the picture which was going at the higher prices. Also, many who saw "Hearts of the World" could not resist the chance to see the other and compare them.

Use Kleine Film in Education Campaign.

The United States Marine Corps conducted a campaign of public education in connection with the showing of "The Unbeliever," a Kleine production at the Rialto last week. Sergeant Robert C. Graham, former news editor of the Niagara Falls Gazette, gave frequent lectures, and the audiences liked him as well as the picture. He had been in this city with the picture on its previous showing.

BUDGET OF FILM NEWS FROM DALLAS

Late Arrival of New York Express Packages Annoys Picture Men—Vitagraph Feature Campaign Planned

By Philip Fox, Times-Herald, Dallas, Texas.

Late Parcels Inconvenience Film Men.

EXPRESS packages out of New York have been days late in arriving in Dallas recently. As a consequence the film men have been much inconvenienced. They have had to call upon Dallas printers and stereotypers to turn out their cuts and matrices and to print their one sheets. The printers and boiler plate men have reaped a good harvest here recently from this source.

Consolidated Closes its Houston Branch.

Manager Ned Depinet of the Consolidated Film and Supply Company announces the closing of the Consolidated offices at Houston, Texas. Business from the Houston office will in future be handled through the Dallas office, which has been found to be the more central and convenient. L. B. Rust, Houston manager, has come to Dallas and will have charge of all bookings.

Urges Change in Jewel Film Title.

Ned Depinet, Consolidated manager, has written his home office urging that the name of "Husbands Only" be changed without delay. This charming Jewel film showed disappointingly at the Hippodrome Theatre recently through no other reason that people thought the title suggestive and did not care to see it. Many people on seeing the title advertised extensively thought that the women of the family would be barred. Local critics were enthusiastic in their praise of the picture, but with one accord, advised a rechristening.

Preparing for Big Winter Business.

While the great sections of Texas and Southern Oklahoma are arid, Arkansas is smiling a-green after plentiful rains. L. B. Remy of Goldwyn, who has just returned from a business trip through the Razor Back state, says that Hot Springs, Ark., motion picture houses are preparing for the biggest winter season on record. At Little Rock the picture show business is reported exceptionally good. Soldiers from Camp Pike, six miles away, continue to crowd the theatres.

Exhibitors Fight to Get Gerard's Film.

Down at Orange, Texas, exhibitors are "lawing" over rights to Gerard's "Four Years in Germany." W. G. Minder started to show the Gerard feature when H. Thomas of the Airdome slapped down an injunction against the exhibition, claiming prior rights from the First National. The case remains to be fought out in court. Douglas Hawley of First National says that it takes a rattling good film to start a law suit.

Drought Causes Traveling Picture Shows.

Tank town touring with feature films is becoming increasingly popular in North and West Texas since the drought closed some of the smaller shows. Several Dallas motion picture men are now on the road with films which they are showing at one night stands in small towns and villages using school houses and churches as exhibition places.

Davenport Opens the Dixie Theatre.

Joe Davenport of the Waxahachie Company opened his new Dixie Theatre at Waxahachie during the last week in August. Dallas film men from several exchanges went to Waxahachie in their automobiles and were entertained by the exhibitor. The lobby of the Dixie was filled with cut-flowers sent by Dallas film men to Mr. Davenport, who is very popular here.

Like Soldier Boxing Matches.

Leaders of the motion picture distribution business of the Southwest can be found in a group at Camp Dick, the local aviaton officers concentration camp, almost any Friday night. The soldiers put on weekly boxing matches and fights which draw crowds from miles around. The film men, with hardly an exception, are red hot fight fans and usually attend the sessions en masse.

Vitagraph Feature Campaign Planned.

Division manager H. D. Norville of Vitagraph was in Dallas early in September, coming here from New York. With J. B. Dugger he made plans for a great Vitagraph campaign on their special features during the coming season. J. B. Dugger will spend the early part of September in the border country and in West Texas.

Patriotic Pictures Still Drawing Big.

Patriotic pictures of all kinds still continue to draw the crowds in Texas towns. Contrary to prediction, the theatregoers have not become tired of war films. The war being their one absorbing interest they continue to turn out in force to see any feature dealing with the world crisis.

Strand and Liberty Theatres Open.

Moving picture theatre congestion at Orange, Texas, has been relieved by the opening of the Strand and the Liberty theatres on Front near Sixth street in that city. Before these new play houses opened crowds would stand in line for an hour waiting to get a chance to see a show. The influx of population owing to ship building activity caused these conditions.

Work or Fight Dragnet Get Two Film Men.

Galveston friends of Ned E. Depinent, Dallas manager for Consolidated, and L. B. Rust, Houston manager, had a close up of them under arrest at the Galveston police station late in August. The couple, after completing some business in Houston, took the interurban car for Galveston for the purpose of enjoying a dip in the Gulf. On arriving in town they alighted in the midst of a big "work or fight" round up. Stalwart policemen asked them for their registration certificates. Both of them, who are in deferred classes, had left their blue slips at their homes which were miles away. They were taken to the city hall and cross questioned. Their friends, however, quickly identified them as being well known Texas business men and they were able to smile again.

Dallas Brevities.

C. E. Tandy, district manager for Paramount, is spending part of September in Dallas visiting Manager Harry Owens of the local branch. He came here from Atlanta, Ga.

Paramount Week, as observed here late in August, was a distinct success according to Manager Harry W. Owens. He reports that 40 per cent. of the exhibitors on his books ran Paramount features only for the seven days.

Charles Hartman of the Garrick Theatre, Dallas, has signed a year's contract to use Paramount features exclusively. So has W. A. C. McCormick of the Crescent Theatre, Austin.

Mrs. B. Revenaugh, the pioneer stenographer on Dallas film row, who is with the First National, is on her vacation. Mrs. Revenaugh knows the business from one end to the other having been connected with local film exchange for ten years.

Exhibitors Who Visited Dallas.

Among motion picture exhibitors who visited Dallas film row early in September were the following: G. H. Judia, Folly Theatre, Ciseo; J. C. Caver, Gem, Stephenville; J. B. Wilson, Gem, Sherman; Frank Barr, Peoples Theatre, Beaumont; George Walker, Hancock Opera House, Austin; C. W. Neece, Crystal, Hubbard City; J. L. Olive, Sugg Theatre, Chickasha, Okla., and W. J. Lytle, San Antonio.

Utica News

By Clifford A. Carroll, Utica Observer, Utica, N. Y.

Donlon Appointed Manager of Avon.

WILLIAM P. DONLON, one of the best known showmen in New York State, has been appointed as manager of the Avon Theatre, Utica. Mr. Donlon succeeds William Fait, Jr., who leaves to take charge of a Liberty Theatre for the Government. Mr. Donlon, the new director of the Avon, needs no introduction to the business or those connected with it in this state. He was in the employ of Wilmer & Vincent when that company controlled the Majestic and Orpheum theatres in this city. When the firm gave up the old Orpheum, Mr. Donlon became lessee and manager of the house and from the time he took possession until the disastrous fire in the spring of 1917, the Orpheum was one of the most successful houses in the city. Soon after Mr. Donlon became manager of the New Orpheum, formerly the South Street Theatre, and continued at this house until last January when he left the theatre business to return to the insurance business, in which he was interested before becoming connected with a theatre. Mr. Donlon will make an efficient manager for the Avon and he will be congratulated by his numerous friends on his return to the motion picture exhibiting business. Mr. Donlon is a member of the Utica Kiwanis Club.

Philadelphia Trade Letter

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Dismiss Case Against Stanley Concern.

THE Federal Trade Commission which started proceedings Monday, August 19, against the Stanley Booking Corporation of Philadelphia for alleged charges have dismissed this case from the records, owing to the fact that the majority of the testimony revealed during the proceedings showed that this new corporation, of which Jules Mastbaum is the president and Frank W. Buhler the general manager, has conducted its business only in a fair and legitimate manner. Since the first of the year there has been a healthy and steady growth of the Stanley Booking Corporation's circuit of theatres, having already added a score of houses from the city and state.

Franklin Theatre Building Changes Hands.

The Franklin Theatre building at 747 to 753 South Third street, has been conveyed to S. Morris by B. F. Miller for a nominal sum and mortgage amounting to $18,000. The property is built on a lot 21 feet by irregular.

Suspect Hun Incendiaries in Film Fires.

Two fires within two weeks in a Norristown theatre are being investigated. Both fires occurred while anti-German films formed the program. Last week an anti-German film was destroyed by fire originating in the operator's booth, and another fire broke out under the stage while another picture of the same character was being subjected. Hun incendiaries are suspected.

Hunt Enlarge His Theatre Chain.

W. S. Hunt, recognized as the pioneer moving picture man of Wildwood, N. J., has supplied that popular seashore resort with its movie entertainment during the past ten years through his six first class theatres. Mr. Hunt has recently taken possession of the Palm and Auditorium Theatres in Collingswood, N. J., and is negotiating for several others to add to his chain.

Critical Reviews and Comments

Concerning Current Productions

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To Him That Hath (World).

"'GETAWAY' KATE."

Astra-Pathe Releases Second Two-Reel Subject Featuring Helene Chadwick.

Reviewed by Robert C. McElravy.

TWO weeks ago Astra-Pathe released a two-reel subject entitled "The Honest Thief," with Helene Chadwick appearing as an ingenuous country girl who turned a neat trick on a couple of crooks and restored some stolen bank funds. The story was written by Frank Leon Smith and directed by George B. Seitz. It was unusual for its swift action and clear, compact presentation. It told in two swift reels as much as is frequently found in a long feature.

A new two-reel subject with the same collaborators is entitled "'Getaway' Kate," and once more Helene Chadwick assumes the lead. This time she first appears as a girl on a train in the hands of a detective. While the latter is playing with some children across the aisle, Kate leaps from the moving train and dashes to a nearby suburban place. The owner, James Marlow, once escaped from the clutches of the law himself, and protects her. Kate lives at the Marlow place for two years, at the end of which time Marlow is killed under exciting circumstances. The son, David, loves her, and Kate's past is brought up against her. But in the end her own name and that of the elder Marlow are cleared. This number also shows a step in advance for two-reel subjects.

"SLEUTHS."

Paramount-Mack Sennett Comedy Features Ben Turpin and Charles Lynn.

Reviewed by Edward Weitzel.

A GENTLEMAN CROOK, who walks into a private detective office and gets away with all of the money belonging to the proprietors and also with their pretty stenographer, is one of the characters in "Sleuths," a two-part Paramount-Mack Sennett comedy featuring Ben Turpin and Charles Lynn as the two gumshoe men. Tom Kennedy plays the part of the crook, and Mary Prevost is the good looking typewritist. The ability of Messrs. Turpin and Lynn to do funny falls, pull comic faces and keep the nonsense moving and the spectator on the broad grin is given continous proof during the action of this comedy. R. Richard Jones, the director, has been apt at inventing new bits of business, and the production is worthy its well known trade mark.

"MODERN LOVE."

Six-Part Special Universal Offering Features Mae Murray as Girl Actress.

Reviewed by Robert C. McElravy.

IN her part as Della Arnold in this six-reel Universal subject Mae Murray plays with greater vivacity than she has shown in recent numbers. The story, written by F. McGrew Willis and directed by Robert Leonard, gives her ample opportunity for contrast of moods, and she makes the most of them. She at first appears as a young actress temporarily out of an engagement, but facing the world cheerfully. Later she becomes an artist's model, and it is then that her entangled love affairs bring on suffering of the emotional sort. But the close once more brings her happiness.

The story is one of love affairs that refuse to run smoothly. Shortly after she becomes a model Della meets Julian Lawrence, whom she refuses recognition in the studio scenes, which are well staged. Lawrence is the man who has clouded her life. The artist, Wilbur Henderson, falls in love with her, and almost on the eve of their wedding Lawrence sees fit to tell Henderson things which decide him to call the match off. Then follows an unexpected turn of the plot, when George Addison, a wealthy young man whose intentions had previously seemed doubtful, comes to her rescue with proffers of real love and an offer of marriage.

The story of Della's affair with Lawrence is depicted as she tells it to Addison. Lawrence and she had been forced to stop at the same hotel in a country town while playing one-night stands, and he had made unsuccessful advances toward her after registering as man and wife. The scenes in which he attacks her and is afterward thrown out of the hotel by the indignant landlord are presented carefully, and should give no offense. The plot is not notable for any great novelty, but the cast is well chosen. Besides Mae Murray in the lead it includes P. McCullough, Arthur Shirley, Claire DuBrey and George Chesebro.

"BY HOOK OR CROOK."

Carlyle Blackwell and Evelyn Greeley in World Comedy-Drama That Will Amuse.

Reviewed by Edward Weitzel.

SILLY ASS heroes who develop almost unbelievable strength of mind when put to the test have long been favorite characters in fiction. The leading part in "By Hook or Crook," a five-reel World picture, comes under this head. Harry O. Hoyt wrote the story, and Clara S. Beranger made the scenario, which was directed by Dell Henderson. Carlyle Blackwell plays the hero, whose father has too much money and whose mother has too little sense. Between the liberality of the one and the molly-coddling of the other Freddie Pritchard is rapidly reverting into a type of worthless humanity that is considerably below a tailor's dummy, although the principal occupation of these dainty gentlemen is changing from one suit of clothes to another.

Freddy is quite as silly an ass as any of the breed. When first introduced he is still indulging in a beauty sleep, and his valet is afraid to waken him. After being permitted to gaze upon him in his perfumed bath the spectator is given other evidence that Freddie isn't worth his keep and would be utterly useless in a front line trench. Then comes the moment that tries his true metal, and Freddie delivers the goods.

Gloria Nevins and her mother are being robbed by the girl's uncle, who holds one hundred thousand dollars worth of gems belonging to them. Gloria and Freddie are in love, and the young lady tells Freddie about the gems. A bright idea strikes her beau. With the help of his valet and a book on the gentle art of safe-cracking, Freddie prepares to pry open uncle's strong box. A pair of professional cracksmen get the start of him, but he arrives in time to help capture the regular burglars and secure the jewels. He also secures evidence that puts a stop to uncle's robbing his relatives, and makes his father proud of him and happy to receive Gloria as a daughter-in-law.

Carlyle Blackwell does a number of Fairbanks stunts near the finish of the picture and meets all the demands of the character. Evelyn Greeley as Gloria is pleasing, and Jack Drumier is a thoroughly good Frederic Pritchard, Sr. Jennie Ellison, Nora Cecil, Frank Doane, Alice Chapin and Henry Warwick are useful members of the cast. Louis Ostland was the cameraman.

"A NYMPH OF THE FOOTHILLS."

Gladys Leslie in Conventional Blue Ridge Mountain Story Produced by Vitagraph.

Reviewed by Edward Weitzel.

THE title of the five-part Vitagraph picture, "A Nymph of the Foothills," indicates clearly the nature of the story written by Rex Taylor and directed by Frederic Thomson. A rustic heroine, whose want of accomplishments is more than counter balanced, in the eyes of the city bred hero, by her bright smile and golden curls, is again made the central figure of a screen romance.

Much of the success of such a theme depends upon the personality of the actress who impersonates the girl. Gladys Leslie has the youthful charm and good looks that are half the battle, and the author has been liberal with her allowance of telling situations. The story is conventional but permits Emmy Chaney, the mountain girl, to experience an assortment of emotions, from light-hearted gayety to tragic despair, and Gladys Leslie meets all requirements of the part.

A pleasing feature of the production is the scenic embellishment. The mountain views are frequently of exceptional beauty.

Narrow-minded prejudice against city folk caused Lon Chaney, a bewhiskered southern mountaineer, to refuse his consent when Ben Kirkland, a wealthy young chap, who is camping in the neighborhood, asks for his daughter's hand. Lon drives Ben off at the point of his shotgun. The pair then go to the camp and are married by one of Ben's companions, who is a minister.

Ben then takes his wife home to his parents, and Emmy's table manners cause him considerable embarrassment. In the meantime, another of Ben's camp companions has hurried back to the city under the belief that he has killed Emmy's father, while shooting at a squirrel. Events are shaped so that Ben is accused of the murder, and Emmy is made to believe that her marriage is not legal. All the tangles are straightened out happily at the end.

The supporting cast is satisfactory and contains the names of Alfred Kappeper, Walter Hiers, Charles Hope, Arnold Lucy, John Pierson, Bradley Barker, Charles A. Stevenson, Jane Jennings, and Greta Ardin.

"ANGEL CHILD."

Plaza-Hodkinson Production Features Kathleen Clifford as Mischievous Girl.

Reviewed by Robert C. McElravy.

STORIES with the scenes located at girls' schools have been quite frequent and have considerable similarity. This five-reel offering, written by Hal McInroy and directed by Henry Otto, has a good many points in common with previous comedies of the kind. The scenes at the seminary are well done, and the bevy of girls in the large cast give a certain air of reality to that part of the production.

Kathleen Clifford appears as Glory Moore, youngest daughter of a financier. She is a romping creature, just verging on the tomboy type, without carrying her tricks to a disagreeable extreme. She makes things hum around her home and is finally sent to the girls' school, in charge of a severe principal named Miss Purcell. Glory proceeds to stir up excitement at the school and is soon a leader among the girls. As is usual in a comedy depending upon a series of humorous incidents, some of them stand out more strongly than others. That is the case in this offering, but some of them will prove amusing.

There is still another side to the story, which has to do with a letter taken by Glory when she went to school. This letter contains some business secrets of her father, with reference to cornering the supar market. The girl, in taking the letter, in which she wrapped up some candy, started some serious financial troubles, which are rather vague in character. This part of the production would have had more suspense if it had been a little clearer. But through these financial troubles she meets her future husband, a young lawyer.

Others in the cast are Leslie T. Peacock, Rita Harlan and Fred Church.

"THE MARRIAGE RING."

Ince-Paramount Picture Starring Enid Bennett Has Novel German Spy Story.

Reviewed by Edward Weitzel.

BY selecting the Sandwich Islands as the scene of the most of the action in "The Marriage Ring," a five-part Ince-Paramount picture, written by John Lynch and starring Enid Bennett, the author has thrown considerable novelty about a German spy story. Fred Niblo has directed the production skillfully, and the acting of the entire cast is excellent. There is no want of exciting episodes througout the plot. Anne Mertons, the young wife of a gambler who is in the pay of German spies, learns her husband's true character while in San Francisco, when he tries to force her to help fleece a wealthy man, who lives in Hawaii. Anne warns the man, and Mertons attempts to shoot her. In the struggle the gambler is shot and his wife leaves him for dead. She boards a steamer for the Sandwich Islands, and meets Rodney Heathe and his mother.

Heathe is a sugar planter and a fine young chap. Mrs. Heathe asks Anne to the plantation. In a short time the young people fall in love. The man whom Anne saved from being robbed in San Francisco is a friend of Heathe's, and his arrival at the plantation almost puts an end to her new found happiness. She denies she has ever met him, however, and Heathe believes her. A greater danger threatens, when Anne discovers that Mertons is still alive and is living in the neighborhood.

The gambler is sharing the hut with a native girl, and is rapidly drinking himself in a state of frenzy. He discovers Anne and forces her to go with him. While at the hut, she learns that the German spy has arranged with Mertons to set fire to the cane fields. The plot is carried out, but Anne escapes from the hut in time to warn Heathe, and prompt measures prevent any serious damage. Mertons perishes miserably.

The Hawaiian scenes are realistic, one of the famous volcanoes of the Island being used in the picture. Enid Bennett, as beautiful as ever and as faithful to the demand of her part, makes an admirable Anne Mertons. Jack Holt is a manly Rodney Heathe, and Robert McKim does not leave Mertons one redeeming quality. Maude George as Aho, Charles K. French as the spy and Lydia Knott as Mrs. Heathe complete the cast.

"THE BURDEN OF PROOF."

Marion Davies in Select Screen Version of Americanized Sardou Drama.

Reviewed by Edward Weitzel.

MARION DAVIES has been supplied with a screen version of Sardou's fine stage play, "Diplomacy," as her second picture release. Produced under the Select trademark by Julius Steger, the scenario was prepared by S. M. Waller. In many ways it is an excellent piece of work. The story has been Americanized and brought down to date. The atmosphere of diplomatic intrigue, which is the groundwork of the original readily adapts itself to conditions in Washington which the present war might bring about. As in all of his plays, Sardou uses the gloved hand, and the efforts of secret agents to convey stolen information out of this country are made with the quiet adroitness that distinguished the French author's method.

A simple love story is told in the opening. Then, a jealous woman starts to weave a mesh of apparent proof about the young wife of a government official intrusted with important dispatches. The means by which the husband is made to believe his wife has stolen the dispatches and sent them to a German agent, and the way the real culprit is caught form an absorbing story.

Elaine Brooks and her mother are people of good social position, but of little wealth, when the daughter marries Robert Ames. Just before they start on their honeymoon, Elaine sits down to write a letter to the editor of a Washington paper. The man is a German agent. Before she seals the envelope she is called away, and a Mrs. Durand, who is in the editor's employ, and who has already stolen one of the dispatches from Elaine's husband, offers to seal it for her. This is done after Mrs. Durand has slipped the dispatch into the envelope. The securing of the dispatch and the establishing of Elaine's innocence take up the rest of the action.

Marion Davies is a beautiful Elaine. The part by no means dominates the story, however. The lighter scenes she acts fairly well, but the emotional portions of her work leave a great deal to be desired. The members of the well selected supporting cast consist of Mary Richards, Eloise Clement, John Merkyl, L. Rogers Lytton, Willard Cooley, Fred Lenox, and Maude Love. Photography by Andre Barlatier.

"RIDERS OF THE PURPLE SAGE."

William Farnum Manly Hero of Immensly Satisfying Screen Version of Zane Grey's Novel.

Reviewed by Walter K. Hill.

WITH a corking good novel to begin with, manly William Farnum to play its star part, and an evenly balanced and talented supporting company to manipulate, Director Frank Lloyd could do no less than turn out the entirely satisfactory entertainment "Riders of the Purple Sage" affords. There is the dash and fire of the open plains and strength of the rugged mountains to inspire the imagination; horsemen ride with skill and daring that quicken the pulse of the spectator, and William Farnum acts the hero's part with wholesome naturalness that merits unstinted praise.

Zane Grey's story of life among the Mormons many years ago lends itself admirably to screen representation. Mr. Farnum and his associates went to ideal locations to reflect the "atmosphere" of the piece and then and there collaborated to a delightful moving picture conclusion. Best of all there is promise of more of these Zane Grey stories, although this number is complete in itself.

Lassiter having avenged himself upon the Mormons by drenching them in an avalanche of rocks, is left in a beautiful valley with the woman he has learned to love. Free from intrusion they remain to lead a life of promised happiness until "The Rainbow Trail," a sequal picture, shall open to them a new road.

There should be an extra purpose in beguiling the public into a visit to "Riders of the Purple Sage." The splendid entertainment they will derive from this William Farnum treat will be an incentive to a "come back" when the companion picture is shown. If the screen ever served an entertaining purpose it will be acclaimed as useful and engaging while this Zane Grey passes in satisfying review.

"MYSTIC FACES."

Jap Star Very Pleasing in Triangle Picture of Chinatown.

Reviewed by Edward Weitzel.

A CHINESE HERO, played by the Japanese actor Jack Abbe, lends novelty to "Mystic Faces," a five-part Triangle picture written by Magnus Ingleton, and directed by E. Mason Hopper. There have been any number of stage plays and screen stories with Chinatown for the principal scene of action, but the author of "Mystic Faces" has handled his theme along new lines, and the local color of San Francisco's Oriental district is so truthfully reproduced that the picture has a welcome freshness. The story is melodramatic, with German spies and a kidnapped maiden and a general mix-up at the finish between the police and the toughs that frequent Chinatown. The character of Yano is so likable, however, and his scenes with his almond-eyed sweetheart and "Gow", his dog, so human, the entire picture seems new and worth while.

Letty Stanford, a wealthy American girl, and Lieutenant Maxwell, her fiance, visit an antique store in Chinatown and make a number of purchases. Yano, the nephew of the proprietor, is sent to deliver the goods. The young chap is extremely fond of his dog, and Letty saves it from the dog-catcher.

The American girl's devotion to the Red Cross excites the hatred of two German secret agents, and they have her kidnapped. Yano gets track of the hiding place, and risks his life in rescuing Letty. Stunned by a fall from a window, the Chinese is picked up for dead and carried

into his uncle's house. The tear stained face of Tama is the first thing he sees when revived. The reward he receives for saving Letty enables him to make the girl his wife.

Jack Abbe is the Charlie Ray of the screen. His smile and good nature and real acting ability make it easy for him to win friends. Martha Taka is a rolly-polly little Jap woman, with unexpected talent for the screen. Larry Steers, Clara Morris, W. H. Bainbridge, M. Seke and Liu Chung are the other members of the capable cast. Clyde R. Cook was the cameraman.

"THE SECRET CODE."

Gloria Swanson Has Few Opportunities in Five-Part Triangle Picture.

Reviewed by Edward Weitzel

MOST of the situations in "The Secret Code," a five part Triangle picture featuring Gloria Swanson, lack the conviction necessary to make them effective. Adela Rogers St. John wrote the story, and Albert Parker directed it. The production is creditable all through, social and political life in Washington being excellently reproduced.

The star plays a submissive young wife, who sheds many tears because her senator husband is forced to devote so much of his time to secret business for the United States. The part does not permit Gloria Swanson to do any really impressive acting. She takes advantage of her few opportunities and carries out the author's conception of the character with her accustomed skill. The best acting part in the story falls to Barney Sherry, as Senator John Calhoun Rand. The senator is a man of action and handles his public and also his private affairs with firmness and intelligence. Actor and part are well suited to each other.

Senator Rand is fifteen years the senior of Sally Carter when he makes her his wife. Mrs. Lola Walling, a German agent, finds that a young Russian Baron is devoting a good deal of time to the senator's wife, and does all she can to arouse the husband's suspicions. The Baron's mother is an exile and is hiding in Washington. Her son prevails upon Sally to visit her, and events are so juggled that the young woman is compromised.

Later on Sally is the innocent victim of another plot of the Walling woman. Her husband is tricked into believing that his wife is conveying secret information to the enemy by the use of crocheted muffers. Husband and wife are about to separate forever when a Government detective clears up the plot.

Rha Alexander, Leslie Stewart, Joe King, Dorothy Wallace and Lee Phelps have congenial roles. Photographed by Pliny Horne.

"FOR HUSBANDS ONLY."

Lois Weber-Universal Production Presents Story of Moderate Strength.

Reviewed by Robert C. McElravy.

THIS six-part Jewel offering was adapted by Lois Weber from a story by G. B. Stern and directed by the adapter and Phillips Smalley. Its special points of strength are found in the general presentation, rather than in the story itself. The settings, lighting and cast are all pleasing, in fact in the matter of externals the subject is much above the ordinary. The plot is one of the risque type and has not enough suspense to give it a strong holding interest. Shortening to five-reels would perhaps help the production.

Mildred Harris plays the part of a convent-bred girl, Toni Wylde, who falls in love, on her first introduction to society, with a predatory bachelor named Rolin Van D'Arcy. The latter part is very capably assumed by Lewis J. Cody, who gets his effects as a male heartbreaker without visible effort. Samuel Dodge, the third character of importance, is played by Fred Goodwins.

The story begins with Toni's society debut, at which she speedily falls a victim to the lure held out by Van D'Arcy. She mistakes his first kiss as a pledge of love, in her simple way, and when she discovers that he is playing with her, she plans revenge upon him. She marries Samuel Dodge, a true-hearted, but slow-witted fellow, and then proceeds to toy with Van D'Arcy's affections. She succeeds in getting him violently in love with her, but the situations lack suspense because the observer feels that there is really nothing at stake. The closing scenes have a pleasing touch of humor.

The artistic effects achieved in the private theatricals are noteworthy, particularly in the pantomime toward the close. The atmosphere of the social smart set is also finely depicted.

"HE COMES UP SMILING."

Attractive Farce-Comedy Released by Artcraft Featuring Douglas Fairbanks.

By Louis Reeves Harrison

FAR above the "vehicle," this story is admirably suited to the talented Fairbanks so far as its congenial spirit is concerned, and it affords him opportunity in chasing an escaped canary for his acrobatics, which is entirely rational. He leaves his position behind the cage-like bars of a bank teller's window to chase the escaped canary of the vice-president, and this chase becomes one of the wildest ever shown on the screen. It leads up to a philosophical tramp, who suggests that both man and bird be allowed to enjoy freedom. The suggestion is adopted, and the bank teller becomes a hobo. He is returning from a swim in his wild life, when he becomes pursued by some angry bees. To escape from them he hurries into the clothes of another swimmer, adopts the new identity and falls into an interesting series of adventures, ending with a pretty little love episode.

It might be said by those unaware of the yet unexploited ability of Fairbanks that he is at his best in this picture. He is very human, in spite of tendency to knock his support about rather inhumanly, and there is less of the braggadocio in his attitude toward the weak. It is an endearing characterization, frank and unaffected, when the hobo bank teller finds himself injected into a phase of life enjoyed only by the leisure class for a week because of his assumed personality. It is such a clever piece of work that it serves to indicate still greater possibilities in this versatile comedian. He will eventually subordinate his acrobatic performances to the deeper and more amusing revelations of human weakness in comedy without the farce element, using his remarkable physical strength only when the role and the occasion requires it. Restless, always on edge with excess of nervous energy, it is difficult for him to impose upon himself the restraint of fine comedy, but he is getting there, and with both feet. A large Rivoli audience warmly approved the play.

"THE SOURCE."

Wallace Reid, Hero of Vigorous Lumber Camp Story on Paramount Program.

Reviewed by Edward Weitzel.

A YOUNG chap's rise from the downfall brought about by dissipation is traced entertainingly in "The Source," a five-part Paramount picture starring Wallace Reid. The author of the story is Clarence Buddington Kelland, and Monte M. Katterjohn made the scenario. George H. Melford directed the production. The vigorous life of a lumber camp is shown, and the picture is full of energizing outdoor scenes—stretches of unbroken forest, the rush of thousands of logs down a swollen river.

There is a suggestion of the effect of the German secret agent system on our industrial aims, and the story has several points of good Americanism; but it is the regeneration of the hero and the satisfactory outcome of his love affair with the pretty heroine that has first claim on the spectator's attention. Comedy relief is supplied by a "pust"-master, a quaint old character named Pop Sprowl, who turns out to be a silent partner in the rich lumber company that owns the camp.

The title refers to the forests that furnish the logs used in making certain chemicals that have an important bearing on the war. When Van Twiller Yard wakes up from a drunken sleep, he finds that he has been shanghied up to a lumber camp. Yard is a man of education and brains. He recognizes that here is the place to fight and conquer his weakness. Svea Nord, the daughter of the superintendent, also has a great deal to do with his resolution.

Yard is obliged to thrash the bully of the camp and lead a body of men against the guards of a water company that is controlled by German money. The company wants to prevent the spring drive of logs, and have refused to open one of their gates and let the water into the stream. After a general mix-up Yard's side wins.

Wallace Reid has lost none of his well known ability to visualize the hero of such a story. His Van Twiller Yard is quite as likable and as much of an artistic success as any of his previous impersonations. Ann Little fits the character of Svea snugly, and Raymond Hatton centers a great deal of amused attention on the part of Pop Sprowl. Theodore Roberts, James Cruze, Noah Berry, Charles West, Charles Ogle, Nina Byron and G. Butler Clonborough are other capable members of the cast.

"THE LAW OF THE NORTH"

Paramount Presents Charles Ray in a Sanguinary Drama of Life Among Canadian Trappers.

Reviewed by Louis Reeves Harrison.

HIGHEST value of this production is that of some exceptionally fine camera work, some very effective presentation of the subtitles and the acting of Charles Ray and Robert McKim. The latter represents an accomplished villain of extreme cruelty, who stabs to death the Post Commendante while eloping with his daughter, who holds the girl up to be shot when attacked in an old trading post by her revengeful brother, impersonated by Charles Ray, who stabs one of his dogs to death in order to throw the body to pursuing wolves when attempting his final escape from vengeance, a villain dyed deep red straight through. In addition the murder of the post Commander is discovered through the dripping of blood through the ceiling down upon a table, as in "The Girl of the Golden West." Emphasis is placed upon the sanguinary.

The female characters in the story are colorless, without definite characterization, and just that far removed from active interest. The same may be said of subordinates, who are moved about automatically as if incapable of individual initiative, a fault purely of direction. This causes a story which might have otherwise been given power to awaken emotion to revert to the early examples of cowboy drama. Ray as a vengeful hero is not accorded nobility of character—he throws an innocent young girl into the hands of a lecherous Indian who wants a white squaw, and the motives ascribed to him are only primitive ones, very destructive to the heroic idea of noble compassion and capability of self-sacrifice. Ray does his best with the role and lifts it out of mediocrity by whatever is attractive in his own personality, but all the drama there is falls to the heavy, admirably impersonated by McKim, but heavy with reminiscence of ancient melodrama. Mr. Ray is at his best where there is character portrayal.

"TRANSIENTS IN ARCADIA."

One of the Best O. Henry Stories Yet Produced By Broadway Star Features.

Reviewed by Louis Reeves Harrison.

EVERY moment of this pictured presentation demonstrates the value of story value, and this is not without full recognition of fine direction and capable acting. Edward Earle and Agnes Ayres belong in the artist class for their work in this one playlet. It is a gem. Shown on a Rivoli program with a larger and more elaborate comedy, having the added value of one of the most prominent stars, it held its own in public approval, all of which goes to establish what is gradually coming to be recognized, the necessity of story merit in addition to that of direction and interpretation. There is a tender little romance involved, one made entirely plausible by realistic settings and its appeal to human sympathy, yet it excites roars of laughter from its delicate humor besides.

It begins with tranquility. A well-dressed young man registers at the Astor Hotel. An interesting young lady follows with a signature having a delicious foreign flavor. The two are assigned opposite rooms on the same floor. A flirtation on the roof garden follows, and they fall in love. This movement is watched by a mysterious individual, who looks like the ambassador of some foreign court watching an escaped princess. High suspense follows, and it is all so cleverly done that the Rivoli audience, which accorded the play a veritable ovation at the end, was on edge until that time as to the outcome. The young man and the young lady are a couple of make-believes after all, and are brought to a confession of their timely comedy when the mysterious man turns out to be merely a house detective. The story is clean, effective and pure comedy. It will win with any audience.

"TO HIM THAT HATH."

World Picture Features Montagu Love in Story of Slum Sections.

Reviewed by Robert C. McElravy.

THIS six-part World Picture is adapted from a novel by Leroy Scott and produced under direction of Oscar Apfel. Montagu Love plays the leading role, that of a young man of the slums named David Aldrich. Gertrude McCoy has the role of the heroine, Helen Chambers. Other parts are taken by Reginald Carrington, Clio Ayres, Marion Barney and Charley Jackson.

The story as a whole is one of only average strength. Though there is abundant plot interest it is not of the most convincing sort, the development tending toward melodrama in many scenes. At the same time there are occasional touches of human sympathy that do much to carry along the interest. A production of this type may find quite a strong welcome in the slum sections themselves, for it has considerable heart appeal and the atmosphere is faithfully depicted, without undue sordidness.

David Aldrich, the hero, shows up in St. Christopher's Mission, under the tutelage of Philip Morton. The latter is the guiding spirit of the mission, and at his death David comes upon information to the effect that Morton had had an affair with a woman at one time and had taken some mission funds to pay her blackmail. David, rather than expose the secret life of his dead friend, pleads guilty to the theft and serves a five-year prison term. This basic situation may have been convincing in the original story, but the adaptation does not carry with any degree of strength. Later events concern David's release from prison, his future struggles to earn a living and keep straight. His friendship for the boy thief is a good touch and also the love of Kate for himself. In the end he wins the affection of his first sweetheart at the mission, and then the novel he had written years before is published.

COMMENTS

General Film Company

A BIRD OF BAGDAD (Broadway Star Feature Company).—An O. Henry story shown at the Rivoli, where its amusing suspense held the audience well. Of light material, but entertining. Reviewed in last week's issue.

Famous Players-Lasky Corporation

JOHANNA ENLISTS (Artcraft), Sept. 29.—A bright, domestic comedy of war-time with Mary Pickford in one of her most amusing characterizations, an entire Artillery regiment in support. Reviewed in last week's issue.

ROMANCE AND BRASS TACKS (Paramount-Flagg), Sept. 29.—A comedy of outworn materials, whose subtitles are efforts to be funny. The entire production below present standards.

Goldwyn Pictures Corporation

THE TURN OF THE WHEEL (Star Series Productions), Sept. 2.—Geraldine Farrar plays her first strictly modern role in this five-part picture. It is a mystery story and is full of interest. It was written by Tex Chatwate and directed by Reginald Barker. A lengthy review appeared in the issue of September 14, page 1609.

W. W. Hodkinson Corporation

ANGEL CHILD (Plaza), Sept. 9.—A five-reel comedy written by Hal McInroy and directed by Henry Otto. Kathleen Clifford is featured as a romping girl, up to all sorts of tricks. She is sent to a girls' seminary, where she leads in the fun. The story also has a financial end and the usual love story. The production is one of average strength. Reviewed at length elsewhere.

PRISONERS OF THE PINES (Hampton) Sept. 16.—J. Warren Kerrigan plays a French-Canadian trapper in this six-part story, written by Kenneth B. Clarke and released by the W. W. Hodkinson Corporation. The picture has good local color, but is poorly supplied with action. It is reviewed at length on page 1610, issue of Sept. 14.

Jewel Productions, Inc.

FOR HUSBANDS ONLY (Lois Weber).—A six-part Jewel production, adapted by Lois Weber from a story by G. B. Stern. It features Mildred Harris as a convent-bred girl who falls in love with a predatory bachelor. When she learns his intentions she determines upon revenge. The story is not uninteresting, but is too long and contains but little suspense. The general presentation is excellent. Reviewed at length elsewhere.

Metro Pictures Corporation

THE SILENT WOMAN, Sept. 2.—Taken from a story by Lois Zellner, this five-part picture presents Edith Storey in a congenial role and contains a well defined plot. It was given a longer review on page 1609, Sept. 14 issue.

Mutual Film Corporation

SCREEN TELEGRAM NO. 52 (Mutual), August 27.—This issue includes scenes of wreckage in the wake of a western tornado, the funeral of aviator Morris, captured German guns to be used in Liberty Loan drive, and interesting scenes at the New York policemen's benefit.

SCREEN TELEGRAM NO. 53 (Mutual), August 31.—Interesting items of this issue show some of Uncle Sam's boys ready for action at the front, American airmen being honored for bravery, the funeral of our fighting ace Lufberry, and Pelham Bay jackies winning regatta on the Hudson.

PIN FEATHER PICKANINNIES (Outing-Chester), Sept. 1.—The 10th number of the Outing-Chester series is one of the best. It presents feathered songsters and water fowl with their young. A full review will be found in the Motion Picture Educator of this issue.

Pathe Exchange, Inc.

THE PHANTOM'S TRAIL (Pathe), Sept. 8.—Episode No. 4 of "Hands Up." This contains a number of thrilling situations, the best of which is the scene where Hands Up tries to pull Echo up to the suspension bridge with a rope. This situation is staged very successfully. During the course of the instalment, Echo is captured first by a band of renegade Indians and then by border bandits. A good instalment.

OFFICIAL WAR REVIEW NO. 11 (Pathe), Sept. 8.—Further scenes from the Western front, where great guns roar in actual battle and men are shown caring for the dead and wounded. Streams of captured Huns are seen; close-ups of Haig, Balfour, Foch and Pershing are included. There is real war in this issue.

"GETAWAY" KATE (Astra-Pathe), Sept. 29.—A two-reel number, written by Frank Leon Smith and directed by George Seitz. This features Helene Chadwick as a supposed young lady forger, who escapes from a moving train and enters upon a series of adventures which hold the interest firmly. There is a murder mystery in the case. This is full of good, consistent action and makes a strong two-reel subject.

BEES IN HIS BONNET (Rolin-Pathe).—A typical comic number featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The scenes occur in a millinery shop, where Harold is employed. Some laughable moments occur. The subject is a worthy successor of previous numbers.

WHEN NATURE SMILES (Post-Pathe Scenic).—A beautifully composed series of views portraying Nature in some of her bright moods through well-chosen glimpses of mountain, stream and forest. Poetic subtitles. Rivoli audience pleased. Reviewed in last week's issue.

Select Pictures Corporation

THE BURDEN OF PROOF (Select).—Based on a play by Sardou, this five-part picture is Marion Davies' second Select release. The story is an absorbing one. Julius Steger directed the production. The star is as beautiful as ever. A longer review is printed on another page of this issue.

Triangle Film Corporation

MYSTIC FACES, Sept. 8.—Chinatown atmosphere prevades most of the scenes in this five-part picture, the clever Jap actor, Jack Abbe, having the principal character. E. M. Ingleton wrote the scenario and E. Mason Hopper was the director. The picture is interesting all through. It is reviewed at length on another page of this issue.

Universal Film Company

MODERN LOVE (Universal Special), Sept. 1.—A six-part number, written by F. McGrew Willis and directed by Robert Leonard, with Mae Murray in the leading role. This is a story of entangled love affairs with dramatic moments of the emotional sort. It is an entertaining number of its kind. Reviewed at length elsewhere.

PLEASE HIT ME (Star Comedy), Sept. 28.—Eddie Lyons and Lee Moran appear in this as two young men who make it a practice to get into automobile accidents and collect damages from the owners. This is only fairly strong as there is scarcely enough plot to bring it up to the usual standard of these performers. It makes an average number.

Advertising Aids for Busy Managers

"SWAT THE SPY."

William Fox Presents the Lee Kiddies in a Rousing War-Time Travesty Production Which Gives Full Rein to Their Impishness.

Cast.

Jane Sheldon.....Jane Lee
Katherine Sheldon.....Katherine Lee
Andrew Sheldon.....Charles Slattery
Karl Schmidt.....P. C. Hartigan
Lena Muller.....Florence Ashbrooke

Directed by Arvid E. Gillstrom.

The Story: Andrew Sheldon, a retired manufacturer has been working on a new type of explosive. His butler and cook are both in the employ of the Prussian Intelligence Department. Sheldon tells his two little daughters that he has written for a baby brother for them. They do not want an addition to the family, so steal his order, which turns out to be the plans for the new explosive. Meanwhile the spies have taken advantage of the excitement to raid Sheldon's laboratory, but all they get is arrested.

Feature Katherine and Jane Lee, the Fox "Baby Grands."

Program and Advertising Phrases: Explosions of Laughter Will Follow Avalanche of Mirth Bombs.
Cupid Offers First Aid to Bashful Lovers in Riotous Comedy.
To Hell Mit Kultur While Lee Kiddies Can Swat the Spy.
Tantalizing Tale of the "Baby Grands" and a Grand New Baby.
Lee Kiddies Mirthful Imps of Laughter Frustrate "Kultur."
Two Tiny Patriots Hand a Knock-out Punch to Prussianism.

Advertising Angles: Offer this as a comedy and not as a war play, letting the title take care of that angle. Tell that the Lee children have more than ample opportunities for fun and that they are seen at their best.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slides. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column, mats and press sheets are mailed gratis).

Released in September.

"QUEEN OF THE SEA."

William Fox Presents Annette Kellerman in the Wonderful Sub-Sea Spectacle Produced Amid the Glorious Grandeur of the Maine and California Coasts.

Cast.

Merilla, "Queen of the Sea."..... Annette Kellerman
Prince Hero.....Hugh Thompson
Leandra.....Mildred Keats
Ariela.....Beth Irvins
Prime Minister.....Philip Van Loan
King Boreas.....Walter Law
Clovis.....Fred Parker
The King.....Louis Dean
The Queen.....Carrie Lee
The Duenna.....Minnie Methol

The Story: Merilla, queen of the sea, learns that if she saves four human lives she will become endowed with a mortal body and an immortal soul. She goes to where Boreas, master of storms, is wrecking ships that his daughters, the sirens, may drown the sailors. Merilla saves three, but is captured and locked up by Boreas. She is rescued by Prince Hero and in revenge Boreas overturns his bark. Merilla saves him and in revenge Borens imprisons the Princess Leandra, whom Hero is to wed. Merilla saves her, but she resigns the prince to the woman whom he really loves, and Merilla is at last happy.

Feature Annette Kellerman as Merilla, the Queen of the Sea, and Hugh Thompson as Prince Hero.

Program and Advertising Phrases: Annette Kellerman, the World's Most Daring and Expert Swimmer, in a Series of Aquatic Thrills.
As Cool and Delightful as Moonlight on an Early Autumn Night.
Beautiful Mermaids. Wonderful Photography. Entrancing Scenes.
The Absorbing Story of a Prince's Love for a Beautiful Mermaid.
Swift Moving Drama of Earth, Clouds and Ocean Wilds.
Spectacle of Beauty in Drama of Love, War and Intrigue.

Advertising Angles: Get as many photographs as you can and display them as widely as possible well in advance of the showing. Two weeks will not be too long. Plaster your town or locality, for they will sell the picture better than anything else. Use plenty of paper, and in your advertising hammer away on the beauty of the coast scenes. Use the talking points to be found in the press book, and use the health and swimming lessons. Most papers will be glad to use these. If the weather is seasonable you can have a swimming contest a day or two before the showing, preferably the preceding Saturday. Or you might offer a prize for the woman who most nearly approximates the Kellerman measurements, the measurements being verified by a committee of women. In most sections your clean up will be limited only by the capacity of your house in proportion to your pictorial advertising.

Advertising Aids: Two each, one, three and twenty-four sheets. One six-sheet. Lobby displays 8x10 (black and white), 11x12 (gelatins), 22x28 (colored), stills of star 8x10, 22x28 sepia gelatins of star. Seven one-column and six two-column cuts. Two 1-column, two 2-column, one 3-column, three 2-column display advertisements. Eight 1-column type advertisements. Slides. Music cues.

Released in September.

IN THIS ISSUE.

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Desert Law (Triangle).
The Eyes of Julia Deep (Pathe).
The Girl of Today (Greater Vitagraph).
He Comes Up Smiling (Arteraft).
Her Daily Way (Select).
Her Country First (Paramount).
A Japanese Nightingale (Pathe).
Kildare of Storm (Metro).
The Kingdom of Youth (Goldwyn).
Queen of the Sea (Fox).
Swat the Spy (Fox).
Tilther Dear Thurmer (World).
When a Woman Sins (Fox).

"THE GIRL OF TODAY."

Greater Vitagraph Presents Corinne Griffith and Marc McDermott in the Absorbing Romance of a Woman Spy Fighter, by Robert W. Chambers.

Cast.

Leslie Selden.....Corinne Griffith
Dr. Wolff.....Marc McDermott
Norris Wynn.....C. A. Stevenson
Jack Wynn.....Webster Campbell
Mrs. Wynn.....Ida Darling

Directed by John Robertson.

The Story: Leslie Selden is intensely patriotic and is offended because her sweetheart, Jack Wynn, is not in uniform. Jack has a fancied rival in Dr. Wolff, a Prussian spy, but posing as a Danish scientist. Jack trails a bomb thrower to the Wolff residence and instead of alarming the authorities he denounces Wolff, who imprisons him and forges a note to Leslie in which Jack is supposed to confess he has run away in fear of being drafted. The note rouses Leslie's suspicions and with greater finesse than Jack she not only unmasks Wolff and saves the city from a series of bomb outrages, but rescues her sweetheart just as the spy is about to murder him.

Feature Corinne Griffith as Leslie Selden and Webster Campbell as Jack Wynn.

Program and Advertising Phrases: Vitagraph's Blue Ribbon Series Presents Corinne Griffith as Fascinating Star.
Patriotic Appeal of Stirring Military Drama Starring Corinne Griffith.
How a Daring Girl Foiled Intrigue and Saved a Great City From Disaster.
What Happened When an American Girl Dedicated Herself to Democracy.
Woman's Place in the War Is Pictured in Heroic Side Lights.
Baffling German Intrigue. Brave Girl Wins Honor—and a Husband.

Advertising Angles: Announce this as a spy story in which war is not dragged in by the heels. Tell that it pictures the source of New York's water supply, the locks of the Barge Canal and the New York waterfront. Make it plain that the scenic aspect is unusually elaborate. Play up the featured characters, and in your newspaper work hammer upon the timeliness of the subject and the lesson it offers those who think the spy menace overdrawn.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released September 23.

"THE ATOM."

Triangle Presents Pauline Starke in the Quaint Story of a Theatrical Boarding House and the Great West.

Cast.

Jennie.....Pauline Starke
Montague Booth.....Harry Mestayer
Belle Hathaway.....Belle Bennett
Miss Miggs.....Ruth Handforth
Oldson.....Walter Perkins
Ethelbert.....Lincoln Stedman
Benson.....Gene Burr
Jerry.....Tom Buckingham

Directed by William Dowlan.

The Story: Jennie is a slavey in a theatrical boarding house. To her the actors are all wonderful, but Montague Booth is

the chief. In an accident Booth is disfigured for life and is saved from suicide by Jennie. They join a medicine show in which Booth is lecturer, but Jennie cannot stand the road. Booth leaves the show and takes up a homestead claim. The manager of the show sends one of Booth's old loves to get him back, for his services are valuable, but Belle fails after very nearly wrecking everyone's happiness.

Feature Pauline Starke as Jennie and Harry Mestayer as Montague Booth.

Program and Advertising Phrases: Intensely Dramatic Disclosures of High Life in a Theatrical Boarding House.
Sidelights on Theatrical Life Enlivened by Thrills and Sensations.
Solving a Stage Mystery Is More Difficult in Real Life.
Photodrama Filled With Thrills for Lovers of Sensation.
Heroes in the Making Are Sometime Villains When Unmasked.
Photodrama of Impelling Interest Furnishes "Surprise Finish."

Advertising Angles: The public always likes behind the scenes stuff. Tell them that this gives back stage glimpses of the theatre and the medicine shows. From another angle tell that it is the story of a leading man who had the nerve to live beyond his stage career and prove himself a man. If you can get a glib talker, put him in a frock coat and let him sell Oldson's Death Defying Pellets in the lobby with a ticket to the show thrown in. The pellets can be jelly beans or similar candies in "pay" envelopes.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released September 15.

"T'OTHER DEAR CHARMER."

World-Pictures Presents Louise Huff in a Dashing Story of a Society Girl Who Had a Jekyl-Hyde Sweetheart Who Proved Himself a Jekyl.

Cast.

Betty Hallowell.....Louise Huff
Tom Wentworth.....John Bowers
Captain Samuel Hallowell..Charles Dungan
Aunt Abby.....Eugenie Woodward
Anne Vanderhook.....Valda Valkyrien
Mrs. Vanderhook.....Grace Stevens
Harry Porter.....Jack Raymond
Doctor Bullock.....Ezra Walck
Treasurer.....Hubert Barrington
Butler.....Patrick Foy
Mildred Morton.....Florence Billings
Mrs. Wentworth.....Ida Darling

Directed by William P. S. Earle.

The Story: To make money for the Red Cross, Betty leases her handsome home for the summer. When a French maid is demanded by the new tenants and none is forthcoming, she masquerades as the maid to save the day. Tom Wentworth, son of the new tenant, falls in love with Betty as Bettina and later with Betty as her own self, and Betty, in each guise, accuses him of being false to the other, explaining that "Bettina" is a cousin. Finally Tom decides that he likes the maid better than the mistress and elopes with her, though it means being cut out of his father's estate, but explanations save the day and the money, and complete the humiliation of Betty's rival.

Feature Louise Huff as Betty Hallowell and John Bowers as Tom Wentworth.

UNIVERSAL
Motion Picture Camera
more speed
better results,
at half the price.
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

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Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
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Further Particulars:
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For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
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PERFECTION IN PROJECTION
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10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
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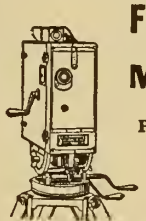
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA


FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11, Chicago

Program and Advertising Phrases: Proving Whether or Not a Man May Love Two Girls at the Same Time—and Get Away With It.
Delightful Story of Blind Youth Plus a Thrilling Eye-Opener.
Louise Huff Presented for the First Time as Star of World Pictures.
Beautiful Scenery Blends Pleasingly With Sweet Love Story.
Romance of Youth, Love and the Delirium of Summer Moonbeams.
How a Love-Blind Swain Proposed Twice to the Same Girl—by Mistake.

Advertising Angles: If you have not had Miss Huff before explain that this is a new World star and refer to her previous connections with Paramount and Lubin. Tell that it is she who played with Jack Pickford in some of his greatest successes. Present the high lights of the story interestingly in your newspaper work, and play up portraits of the star. If you can get one of the Red Cross posters, The Greatest Mother in the World, you can hook up your advertising with this very profitably, also you can work in with the local Red Cross, possibly letting them sell tickets on a percentage.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets, and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets, and music cues.

Released September 16.

"HER ONLY WAY."

Joseph M. Schenck Presents Norma Talmadge in the Fascinating Story of a Girl Who Fortunately Found Her True Happiness in Time. Released Through Select Pictures Corporation.

Cast.

Lucille Westbrook.....Norma Talmadge
Joseph Marshall.....Eugene O'Brien
Paul Belmont.....Ramsey Wallace
Judge Hampton Bates.....E. A. Warren
Mrs. Randolph.....Jobyna Howland

Directed by Sidney Franklin.

The Story: Lucille Westbrook in vain tries to solve her problem, but when Jo Marshall bitterly tells her that the love of luxury stands between them, she tells him that she will marry Paul Belmont, the wealthy man. After the wedding Lucille is the neglected wife and finally her husband declares his intention of divorcing her for the sake of a society vampire, Mrs. Randolph, whose name has long been connected with his. Disgusted with life, Lucille decides to end it all, and after killing Belmont, shoots herself. When Belmont arrives for his answer, his ring awakens the girl, who has fallen asleep in her chair and has dreamed the story. Awake at last, Lucille tells Jo that he has always been the one.

Feature Norma Talmadge as Lucille West and Eugene O'Brien as Joseph Marshall.

Program and Advertising Phrases: Norma Talmadge Star of the Best Picture She Has Ever Presented.
Accepting the Only Way Between Love and Duty and Poverty and Riches.
An Absorbing Love Story With a Climax That Will Surprise You.
Be Prepared for "Something Different" in Motion Picture Plots.
Story of a World-Old Problem Given a Brand New Twist.
The Struggles of a Girl Brought Face to Face With Life's Problems.

PORTER EQUIPS THEATRE FOR GRIFFITH'S
SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.
B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

Advertising Angles: Play more to the personality of the star than to the story. Play up her personality and her screen appeal. Do not attempt to capitalize the closeness of the title to a sensational story. Make it clear that this is the story of a young girl's choice and that she makes the right choice in time.

Advertising Aids: Two one-sheets, two three-sheet, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby displays, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

Released in August.

"A JAPANESE NIGHTINGALE."

Pathe Presents Fannie Ward in a Dainty Story of a Persecuted Japanese Maiden Who Finds a Refuge in the Arms of a Brave American.

Cast.

Yuki.....Fannie Ward
John Bigelow.....W. E. Lawrence

Directed by George Fitzmaurice.

The Story: Yuki, to escape the detested marriage to a roue Baron planned by her stepmother, runs away and takes refuge in a tea house, where she encounters John Bigelow, a chum of her brother, who is a student in an American college. The marriage broker, seeing his chances of a commission grow slim, follows her to the tea house and Bigelow determines upon an immediate marriage at the American consulate. The broker steals the marriage record, killing the consul during his theft. The brother returns and is told that Yuki is living with Bigelow. He demands the marriage certificate, which cannot be produced. The situation becomes acute when the broker, badly treated by the Baron, confesses and returns the certificate.

Feature Fannie Ward as Yuki and W. E. Lawrence as John Bigelow.

Program and Advertising Phrases: What Happened When a Japanese Girl of High Caste Ran Away to Avoid a Distasteful Marriage.

Fannie Ward Presented as Heroine of Gripping Oriental Photodrama.

Love at First Sight Brings Dan Cupid Into Japanese Tea Garden.

The Love Affairs of a Japanese Belle Tinged With American Grit.

How a Japanese Butterfly Found Happiness in the Land of the Free.

Beauties of the Orient Reflected in Sumptuous Photoplay Production.

Advertising Angles: Boom Miss Ward and contrast her work as the Japanese girl with her powerful performance in "The Yellow Ticket." Dwell upon the beautiful setting of this play. If you can borrow some Japanese miniature gardens you can use these as the basis for window displays. Concentrate on newspaper work and the use of stills. Perhaps your printing office has some stick material that can be used for atmosphere.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color, also 22x28. Slide. Campaign book. Cuts.

Released September 22

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

"Don't Buy Yet, There's Plenty On Hand"

This expression is a serious mistake at the present time; prices on all goods you HAVE TO USE are advancing every day; take advantage of present low prices.

We have a large stock of all goods you need and will give you the advantage of prevailing prices.

ORDER TODAY

Amusement Supply Company

Largest Exclusive Dealers to the MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Avenue
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

THE CINEMA

NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

SPECIAL ROLL TICKETS

Your own Special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 2,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand. 50,000 ten cents. 100,000 nine cents.

PRICES:

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

"HE COMES UP SMILING."

Artcraft Presents Douglas Fairbanks in a Richly Farcical Story Based Upon the New York Stage Success of the Same Title.

Cast.

The Watermelon, Jerry Martin, Douglas Fairbanks
Mike.....Herbert Standing
Baron Bean.....Bull Montana
Batchelor.....Albert McQuarrie
Billy.....Marjorie Daw
John Bartlett.....Frank Campeau
The General.....Jay Dwiggins
Louise.....Kathleen Kirkham

Directed by Allan Dwan.

The Story: Jerry Martin, a bank clerk in a country town, has for his chief duty the care of the vice-president's canary. One day the bird escapes and Jerry gives chase. The pursuit takes him into the country, where he becomes fascinated by the care-free life of the hobo, and becomes a knight of the road. But the open road merely leads to the millionaire's palace and domesticity again, though not until a great deal has happened.

Feature Douglas Fairbanks as Jerry Martin and Marjorie Daw as Billy.

Program and Advertising Phrases: Douglas Fairbanks Brings to the Screen His Own Greatest Stage Success.

Gripping Drama Plus Thrills and Fairbanks Acrobatics.

If You Saw Fairbanks on the Stage Don't Miss His Screen Story.

What Happened When a Canary Bird Took One Good, Long Drink.

The Adventures of an Acrobatic Youth Who Became a Counterfeit Hobo.

How a Tramp Became a Hero and Saved a Girl for the Man She Loved.

Advertising Angles: The chief thing is to tell your patrons you are going to have a Fairbanks picture. Don't trust that they will find out. Go tell them. And add that he has a real story this time, taken from a successful stage play. Give stress to this fact to offset some of his recent efforts. Advertise in the local paper for a bank clerk who can cure for a canary, giving your theatre name. You can use a tramp to work the streets with a card, "I don't look it, but I'm Douglas Fairbanks. If you don't believe it, see me at (house) tonight."

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 15.

"DESERT LAW."

Triangle Presents Jack Richardson in the Action Story of a Lawless Land and a Man Who Brought the Law Into Respect.

Cast.

Rufe Dorsey.....Jack Richardson
The Stranger.....George Pearce
Donald McLand.....Al Whitman
Julia Wharton.....Leotta Lorraine
Sheriff.....Ray Hanford
Deputies.....{ Bert Appling, James Farley
Logan.....Phil Gastrock
Jim.....Joe Singleton
Dick.....Leo Pierson
Buck.....Curley Baldwin

Directed by Jack Conway.

The Story: Don McLane and Julia Wharton are engaged. Rufe Dorsey, the local boss, who is above the law, covets Julia and "frames" Don for murder. He

(*Continued on Page 1778*)

A POINTER

The final step toward success in production is skilled DEVELOPING and PRINTING.

EVANS' SERVICE, backed by a reputation alone in its field for perfection, responsibility and promptness, insures the best possible results.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

The big guns at the front are mounted on money. Don't forget that! And they will hold the enemy back only so long as their foundations last. Don't forget that!

This war cannot be carried on on loyal sentiment and armchair strategy. It has got to be carried on with big armies, powerful guns and everything guns and armies need for continued action.

War Savings Stamps will furnish the money provided you retailers enlist your salesforce at full power to sell the stamps.

Some of you have more salespeople at your command than a regimental commander has fighting men. Just think a moment of the selling power of a store as big as that. Just think of the stamps it could sell if it worked only 15 minutes a day. And the smaller stores can do as well in proportion.

Put in a Thrift Stamp Department today if you haven't already done so. And then push the stamps!

W.S.S.
WAR SAVINGS STAMPS
ISSUED BY THE
UNITED STATES GOVERNMENT

PIONEER DIVISION

National War Savings Committee

51 Chambers Street, New York

Space donated by

Chalmers Publishing Company

(Continued from Page 1776)

is given a prison sentence. Don is liberated at a junction point by Julia's brothers and they beat a retreat to the Wharton homestead, whether Dorsey goes to get the prisoner again. A stranger who recently appeared in the town joins the defending forces and when the fight goes against them he reveals himself to Dorsey as the Governor of the state. Dorsey has gone too far and determines to kill the Governor too, but the Governor has sent for the militia and they arrive in time to rescue the besieged, while a friend of Don's rides in with the "murdered" man, who was "very much alive this morning, but plenty dead now," for he had been shot in self defense.

Feature Jack Richardson as Rufe Dorsey and Leotta Lorraine as Julia Wharton.

Program and Advertising Phrases: When the Law of the West Takes Matters Into Its Own Hands. Swift Justice Ensues.

Foiling the Arrogant Leader of a Western "Tammany Hall."

Proving That a Murder Is Not a Murder Unless Someone Dies.

Strange Outcome of a Mountain Mystery Solved by Fickle Fate.

Twice "Murdered" Victim Admits It at the Second Attempt.

Advertising Angles: Play up Richardson and tell that it is a vivid story of the West. Don't try to overboom the story, but make it plain that you offer a good, strong melodrama.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangles Magazines. Press sheet.

Released September 15.

"THE KINGDOM OF YOUTH."

Goldwyn Presents Madge Kennedy in the Story of a Jealous Wife Who Took the Cold Water Cure and Got Over the Pangs of Suspicion.

Cast.

Ruth Betts	Madge Kennedy
Jimmy Betts	Tom Moore
Mrs. Ella Rice	Marie de Wolfe
Count Duval	Lee Baker
Aunt Sophronia	Jennie Dickerson

Directed by Charles G. Ladner.

The Story: Jimmy Betts and his wife, Ruth, are both jealous, he of Count Henri Duval and she of Mrs. Ella Rice, an elderly, but potent, charmer. Finally things come to a crisis and Ruth decides to go to the Count. He is in the harbor on his yacht and on the way out Ruth falls overboard. She is rescued by Jimmy and he and the Count agree that the man she turns to when she revives is the man of her choice—but what happens after that is too good to be told.

Feature Madge Kennedy as Ruth Betts and Tom Moore as Jimmy Betts.

Program and Advertising Phrases: What Happened When Love's Young Dream Really Came True.

Where Two Is Company and Dan Cupid Makes a Happy Crowd.

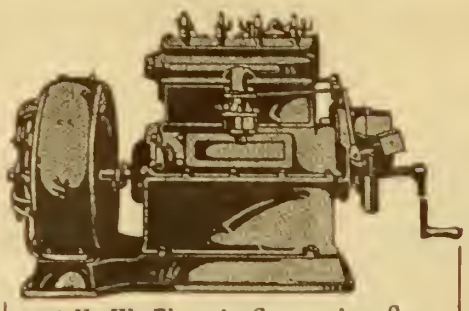
Thrills of a Secret Marriage and What Came of It.

The Story of a Never-Ending Honeymoon Shown in Beautiful Photography.

Great Victory for True Love in Triumph Over False Desires.

Madge Kennedy Entrancing Star of Immensely Appealing Photoplay.

Advertising Angles: Play up the personal draught of Miss Kennedy, using her pictures plentifully, describing her as the queen of the Kingdom of Youth. For your newspaper stuff work the jealousy angle and also try "The beautiful young wife lay unconscious on the shore. Before her stand her husband and the French Count of whom he is jealous. It is agreed that when she revives she shall have her choice. Which do you suppose she picked, a jealous husband, in love with a middle-aged charmer, or a polished man of the world who loved but her? For the answer, see "The Kingdom of Youth."



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Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.

OSHKOSH, WISC.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME. .....

ADDRESS. .....

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HE METER $20.00 — HF2 METER $15.00

A new principle for Motion Picture Cameras. Shows Shutter Opening's and all stops for all lenses. Interior work only. The N°2 Harvey Exposure Meter is for other cameras.

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SCENARIO WRITERS: Send for Frederick Palmer's Free Booklet, "The Secret of Successful Scenario Writing," and learn how we can serve your interests.

PALMER PHOTOPLAY CORPORATION
596 I. W. Hellman Bldg., Los Angeles, Cal.

Advertising Aids: One one-sheet, two three sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released September 23.

"KILDARE OF STORM."

Metro Presents Emily Stevens Supported by King Baggot in a Screening of Eleanor Mercein Kelly's Graphic and Powerful Novel of the Same Title.

Cast.

Kate Kildare	Emily Stevens
Basil Kildare	King Baggot
Dr. Jacques Benoix	Crauford Kent
Mahaly	Florence Short
Gov. Claiborne	Edwards Davis
Mrs. Leigh	Helen Lindroth
Mrs. Benoix	Maggie Breyer

Directed by Harry L. Franklin.

The Story: Basil Kildare, owner of the estate which gives him his title, marries Kate Leigh. Mahaly, a servant, believes herself married to him and to silence her he takes her child from her, promising to return it when he is assured of her discretion. Kate finds Basil a drunken, bestial brute, who at a stag dinner brags of how beautiful his wife is in her night robes and leads his guests to her room to feast their eyes. She turns to Jacques Benoix, the local physician, and Basil's actions literally drives her into his arms, but Benoix decides to leave, that they may not be tempted. Basil meets him and, goaded to madness, strikes him down. He is arrested for murder and sentenced, but the sentence is commuted. To him Mahaly confesses that she finished off Basil when she saw that he was reviving and, cleared of the stigma, Kate and Benoix find happiness.

Feature Emily Stevens as Kate Kildare and King Baggot as Basil Kildare.

Program and Advertising Phrases: Eleanor Mercein Kelly's Famous Novel Brought Delightfully to the Screen.

Here Is Still Another "Best Seller" Reflected in Photoplay.

Popular Novel Brought to the Screen in Vivid Presentation.

King Baggot, Famous Screen Hero, Presented Now as Metro Star.

Beautiful Scenes and Ideal Nature Settings for Great Story.

Love and Romance Combine in Interest-Impelling Photodrama.

Advertising Angles: Play up the star and her lead. Both are popular and should be well advertised. Arrange with your bookseller to show at least one copy of the book, even if you have to promise to purchase it if there is no sale. Hammer on the story, playing up the incident of the nightgown as told in the synopsis, but playing it up without sensationalism, using it merely to show the character of the man a decent woman married.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released September 16.

"WHEN A WOMAN SINS."

William Fox Presents Theda Bara in a Masterful Psychological Study of the Heart of a Painted Woman.

Cast.

Lillian Marchard, later Poppea Theda Bara	
Mortimer West	Joseph Swickard
Michael West	Albert Roscoe
Dr. Stone	Ogden Crane
Augustus Van Brooks	Alfred Fremont
Reggie West	Jack Rollens

Directed by J. Gordon Edwards.

The Story: Lily Marchard is a nurse who is engaged to care for Mortimer West, an elderly roue, who is dangerously ill. Michael, his son, is interested in Lily, whom he has seen in his settlement work.

(Continued on Page 1780)

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators

By F. H. RICHARDSON

Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay

By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

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Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Ill.

Wright & Callender Bldg., Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
TECH. OF PHOTOPLAY
SCREENCRAFT
(Check book or books desired)

Enclosed ..... Money Order will cover cost, as per prices in this adv.

Address.....

.....

.....

(Continued from Page 1778)

One night, hearing distant music and entranced by the beauty of the night, she steals into the garden and there dances in an ecstacy of pure happiness. She is overlooked by old West, who follows her to her room. Michael finds them there and blames her for his father's death, which follows his escapade. Lily, despairing, turns to the dance and becomes the talk of the town. She enslaves Reginald West, Michael's cousin, who shoots himself when he sees Michael embrace Lily, and a second time they are estrangeu. Despairing, Lily offers herself to the highest bidder, but the highest bid is a pot of lilies from Michael in token of his surrender

Feature Theda Bara as Lillian Marchard and Albert Roscoe as Michael West.

Program and Advertising Phrases: A Drama That Smashes the Walls of Society's Smugness

Theda Bara Is Presented in Another Sociological Problem Drama.

How a Daughter of Pleasure Was Redeemed Through True Love.

A Romance of Broadway's White Lights and a Woman's Love.

Reflecting Love That Plumbs the Depths of Human Experience.

Great Vital Drama Beating True to the Pulse of Life.

Advertising Angles: Make all the use you can of the Bara name and as a companion angle tell that the story is by Beta Breuil, who wrote some of the greatest Vitagraph stories a couple of years ago. If you can borrow some artificial poppies from the milliner or dry goods store, use some of these on your window cards with pictures showing the star as Poppea and dancing in the poppy garden. For newspaper work use the angle of the dancer and the minister.

Advertising Aids: Two each, one and three sheets, one each, six and twenty-four sheet. Lobby displays, 8x10 (black and white), 11x15 (black and white), and 22x28 (colored). Cuts and mats. Advertising layouts. Slides. Press book.

Released in September.

"HER COUNTRY FIRST."

Paramount Presents Vivian Martin in the Story by Mary Roberts Rinehart, of a Girl Who Did Her Bit and a Little More Than That.

Cast.

Dorothy Grant	Vivian Martin
Franklin Grant	John Cossar
Mrs Grant	Florence Oberle
Isabella Grant	Brydine Zuber
Craig Allison	J. Parks-Jones
Dr Barnes	L. W Steers
William	Lewis Willoughby
Henry	James Farley

Directed by James Young

The Story: Dorothy Grant, daughter of a munitions contractor, living in an inland town, is intensely patriotic. She forms a Girls' Aviation Corps and arranges for regular drills. She sees the sign, "Beware of Spies," on her father's plant, and observing that William, her father's new butler, cuts grape fruit the wrong way, she concludes that he is a spy. On the contrary, the butler is a Secret Service man hunting for spies and he goes to the rescue of Dorothy when she is imprisoned in the garage by the chauffeur, a German spy, and Lena, the cook, his confederate. They seek in vain to obtain from Dorothy the pass word to the munitions plant, and when William appears he is shot by the chauffeur and left for dead. Dorothy is bound and gagged and subsequently released by William, who revives. Help arrives, the spies are arrested and Dorothy falls into the arms of her sweetheart who, she fancied, was in love with her sister and not with herself. Dorothy is made a popular heroine, and all end happily.

Feature Vivian Martin as Dorothy Grant and Lewis Willoughby as William, the butler.

Program and Advertising Phrases: Vivian Martin In An Appealing Presentation of Her Latest Paramount Photoplay.

How a Girl's Aviation Corps Organized a Flight to Exciting Heights.

Spy Plots and a Girl's Bravery Work to the Glory of Uncle Sam.

Patriotism Theme of Timely Melodrama of Fire and Force.

How a Girl Put Love of Country Before Everything Else.

Society Girl Devotes Her Time to Serving Her Country's Colors.

Advertising Angles: Tell your patrons that this story is by Mary Roberts Rinehart, who did the Bab stories and innumerable others. Reach out for the people who know the author as well as for those who like the star. Work both angles. Use plenty of newspaper space. You might work in with grocers and fruit dealers on the grapefruit incident with a card reading "Do you know how to prepare a grape fruit?" and running into a short paragraph about the play.

Advertising Aids: Two each one, three and six sheets. One 24 sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 22.

"THE EYES OF JULIA DEEP"

The American Film Co. Presents Mary Miles Minter in a Five-Act Comedy-Drama of a Man Who Sowed Wild Oats and a Girl Who Set Him to Better Pursuits.

Cast.

Julia Deep	Mary Miles Minter
Terry Hartridge	Alan Forrest
Lottie Driscoll	Alice Wilson
Timothy Black	George Periolat
Mrs Turnar	Ida Basthope
Simon Plummet	Carl Stockdale
Mrs Lowe	Eugenie Besserer

Directed by Lloyd Ingraham

The Story: Julia Deep is clerk in Timothy Black's office and the attic boarder in the house in which the star is Terry Hartridge, who is dispersing of the remnants of his heritage. Julia steals down into Terry's rooms while he is working in the wild oat fields and revels in his books. He finds her the first time the night he has spent the last of his patrimony and has determined to end it all. She leads him back to the right living, but not until many obstacles have been overcome.

Feature Mary Miles Minter as Julia Deep and Alan Forrest as Terry Hartridge.

Program and Advertising Phrases: Clean and Inspiring American Love Story Filled with Thrills and Surprises.

Romance of a Department Store When Dan Cupid Bought the Stock.

Dainty Mary Miles Minter in Refreshing and Entertaining Photoplot.

High Lights in the Life of a Shop Girl Who Loved and Triumphed.

How Love and Merchandizing Won a Victory with Cupid's Aid.

Advertising Angles: Play up the popularity of the star with posters and big type in your newspaper displays. Ask in your advertising if the reader has looked into the eyes of Julia Deep. For a teaser you might use three gothic M's with no copy in a small display, and then hook up after a couple of days by filling in the rest of the name with smaller type. Get up a set of stills in a box, and for peep holes use a drawn face or pair of eyes below which is lettered, "See the sights the eyes of Julia Deep have seen (date)."

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color, also 22x28. Slide. Campaign book. Cuts.

Released by Pathe Exchange, Inc.

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

OPERATOR at liberty Sept. 15; twelve years' experience; thirty years old; exempt; best of references. Will accept position as manager and go anywhere. P. A. Harrison, Lakewood, N. J.

WANTED after Oct. 15 position as manager motion picture theatre. Sober, reliable, married man; two years' experience; references. Address J. S. H., care Hippodrome Theatre, Toledo, O.

MANAGER at liberty; American; 42; fourteen years' experience; knows business thoroughly; go anywhere; best references. Address Expert, care M. P. World, N. Y. City.

ORGANIST at liberty for first-class engagement. Experienced, reliable man; thorough musician. Fine picture player and recitalist. Splendid library. Good organ and salary essential. Arthur Edward Jones, Box 472, Hagerstown, Md.

HELP WANTED.

ORGANIST—Sept. 9; Hope-Jones; six nights, matinee Saturday; two shows night, perhaps one during winter; assist office some. Al. Ringling Theatre, Baraboo, Wis.

MUSICAL INSTRUMENTS FOR SALE

$4.500 STLYE K WURLITZER orchestra organ. Good condition. Will sell cheap to cash buyer. Fenray Photoplay Co., Martins Ferry, Ohio.

EQUIPMENT WANTED.

WE BUY second-hand machines of all makes, lenses, calcium lights, tents, chairs and all theatre supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

SECOND-HAND Power's head wanted; must be in good running condition and fitted for motor drive. Lyric Theatre, Endicott, N. Y.

EQUIPMENT FOR SALE.

3,000 OPERA CHAIRS, 75c up; three asbestos booths, steel film vault, asbestos curtain; get best and save half. J. P. Redington, Scranton, Pa.

FOR SALE—New unused 5 h. p. Robbins Meyer 110 volt 1,400 r. p. m. D. C. motor; price, $100. "Strand," Parkersburg, W. Va.

THEATRES FOR SALE OR RENT.

ONCE IN A LIFETIME a business proposition of unusual merit is placed on the market for various reasons which can only be told in person. We offer for sale one of the leading and most successfully conducted vaudeville houses in the United States; admission, ten to thirty cents; annual business, around one hundred seventy-five thousand, with net profit of about seventy-five thousand. This proposition is run entirely by hired help, as the stockholders are interested in various other lines; real estate, equipment, good will and business to be sold; price, one-half million; half cash will be accepted. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

PHOTOPLAY HOUSE, seating five hundred, standing three hundred; main street North Philadelphia; three thousand dollar photoplayer; other equipment; admission, five and ten cents; specials, fifteen and twenty-five; good lease; price, six thousand. Reasons for selling, leaving city. Apply Apollo Theatre, 22d and Cambria Sts., Philadelphia, Pa.

FILMS FOR SALE OR RENT.

THREE hundred one and two-reel subjects; send for list. Variety Pictures Corporation, 412 East Baltimore street, Baltimore, Maryland.

CAMERAS, ETC., FOR SALE.

SEND AT ONCE FOR OUR LATEST AND GREATEST BARGAIN LIST NO. 8. You cannot afford to be without this wonderful book of Bargains, listing everything in Motion Picture Cameras and Still Cameras. Every camera a bargain and fully guaranteed under the famous Bass Guarantee. Send for your copy at once and save money.

BASS CAMERA COMPANY, Charles Bass, President, 109 N. Dearborn street, Chicago, Ill.

PROFESSIONAL 400 ft. F:3.5 lens; only $125; Pittman, $95; Kinograph, $60; tripod, $15; Pathe tripod, $40. Ray, 326 Fifth avenue, N. Y. City.

PROFESSIONAL motion picture camera, 200 ft., with trick crank, aperture plates, film measuring device, latest style and improvements. Aluminum tripod head with panoramic and tilt table; Cooke and Zeiss lenses; twin arc lamp. Entire outfit like new; cost, $450; sell reasonable. Address O. T., care M. P. World, N. Y. City.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 219 Second avenue, N. Y. City.

FALL BARGAIN LIST.
1918

DAVID STERN CO.'S TESTED AND GUARANTEED MOTION PICTURE APPARATUS.

The following is a list of the used Motion Picture Cameras we have on hand at the present time. Every one has been thoroughly overhauled and is in first-class condition:

50-ft. Williamson Motion Picture Camera, fitted with an F:3.5 1C Bausch & Lomb Tessar (same lens that is used on a $400 Universal Camera), complete with two extra magazines and plush lined carrying case; our special price, $67.50.

200-ft. Ernemann Model A with the F:3.5 Ernon lens; has regular and trick crank. The box is leather covered and can be used for taking pictures and printing them. An ideal outfit; our special price, $97.50.

200-ft. Special Model U. S. Camera, fitted with 3-in. F:3.5 Bausch & Lomb 1C Tessar equipped with regular and trick crank, direct focusing tube through the camera; our special price, $67.50.

200-ft. Regular U. S. M.-P. Camera, fitted with 50-MM Bausch & Lomb 1C Tessar; F:3.5; equipped with regular and trick crank, footage indicator, has prismatic focusing device, also direct finder; our special price complete with one extra magazine, $75.00.

400-ft. Ernemann Model B; one of the finest Motion Picture Cameras on the market; has forward and reverse movement, actuated by single gear; trick crank; special hand takeup; equipped with 50-MM Ernemann F:3.5 Lens; also has 120-MM lens for telephoto work; both lenses mounted on revolving turret; has direct finder and is an exception value at our special price, complete with one extra magazine, $250.00.

200-ft. Model U. S. M.-P. Camera, fitted with 50-MM Bausch and Lomb Zeiss Tessar 1C; forward and reverse movement; also trick crank; special footage indicator; direct finder and focusing tube. Outfit in excellent condition, $75.00.

400-ft. U. S. Model, equipped with 50-MM Bausch & Lomb Zeiss Tessar 1C F:3.5, complete with extra magazine. This outfit has a forward and reverse, also a trick crank, both a footage and speed indicator. It is equipped with complete Automatic Dissolve and is one of the finest outfits it is possible to obtain. Regular price, $450.00; our special price, $165.00.

200-ft. Davsco M.-P. Cameras, equipped with F:3.5 Bausch and Lomb 1C Tessar, the lightest weight motion picture camera on the market. Write for complete literature and special prices.

Lightweight tripod, with both Panoramic and Tilting head; our special price, $17.50.

Schnider heavyweight tripod without Panoram or Tilt, $12.00. Special Model tripod with hand, Pan and Tilt; heavyweight, $17.50.

Universal tripod, new, $97.50.

400-ft. U. S. Magazines; Special price...$10.00
400-ft. Outside Pathe Magazines; our price. 12.00
200-ft. Ernemann Magazines; our price... 6.00
400-ft. Ernemann Magazines; our price... 10.00
200-ft. U. S. Magazines; our price..... 5.00
200-ft. Universal Magazine; our price..... 10.00
Universal Automatic Dissolve; our price.. 32.50

Advertising by Motion Pictures, postpaid, $1.60. How to Make and Operate Moving Pictures, postpaid, $1.10. Talbot's Practical Cinematography, postpaid, $1.25. All three books for $3.50. ACT PROMPTLY; GET IN TOUCH WITH US TODAY. TELEGRAPHIC ORDERS SHIPPED SAME DAY THEY ARE RECEIVED. DAVID STERN COMPANY, IN BUSINESS SINCE 1885, 1027R MADISON STREET, CHICAGO, ILL.

What Your Thrift Stamps Will Buy For Soldiers of United States Army

ONE Thrift Stamp buys one waist belt or one hat cord, two pairs of shoelaces and four identification tags.

Two Thrift Stamps buy one trench tool.

Four Thrift Stamps buy one bedsack, and 11 cents over, or one pair of canvas leggings.

Six Thrift Stamps buy a summer undershirt or woollen stockings.

Eight Thrift Stamps leave 15 cents lacking to buy a bayonet.

Twelve Thrift Stamps buy a shelter tent or one steel helmet.

Fifteen Thrift Stamps buy a winter undershirt or undergarments.

One War Savings Stamp buys a cartridge belt.

One War Savings and four Thrift Stamps buy 100 cartridges.

Two War Savings Stamps buy a woollen shirt or O. D. breeches.

Three War Savings Stamps buy two pairs of shoes or a gas mask.

Four War Savings Stamps buy O. D. coats or woollen blankets.

Five War Savings Stamps buy a rifle.

Thirty-eight War Savings Stamps equip a soldier completely.

War Savings and Loan Committee.

List of Current Film Release Dates

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Comedy).
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Comedy).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).
Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 1.

Hands Up (Episode No. 3, "The Phantom and the Girl"—Two Parts—Drama—Astra).
Two Scrambled (Harold Lloyd—One Reel—Comedy—Rolin).
After Twenty Years—Porto Rico (One Reel—Educational—Post Film).
Official War Review No. 10 (One Reel—Topical).
Hearst-Pathe News No. 72 (Topical).
Hearst-Pathe News No. 73 (Topical).

RELEASES FOR WEEK OF SEPT. 8.

Her Man (Elaine Hammerstein—Six Parts—Drama—Advanced).
Hands Up (Episode No. 4, "The Phantom Trail"—Two Parts—Drama—Astra).
The Dippy Daughter (Toto—Comedy—Rolin).
Georgetown, British Guiana (Educational—Post).
Official War Review No. 11 (Topical).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 15.

The Honest Thief (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 5, "The Runaway Bride"—Two Parts—Drama—Astra).
Punting With Sugar (Educational—Post).
Official War Review No. 12 (Topical).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 22.

A Japanese Nightingale (Fannie Ward—Five Parts—Drama—Astra).
Hands Up (Episode No. 6—"Flames of Vengeance"—Two Parts—Drama—Astra).
The Great Water Peril (Toto—Comedy—Rolin).
A Hollandized Caribee, Dutch West Indies (One Reel—Travel—Post Film).
Official War Review No. 13 (Topical).
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
The Far Flung Battle Line—American Troops on Furlough in France (Topical—French Film).

RELEASES FOR WEEK OF SEPT 29.

Getaway Kate (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 7—"Tossed in the Torrent"—Two Parts—Drama—Astra).
Swing Your Partners (Harold Lloyd)—One Reel—Comedy—Rolin).
St Kilda, the Mother Colony (One Reel)—Travel—Post Film).
The Far-Flung Battle Line—The Crusader's Dream Realized by the Capture of Jerusalem, December 10, 1917 (One Reel—Topical—British Film).
Official War Review No. 14 (Topical).
Hearst-Pathe News No. 80 (Topical).
Hearst-Pathe News No. 81 (Topical).

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.
Sept. 8—His Wife's Friend.
Sept. 22—Sleuths.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—The Marriage Ring (Enid Bennett—Five Parts—Drama).
Sept. 1—On the Quiet (John Barrymore—Five Parts—Drama).
Sept. 1—The Source (Wallace Reid—Five Parts Drama).
Sept. 8—The Girl Who Came Back (Ethel Clayton—Five Parts—Drama).
Sept. 8—The Cruise of the Make-Believes (Lila Lee—Five Parts—Drama).
Sept. 15—Out of a Clear Sky (Marguerite Clark—Five Parts—Drama).
Sept. 15—Vive La France (Dorothy Dalton—Five Parts—Drama).
Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).

Artcraft Pictures.

Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).
Aug. 26—Till I Come Back to You (Bryant Washburn—Five Parts—Drama—De Mille).
Sept. 1—Heart of the Wilds (Elsie Ferguson—Five Parts—Drama).
Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).

SUCCESS SERIES (REISSUES).

Sept. 1—The Eagle's Mate (Mary Pickford—Five Parts—Drama).
Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

Sept. 2—With the Hairy Ainu.
Sept. 9—The Glades of Hokkaido.
Sept. 16—Sojourning in Sapporo.
Sept. 23—Wee Ones of Japan.
Sept. 30—Sailing the South Seas to Fiji.

PARAMOUNT-FLAGG COMEDIES.

Sept. 1—Hick Manhattan.
Sept. 29—Romance and Brass Tacks.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

RICHARDSON'S
MOTION PICTURE
HAND BOOK
FOR MANAGERS and OPERATORS
Published by
THE MOVING PICTURE WORLD

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK

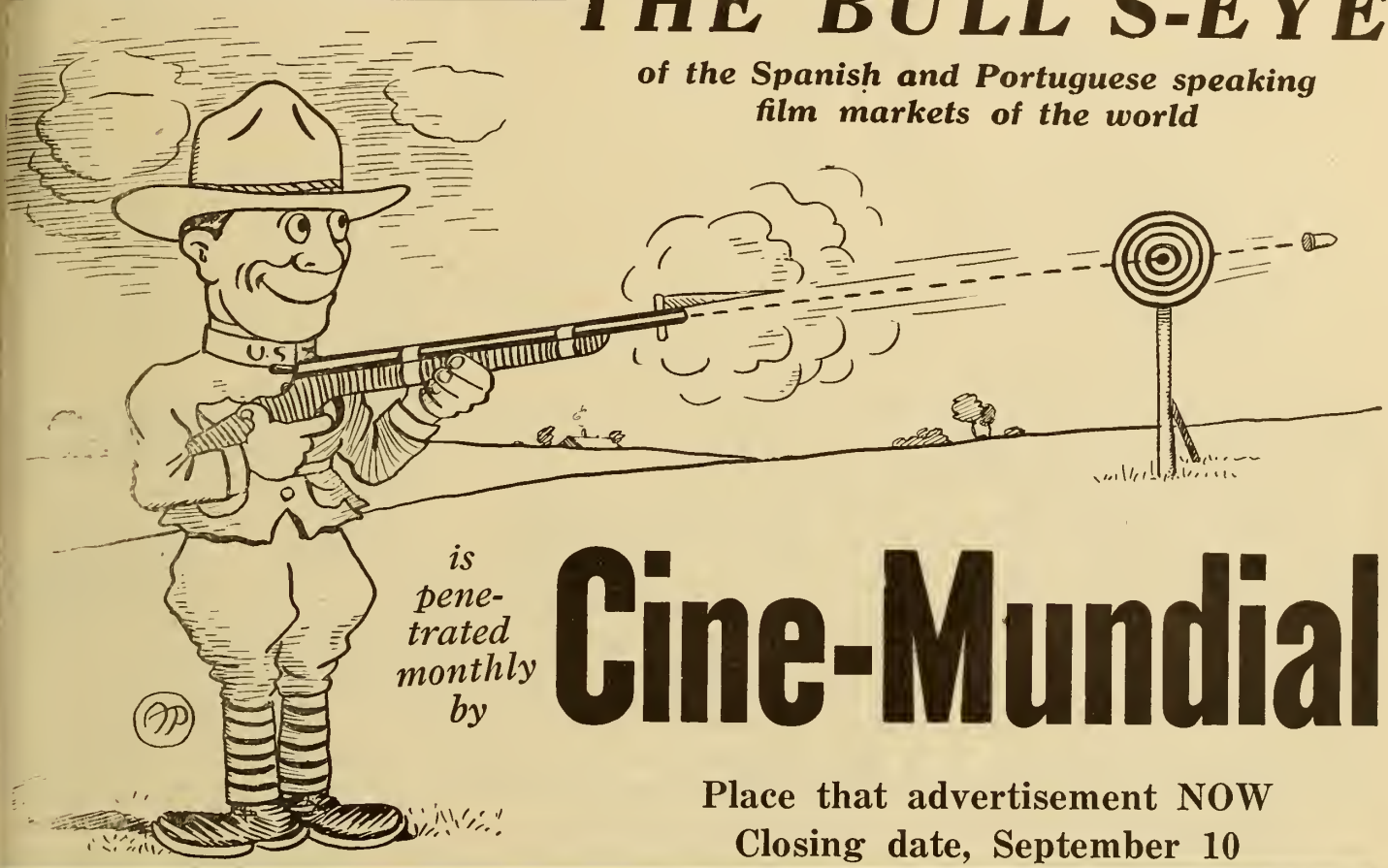
Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 West 40th St., New York City
Bryant 5437 Bet. Eighth and Ninth Aves.

THE BULL'S-EYE
of the Spanish and Portuguese speaking film markets of the world



is penetrated monthly by

Cine-Mundial

Place that advertisement NOW
Closing date, September 10

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....
.....
.....

Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!

List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Aug. 28—No. 39 (Topical)—03160.
Sept. 4—No. 40 (Topical)—03170.
Sept. 11—No. 41 (Topical)—03180.
Sept. 18—No. 42 (Topical)—03192.
Sept. 25—No. 43 (Topical)—03201.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03159.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.

L-KO.

Sept. 4—Her Whirlwind Wedding (Eva Novach—Two Parts—Comedy)—03169.
Sept. 18—A Pullman Blunder (Harry Grisbon—Two Parts—Comedy)—03191.
Sept. 25—Hello Trouble (Babe Hardey—Two Parts—Comedy)—03200.

NESTOR.

Aug. 26—When Paris Green Saw Red (Neal Hart Comedy)—03158.
Sept. 2—Their Sporting Blood (Pat Rooney—Comedy)—03168.
Sept. 9—A Bum Bomb (Betty Schade—Comedy)—03178.
Sept. 16—Pat Turns Detective (Pat Rooney—Comedy)—03190.
Sept. 23—The Slow Express (Victor Potel—Comedy)—03199.

UNIVERSAL SPECIAL ATTRACTION.

Aug. 24—No release this week.
Aug. 26—Around the Clock With the Rookie—03177.
Sept. 1—Bread (Mary McLaren—Six Parts—Drama)—03166.
Sept. 2—How Charlie Captured the Kaiser (One Reel Cartoon)—03139.
Sept. 14—Modern Love (Mae Murray—Six Parts—Drama)—03186.
Sept. 21—No Release This Week.
Sept. 28—The Talk of the Town (Dorothy Phillips—Six Parts—Drama)—03207.

UNIVERSAL SCREEN MAGAZINE.

Aug. 24—Issue No. 85 (Educational)—03152.
Sept. 1—Issue No. 86 (Educational)—03161.
Sept. 7—Issue No. 87 (Educational)—03171.
Sept. 14—Issue No. 88 (Educational)—03181.
Sept. 21—Issue No. 89 (Educational)—30193.
Sept. 28—Issue No. 90 (Educational)—03202.

UNIVERSAL SPECIAL FEATURE.

Sept. 1—The Brass Bullet (Episode No. 4, "Smoked Out—Two Parts—Drama)—03164.
Sept. 8—The Brass Bullet (Episode No. 5, "The Mock Bride"—Two Parts—Drama)—03174.
Sept. 15—The Brass Bullet (Episode No. 6, "A Dangerous Honeymoon"—Two Parts—Drama)—03184.
Sept. 22—The Brass Bullet (Episode No. 7—"The Depth Bomb"—Two Parts—Drama)—03196.
Sept. 29—The Brass Bullet (Episode No. 8—"The Magnetic Bug"—Two Parts—Drama)—03205.

UNIVERSAL CURRENT EVENTS.

Aug. 24—Issue No. 67 (Topical)—03153.
Sept. 1—Issue No. 68 (Topical)—03162.
Sept. 7—Issue No. 69 (Topical)—03172.
Sept. 14—Issue No. 70 (Topical)—03182.
Sept. 21—Issue No. 71 (Topical)—03194.
Sept. 28.—Issue No. 72 (Topical)—03203.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Aug. 24—Damaged Good—03157.
Sept. 1—Housecleaning Horrors—03167.
Sept. 7—The Extra Bridegroom—03176.
Sept. 14—Hearts and Let Us—03187.
Sept. 21—Nearly A Chaperone—03198.
Sept. 28—Please Hit Me—03208.

WESTERN AND RAILROAD DRAMAS.

Aug. 17—Roped and Tied (Two Parts)—03144.
Aug. 24—The Whirlwind Finish (Two Parts)—03154.
Sept. 1—Beating the Limited (Neal Hart—Two Parts)—03163.
Sept. 7—The Flame of the West (Cleo Madison—Two Parts)—03173.
Sept. 14—Danger Ahead (Helen Gibson—Two Parts)—03183.
Sept. 21—The Human Tiger (Eileen Sedgwick—Two Parts)—03195.
Sept. 28—Under False Pretenses (Helen Gibson—Two Parts)—03204

Mutual Film Corp.

STRAND.

Aug. 20—Winnie's Wild Wedding (Elinor Field)—34-CST-1.
Aug. 27—Her Friend, the Enemy (Elinor Field)—35-CST-1.
Sept. 3—Taking the Count (Elinor Field)—36-C-S-T-1.
Sept. 10—Cupid in Quarantine (Elinor Field)—37-C-S-T-1.
Sept. 17—All Kinds of a Girl (Elinor Field—Comedy)—38-CST-1.

MUTUAL STAR PRODUCTION.

Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.
Aug. 25—No release this date.
Sept. 8—His Birthright (Sessue Hayakawa—Five Parts—Drama)—1 SP-11-5.
Sept. 15—Love's Law (Gail Kane—Five Parts—Drama)—27-FK-5.
Sept. 22—No Release This Date
Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).

MUTUAL.

Aug. 31—Screen Telegram (Topical)—53-T-1.
Sept. 3—Screen Telegram (Topical)—54-T-1.
Sept. 7—Screen Telegram (Topical)—55-T-1.
Sept. 10—Screen Telegram (Topical)—56-T-1.
Sept. 14—Screen Telegram (Topical)—57-T-1.
Sept. 17—Screen Telegram (Topical)—58-T-1.

OUTING-CHESTER PICTURES.

Aug. 18—Statia With a Past—8-O-1.
Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-O-1.
Sept. 8—Finest on Four Feet—11-O-1.
Sept. 15—Saba, the Astonishing—12-O-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 11—Friend Husband (Madge Kennedy—Five Parts—Comedy-Drama).
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept. 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Aug. 5—The House of Mirth (All-star cast—Five Parts—Drama).
Aug. 12—Flower of the Dusk (Viola Dana—Five Parts—Drama).
Aug. 19—In Judgment of (Anna Q. Nilsson—Five Parts—Drama).
Aug. 26—Boston Blackie's Little Pal (Bert Lytell—Five Parts—Drama).
Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 4—The Price of Applause (Jack Livingston—Five Parts—Drama).
Aug. 4—Alias Mary Brown (Pauline Starke—Five Parts—Drama).
Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 15—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 22—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Sept. 22—Tony America (Francis McDonald—Five Parts—Drama).
Sept. 29—Reckoning Day (Belle Bennett—Five Parts—Drama).
Sept. 29—The Pretender (William Desmond—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mabie Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

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List of Current Film Release Dates

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VITAGRAPH FEATURES.

Aug. 19—The Changing Woman (Hedda Nova—Five Parts—Drama).
Aug. 26—The Clutch of Circumstance (Corinne Griffith—Five Parts—Drama).
Sept. 2—The Green God (Harry Morey—Five Parts—Drama).
Sept. 9—A Nymph of the Foothills (Gladys Leslie—Five Parts—Drama).
Sept. 16—By the World Forgot (Hedda Nova—Five Parts—Drama).
Sept. 23—The Girl of Today (Corinne Griffith)—Five Parts—Drama).
Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).

BIG V. COMEDIES.

Aug. 19—Dukes and Dollars.
Aug. 26—Flappers and Friskies.
Sept. 2—Mutts and Motors.
Sept. 9—Capers and Crooks.
Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 30—Hula Hulas and Hocus Pocus.

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Aug. 19—Episode No. 6—"The Spell of Evil" (Two Parts—Drama).
Aug. 26—Episode No. 7, "The Gorge of Destruction" (Two Parts—Drama).
Sept. 2—Episode No. 8, "In the Clutches" (Two Parts—Drama).
Sept. 9—Episode No. 9, "The Estate" (Two Parts—Drama)
Sept. 16—Episode No. 10, "The Secret Tunnel" (Two Parts—Drama).
Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept.—The Prussian Cur.
Why America Will Win.
Queen of the Sea (Annette Kellerman).

FOX STANDARD PICTURES.

Sept.—Riders of the Purple Sage (William Farnum).

EXCEL PICTURES.

Sept.—Bonnie Annie Laurie (Peggy Hyland).
Queen of Hearts (Virginia Pearson).

VICTORY PICTURES.

Sept.—Fame and Fortune (Tom Mix).
Kultur (Gladys Brockwell).
I'll Say So (George Walsh).
Mr. Logan, U. S. A. (Tom Mix).
The Strange Woman (Gladys Brockwell).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept.—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept.—At the Front.
Sept.—To the Rescue.
Sept.—The Kaiser's New Dentist.
Sept.—Saving Russia.
Sept.—Our Four Days in Germany.

Feature Releases

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His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Mei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

Aug. 26—Fires of Youth (Ruth Clifford—Five Parts—Drama)—03165.
Sept. 2—That Devil Bateese (Monroe Salisbury—Five Parts—Drama)—03175.
The Brazen Beauty (Priscilla Dean—Five Parts—Drama).
Beans (Edith Roberts—Five parts—Drama)—03197.
A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.

EDUCATIONAL FILMS CORPORATION.

Aug. 12—Tramp, Tramp, Tramp! (Happy Hooligan Cartoon — International — Half Reel).
Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Grieves Distributing Corporation, 51 East 42d Street, New York City.

No. 104—Newspaper (1).
No. 105—Newspaper (2).
No. 106—Cripples.
No. 107—Can Can.
No. 108—Fishing.
No. 109—Factory.
No. 110—Dog
No. 111—Audible Chasm
No. 112—Lake Champlain.
No. 113—Kilauea Volcano.
No. 114—Training Mechanics for Our National Army
No. 115—Work or Fight.

W. W. HODKINSON CORP.

Releasing Paralta and Plaza Productions.

Aug. 19—A Law Unto Herself (Louise Glaum).
Sept. 2—The White Lie (Bessie Barriscale).
Sept. 9—Cupid Angling (Ruth Roland Douglas—Natural Color).

Plaza Productions.

Aug. 26—Petticoats and Politics (Anita King).
Sept. 9—Angel Child (Kathleen Clifford).

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

LEONCE PERRET PRODUCTIONS.

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PYRAMID COMEDIES, INC.

220 West 42d Street, N. Y. C.

Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

July—The Safety Curtain (Norma Talmadge—Six Reels—Drama).
July—A Pair of Silk Stockings (Constance Talmadge—Five Reels—Drama).
Aug.—The Savage Woman (Clara Kimball Young—Five Reels—Drama).
Aug.—The Death Dance (Alice Brady—Five Parts—Drama).
Aug.—Her Only Way (Norma Talmadge—Six Parts)—Drama).
Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

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Aug. 11—Out of the Night (Catherine Calvert).
Aug. 18—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production).

WORLD PICTURES.

Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

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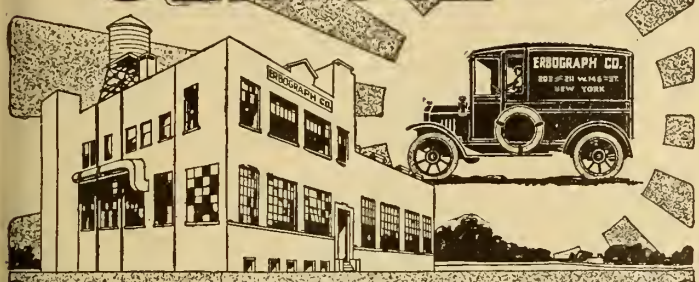

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The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
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The Lion of the Hills (Wm. S. Hart—Drama).

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The Frozen Warning (Drama).

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A Grain of Dust.

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Episode No. 2, "Scheming for Millions" (Two Parts—Drama).
Episode No. 3, "The Ambassador's Diamond (Two Parts—Drama).
Episode No. 4 ("The Grey Lady"—Two Parts—Drama).
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
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Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

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When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

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It's a Great Life (Two Parts).
Oh What a Day.

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May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

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Oct.—Fred's Frivilous Fiance (Two Reels).

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July—The Ranger (Five Reels).
Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).

Francis Ford Producing Company (Releasing Six Feature Pictures Per Year).
Now released—Berlin via America (Six Reels).
In Preparation—A Man of Today (Six Reels).
To Follow—The Fourth Generation (Six Reels).

The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Corona Cinema Company.
The Curse of Eve (Six Parts—Drama).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

TRIANGLE FILM CORP.,
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
Mickey (Seven Parts).
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.
The Straight Road.

FELIX F. FEIST.
130 West 46th Street, N. Y. C.
Stolen Orders (Eight Reels—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

PROJECTIONIST HUR—RAY

shouts for SIMPLEX, so does every conscientious operator who not alone has the interests of his employer at heart, but who takes pride in his work.

The success of your projection depends not alone on any particular part of the machine but on the finished product, the complete mechanism scientifically produced by real American brains, and not on a certain part of the movement copied from a foreign model. So Hur-Ray or hurrah for the SIMPLEX Machine, the one that supplants all others, but is never supplanted by any.

There are operators who like a machine because they are used to it, and some who accept presents in return for which they give testimonials, they are subsidized as it were but their recommendations mean nothing to sensible business men. ***The majority of operators, however, are men who think, who select a machine that together with their skill, will deliver the goods not occasionally but all of the time.***

There are so many projectionists, Do, RAY, Mi, Fa, So, La, Si, Do. Which do you want? We can get any of them to sign a letter recommending anything you want recommended. If you'll take our advice however, when you want a motion picture machine, to avoid mistakes, select Simplex—ASK THE MAN WHO OWNS ONE.

This is the different kind of a supply shop. We do not offer prizes, parts of machines or complete ones for testimonials, and we won't pay money for them, they must be voluntary. We carry a most complete line of supplies. We are sole distributors in this territory for the SIMPLEX projector, Minusa Gold-fibre Screens, Keylubric, the perfect lubricant, Wertsner's silver screen, and offer for sale not that which shows us the greatest profit but that which is the best obtainable, regardless of price. We were the first to make a perfect motor equipment for Power No. 6A machines, and we have sold them all over the United States, and not a single one has fallen down.

Write, wire, phone or come to us. Let us convince you. We're selling repeat orders every day, our system is right.

Lewis M. Swaab, 1327 Vine Street, Philadelphia, Pa.

LARGEST MOTION PICTURE SUPPLY HOUSE ANYWHERE

SILVERTIP

FOR DIRECT CURRENT PROJECTION
THE COLUMBIA-SILVERTIP COMBINATION

The Columbia-Silvertip combination gives a light source that fills the bill in every particular. The Silvertip is a quality product that has been tried and tested by the experts of the motion picture industry. It has received the stamp of approval of the best operators in the country and is standard.

The Columbia-Silvertip combination gives:

1. High current carrying capacity. The Silvertip is heavily plated, making it capable of carrying the heavy currents used in projection without harmful heating.

2. A strong, flexible light. The arc can be varied at the will of the operator, according to the density of the film, within a reasonable limit of the rated amperage of the combination used. No two films are of the same density, and, therefore, true artistic presentation of a picture requires a flexible light source.

Note: Silvertips are for direct current only.

FOR ALTERNATING CURRENT PROJECTION

WHITE A. C. SPECIAL CARBONS give a pure white light of high intensity and flickerless illumination. No change of apparatus.

Write today for our circulars

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

UNCLE SAM

Will be the largest individual space holder at the

NATIONAL MOTION PICTURE EXPOSITION

MADISON SQUARE GARDEN, OCTOBER 5th TO 13th, INCLUSIVE

THE FOLLOWING ADMINISTRATIVE DEPARTMENTS OF THE GOVERNMENT WILL OCCUPY SPACE

THE COMMITTEE ON PUBLIC INFORMATION
3 CARLOADS of WAR RELICS FROM the BATTLEFIELDS of FRANCE
THE AIRCRAFT BOARD
THE FOOD ADMINISTRATION
THE DEPARTMENT OF AGRICULTURE
THE FUEL ADMINISTRATION
THE ARMY
THE NAVY
THE RED CROSS
THE Y. M. C. A.
THE WAR SAVINGS STAMPS COMMITTEE
and
A Mammoth Liberty Loan Rally under the auspices of THE TREASURY DEPARTMENT

WHEN YOUR GOVERNMENT PATRONIZES YOUR WAR-SERVICE EXPOSITION TO THIS EXTENT CAN YOU DO LESS?

Contracts and diagrams of floor space still available may be had by applying to

MOTION PICTURE EXPOSITION COMPANY

TIMES BUILDING, NEW YORK CITY

Simplex

Have you had this experience?

The projection isn't as good as it was, and day after day you watch it grow worse, until finally the pained expression in the faces of your audience leads you to order repairs.

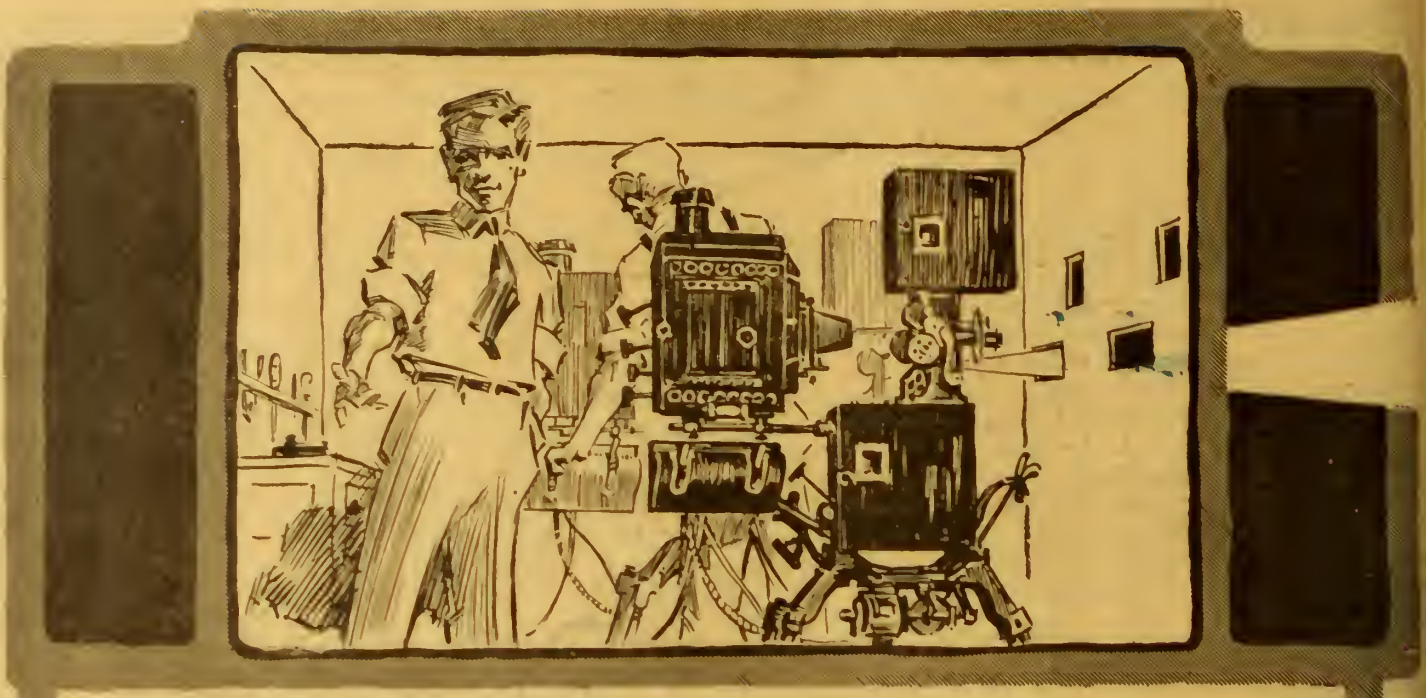
Now, those repairs may not cost much; but the screen-results which showed their need were much more costly than the repairs themselves. For the people don't say "Never mind, the projection will be better next week, when the Machines have been repaired." Not on you life! They simply stay away.

We realized this from the beginning; and that's why we build the Simplex as nearly repairless as possible: a Machine that doesn't need the Projection Doctor.

And the thousands of Simplexes in use demonstrate that in place of Intermittently Perfect Projection we have created Permanently Perfect Projection.

Intermittently Perfect Projection may pay the P. D., but it doesn't pay you

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



Projectionist Ray *says*

"Give me a **Power's Cameragraph** and a good film subject and I'll show you the best cure for the blues, ever.

"I've been using this recipe for a great many years and as long as I'm 'above the green' I'll stick to it.

"The Projectionist is the man behind the gun; but unless the gun is all there, the best ammunition in the world can't make a bull's eye; just as the best film never scores a 'hit' without the right Projector to 'shoot it.'

"With a **Power's** I always hit the bull's eye of public approval and never fail to 'send 'em away with a smile.' WHY? Because

"It Puts the Picture on the Screen"

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

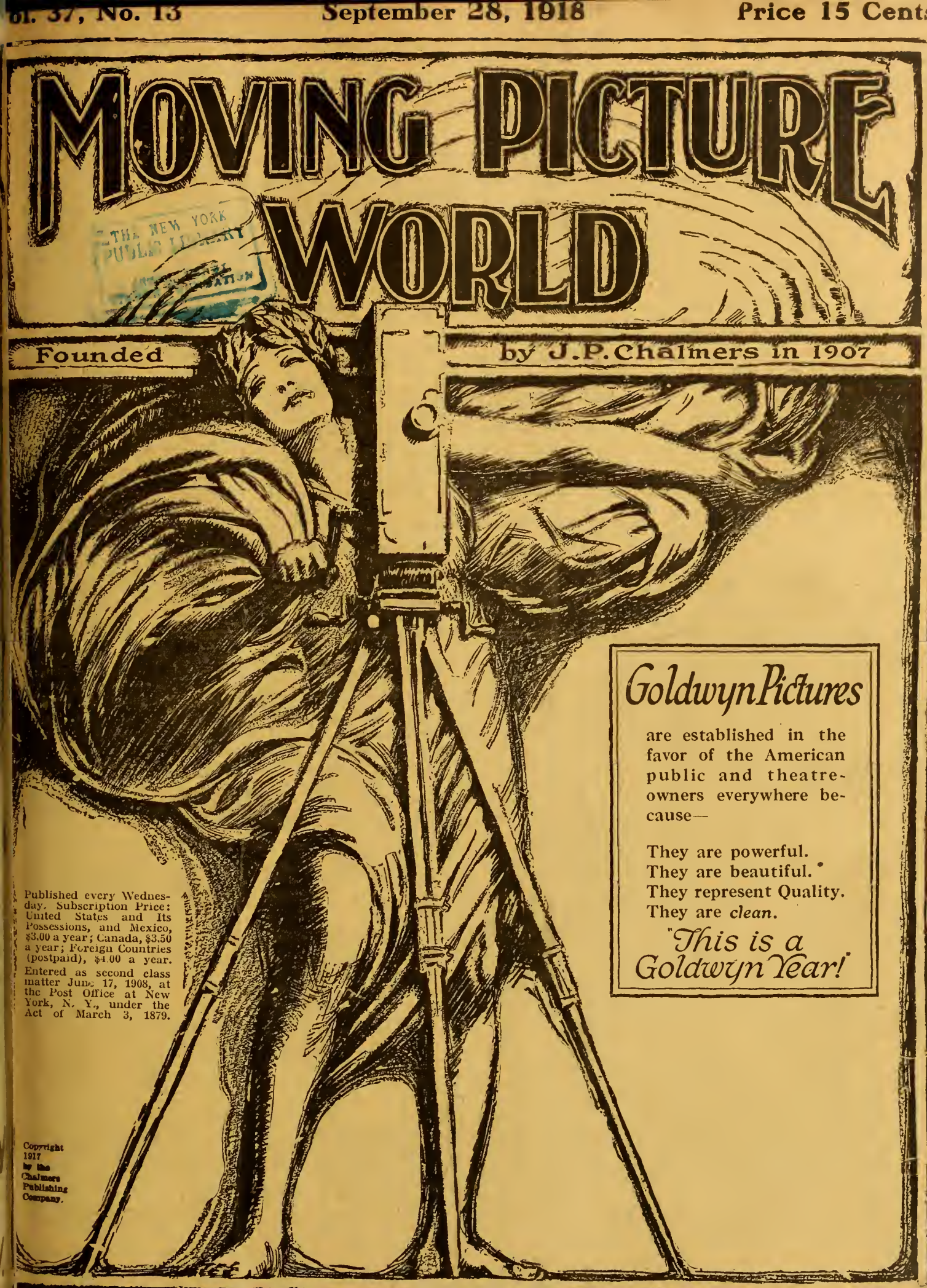
90 Gold Street, New York, N.Y.

ol. 37, No. 13 September 28, 1918 Price 15 Cents

MOVING PICTURE WORLD

THE NEW YORK PUBLIC LIBRARY

Founded by J.P. Chalmers in 1907



Goldwyn Pictures

are established in the favor of the American public and theatre-owners everywhere because—

They are powerful.
They are beautiful.
They represent Quality.
They are *clean*.

"This is a Goldwyn Year!"

Published every Wednesday. Subscription Price: United States and Its Possessions, and Mexico, $3.00 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4.00 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Chalmers Publishing Company 516 Fifth Ave. New York

The "Yellow Dog"

The Great American Patriotic Picture of the War

Produced direct from Henry Irving Dodge's
Great Saturday Evening Post Story
and Harper & Brother's Book

WATCH FOR THE RELEASE DATE SOON

Write it on your pad—tie a string on your finger—paste a memo in your hat—IT'S COMING.

The biggest patriotic picture of the whole war—a picture which, amongst its thrills and laughs, will make you, too, stop and wonder if you're doing your whole best to win this fight.

A picture made from a story read by millions of men and women in the Saturday Evening Post—a real "he man" drama with heart, liver, lungs and guts.

Furthermore, a great nation-wide organization that is growing like wildfire, stands ready and waiting to boost this picture in your town to a fare-ye-well. Reserve now for "The YELLOW DOG"—it will be the talk of the burg.

Any Jewel Exchange

JEWEL PRODUCTIONS, Inc.
1600 Broadway, N. Y.

HELP AMERICA GET RID OF THE BEAST!

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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GEO K SPOOR

PRES ESSANAY FILM MFG CO CHICAGO ILL

OPENED TRIPLE TROUBLE SUNDAY TO TEN HUNDRED AND NINETY FIVE DOLLARS PICTURE GAVE ENTIRE SATISFACTION TOP PRICE THIRTY CENTS TELL THE OTHER EXHIBITORS TO GET BUSY AND CASH IN

W POLITZER

GRAND THEATRE

UNIVERSAL

ANIMATED WEEKLY AND CURRENT EVENTS

BOYS WHO KNEW NO FEAR —WHO KNEW ONLY DUTY

BRITISH KING CONGRATULATES LONDON'S WAR GARDENERS

The Universal News Weeklies are like the Father of our country because they're first in War and first in Peace and first in the hearts of their countrymen.

And if you book them you'll be first in your town to show every piece of big news from every part of the civilized or uncivilized world.
Book at least one of these two firsts today.

UNIVERSAL
Film Mfg. Company
1600 Broadway, N. Y.
CARL LAEMMLE, Pres.

REMAINS OF A HUN-PLANE BEING DISSECTED BY YANKEE SOLDIERS

VICE ADMIRAL SIMS AND STAFF

PRESIDENT WILSON MRS. WILSON AND SECRETARY DANIELS AT LAFAYETTE DAY CELEBRATION

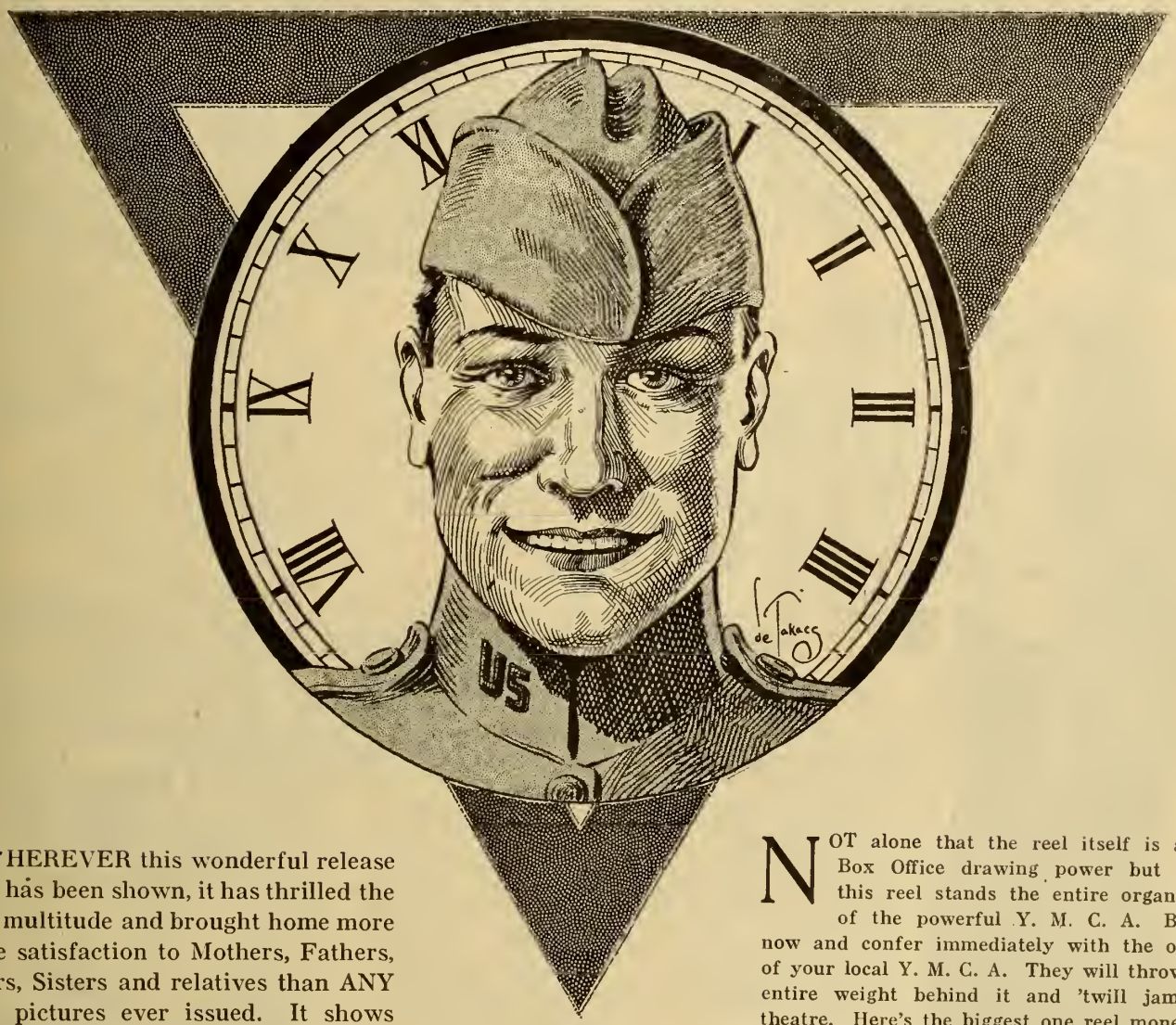
DISTRIBUTING BASEBALLS AT LAST GAME IN WASHINGTON D.C.

FINDERS OF AUTOGRAPHED BALLS ARE REWARDED WITH WRIST WATCHES

GEN'L PERSHING IN NEW STEEL FEDORA VISITS FRONT

The One Reel Sensation!

"AROUND the CLOCK with the ROOKIE"



WHEREVER this wonderful release has been shown, it has thrilled the multitude and brought home more genuine satisfaction to Mothers, Fathers, Brothers, Sisters and relatives than ANY reel of pictures ever issued. It shows the Rookie at play. It proves that it's not all work and no recreation for our boys in camp. It was booked by Marcus Loew for two days—and was held one full week.

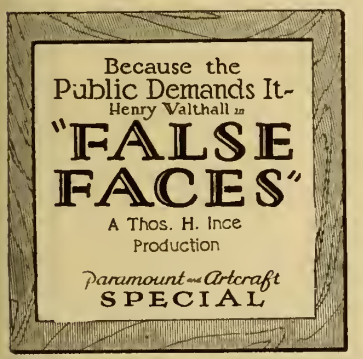
NOT alone that the reel itself is a huge Box Office drawing power but behind this reel stands the entire organization of the powerful Y. M. C. A. Book it now and confer immediately with the officials of your local Y. M. C. A. They will throw their entire weight behind it and 'twill jam your theatre. Here's the biggest one reel money getter for you in years. BOOK NOW at your nearest Universal Exchange. COMING the next release in this great series (2 reels), "AROUND THE CLOCK WITH THE SAILOR." Announce this new picture in advance, while showing "AROUND THE CLOCK WITH THE ROOKIE."

UNIVERSAL FILM MFG. COMPANY

CARL LAEMMLE, President 1600 BROADWAY, N. Y.

"How
One Reel of Funniest Foolishness
Pat Sullivan's Cartoon
CHARLIE CAPTURED
THE KAISER"
Book it today—It's a Riot!
UNIVERSAL FILM
MN'FG. CO.
Largest Film Mn'fg.
Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY
NEW YORK

Paramount and Artcraft Specials



When We Say "It's a Special" We Speak Webster's Language

"THE HUN WITHIN," the first Paramount-Artcraft Special, has been received with tremendous acclaim at its first pre-release showing at the Rialto Theatre in New York City. It is one of a series of nine specials and is a sample of all nine.

When we use the word "special" we mean just what Webster's New International Dictionary means, namely: "Distinguished by some unusual quality; uncommon, extraordinary; especially distinguished by superior excellence, importance, power, or the like."

That describes Paramount-Artcraft Specials.

Each Paramount-Artcraft Special fills snugly the places that the wise exhibitor has reserved in his schedule for "something unusually big."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Comedies with "Self-Starter" Advertising

EVERY time you take a walk you are faced with the name of James Montgomery Flagg. You see it on magazine covers on every newsstand you pass. You see one of his Government posters every time you look at a billboard.

The exhibitor who shows the Paramount-Flagg Comedies cashes in on that advertising. All he has to do is to announce them, and click! this gigantic "self-starter" advertising will automatically send people to his theatre.

Remember they are not animated drawings. They are thoroughly funny satires on people you know. The first three are:

"Hick Manhattan"
"Romance and Brass Tacks"
"Independence B'Gosh"

Produced by Town and Country Films, Inc.

JACK EATON ELTINGE F. WARNER

Directed by Martin Justice

Released by

FAMOUS PLAYERS-LASKY CORPORATION

THERE is a laugh in every sub-title of the Paramount-Flagg Comedies. Flagg is a humorist as well as an artist, and he wrote all the captions. Some specimens:

"A Pacifist sees pink until he's kicked hard enough to see red."

"I'm as independent as a man in Class 1-A."

"Independence is like your appendix. You don't know you have it until you've lost it."

"From now on I'm not even going to brush my own teeth if I don't want to."

"The Hun is saying things. But it's in a dying language, so we won't quote him."

"Romance in real life is so apt to take you out of your own class."

The comedies are as clever as the captions, and people are going to laugh at them. Will it be your people or somebody else's?

These Ad Cuts Say: "Come On In" And You Can Bet They Will

WHEN you show "Come On In," the first John Emerson-Anita Loos Production for Paramount, starring Shirley Mason and Ernest Truex, you will want to shout out the news to your whole town.

You will want to shout because it's the timeliest story in the world—it's a story of the training camps; and you know what that means to every mother, father, sister, wife and sweetheart in the country.

Because it was written by John Emerson and Anita Loos, and directed by Mr. Emerson.

Because it has as stars Shirley Mason and Ernest Truex. Because your people will want to see all the Emerson-Loos productions after they have seen "Come On In."

These ad cuts, free at your exchange, will do your shouting for you. Stick them in your local paper and they will attract as much attention as a town crier.

You don't need a megaphone when you have these ready-made ads.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Paramount and Artcraft Pictures

ARE NATIONALLY ADVERTISED IN THE NEWSPAPERS
IN THE MAGAZINES AND ON THE BILLBOARDS

NATIONAL advertising turns the glare of the spotlight on the product advertised, and on the place where that product can be obtained.

It makes the nation's millions want that product, persuades them to test it.

Advertising, therefore, shows up the bad points as well as the good ones.

Only a commodity that can stand every test, can afford to advertise nationally, for advertising forces the nation to make a decision as to whether the commodity is good or bad.

Advertising is the death of bad products. It is the life of good ones.

The National Advertising of Paramount and Artcraft Pictures has been a tremendous aid to America's exhibitors.

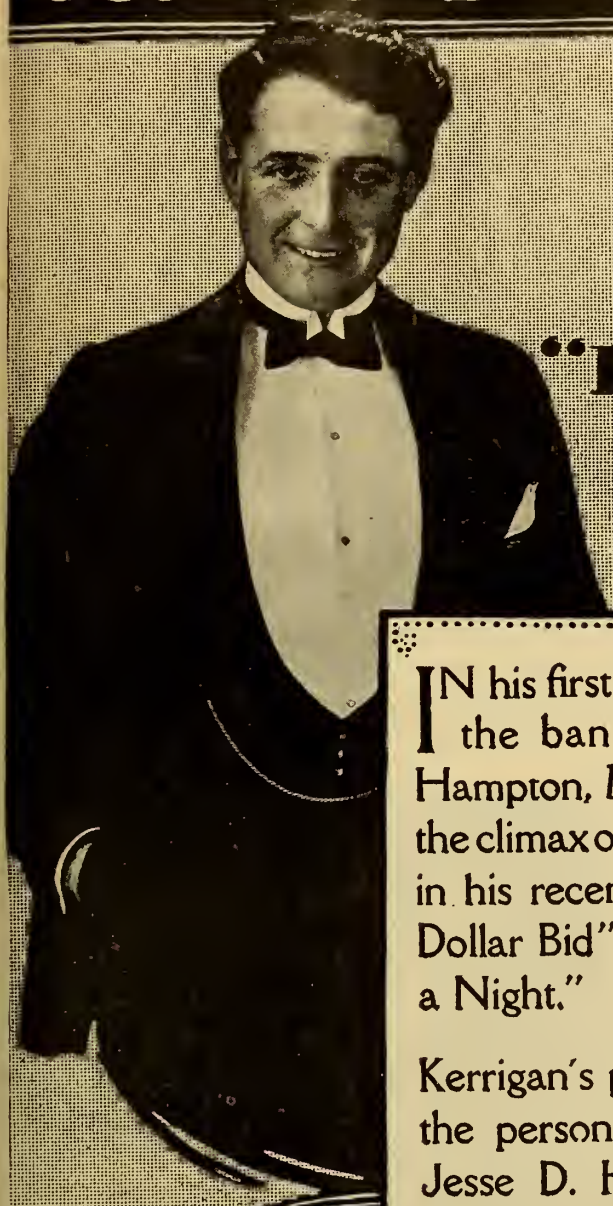
It is significant that the productions of the Famous Players-Lasky Corporation are the only motion pictures that the nation has been urged to test.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Jesse D. Hampton Productions



Jesse D. Hampton presents

J. WARREN KERRIGAN

in

"PRISONERS OF THE PINES"

by Kenneth B. Clark

IN his first production under the banner of Jesse D. Hampton, Mr. Kerrigan caps the climax of success achieved in his recent triumphs "One Dollar Bid" and "Burglar for a Night."

Kerrigan's productions, under the personal supervision of Jesse D. Hampton, will be the best possible under intelligent management, direction and production.

Kerrigan's name over your theatre entrance means that you are showing on your screen a picture that is clean in conception, clean in production and powerful in theme. Doesn't this mean something to you—and your audience?

Distributed by

W. W. HODKINSON CORPORATION

527 Fifth Avenue New York City

Jesse D. Hampton

ALL of Kerrigan's pictures are safe bets for every exhibitor. They are all clean, overflowing with romance, mystery and action, but never heavy or morbid. Kerrigan will send your audience away with a smile and a desire to see his next production. Facts which are of immense value to you under the present war conditions. Kerrigan as a young versatile player portrays the best in American life and backed by big stories from the pens of prominent authors, and produced under efficient and up-to-date management, they offer a profitable and good-will building program for the entire trade.

Jesse D. Hampton-Kerrigan productions will be released as part of Hodkinson Service. This in itself indicates the quality that must be in the productions as the Hodkinson Organization has definitely announced its policy of "Quality Pictures for Quality Houses," carefully selected to meet the needs of the exhibitor. Ask the Hodkinson Special Representative at your nearest General Film Exchange for full particulars on "Prisoners of the Pines" and coming Kerrigan Productions.

Hillaire's introduction to the lumber camp was in the role of a peace-maker—with his good right hand as a sturdy and effective argument. This is one of the many thrilling episodes in Kerrigan's new romance of the great woods . . . episodes that send the blood coursing a bit faster and make all lovers of pictures hold their breath.

The advent of a traveling clothing salesman among the rough men of the forest adds a delightful tone of comedy to this undeniably great screen product. Throughout "Prisoners of the Pines" there is an abundance of genuinely good comedy . . . the sort of comedy that *compels* laughter.

Hillaire's meeting with one of the dance hall girls was a momentous occasion in the life of the young French-Canadian and was destined to turn his hitherto peaceful life into another channel . . . here's a new style of screen "vamp"—and one that every person who sees "Prisoners of the Pines" will like.

W. W. Hodkinson Corporation

Productions, Los Angeles, Cal.

AS THE still photographs reproduced below show, "Prisoners of the Pines," Kerrigan's latest production is of an entirely different nature to anything he has done before, and gives him a most picturesque role, that of a French Canadian trapper, who later becomes a lumberman. The picture is full of interest and drama, including many big scenes, such as: The fight in the bar room and the thrilling episodes in dance hall and saloon in which Hillaire is robbed of his year's pay, almost within the proverbial twinkling of an eye.

The scenes depicted below give you an excellent idea of the general theme of the picture and the explanations accompanying each indicate how these various angles of the picture may be used to advantage in your advertising. Every exhibitor using "Prisoners of the Pines" in his house should give careful attention to the press book accompanying this production. The concensus of opinion of those who have seen it is that it is the best and most complete exploitation book of its kind ever put out. The advertising accessories accompanying all of Kerrigan's new pictures will be most complete and each will have a definite practical value. Material supplied will be designed from the exhibitor's viewpoint, rather than from the producer's desire to make something pretty.

There is a dare and a challenge in the eyes and on the lips of this fascinating young woman of the dance hall that makes Hillaire hesitate for a moment . . . until he quickly recalls his own little wife, Rosalie, so many hundreds of miles away.

During the long, weary winter nights in the woods, Hillaire and his accordion provide entertainment for the men who are shut in from the rest of the world . . . and Hillaire's plaintive voice chants the songs of his far-off country and makes for merriment.

The well dressed stranger with his enormous gold watch chain, inspires a new ambition in the heart of Hillaire Latour, and he makes up his mind that he, too, shall go to the lumber camp, as did the stranger, and also make his "leetle wad," and possess one of those wonderful gold chains . . . yes, and earn enough money to marry Rosalie, the prettiest girl in all that country.

Wid

THE GROWTH OF HODKINSON SERVICE SPEAKS FOR ITSELF

The continual expansion of Hodkinson Service represents the fulfilment of an aim and the achievement of promises made.

Mr. W. W. Hodkinson promised the exhibitors of the United States that through the medium of his Organization, he would select for them and continue to build up, a Service of quality product suited to their needs

The acquisition of product such as the Jesse D Hampton Productions advertised in the preceding pages, presents conclusive proof of the success of this policy That producers of the calibre of Jesse D. Hampton appreciate that the Hodkinson method is right is a proof of the foundational strength upon which Mr. Hodkinson is building.

Exhibitors of the United States will do well to watch the development of Hodkinson Service in the next few months with extreme care and prove for themselves, by actual experience, that the selective system under which Hodkinson Service is chosen is producing the results for which it was planned.

W.W.HODKINSON CORPORATION
527 Fifth Avenue New York City
Hodkinson Service and Hodkinson Special Representative at all General Film Exchanges

Another Inspiring AMERICAN RED CROSS Film

"SOOTHING THE HEART OF ITALY"

A Worthy Rival to "The Historic Fourth of July in Paris" which has Scored such a Huge Success Everywhere

Thrilling Scenes of Panic and Flight Behind the Lines of Fighting on the Piave—The Red Cross in a Timely Dash with Comfort to a Stricken People—A Touching Expression of Gratitude to H. P. Davison by Children of a Village—How Aid Was Brought to Restore the Morale of a Nation in Its Most Dark and Trying Hour

Overflowing with Sympathy and Color —A Film That Surely Will Grip the Attention of Every Audience

"Five Reels in One"

Produced by

THE AMERICAN RED CROSS

Bureau of Pictures

Distributed for American Red Cross by

GENERAL FILM COMPANY

O. HENRY Stories Are as Music to the Heart

O. HENRY Continues to be the Star of all Short Length Motion Picture Entertainment

The best of O. Henry's whimsical fancies are being interpreted in picture form. They are full of that fine human quality which charms any audience. In New York, for instance, the O. HENRY Stories are as popular on the Rivoli bill as on the bill of the neighborhood houses. They are sure-fire everywhere.

The O. Henry Stories are issued in 2-reel subjects every other week, thus alternating with the WOLFVILLE Tales, the brilliant Alfred Henry Lewis "westerns."

BROADWAY STAR FEATURES

Prduced for Broadway Star Features by the Vitagraph Company

GENERAL FILM COMPANY Distributor

"THE KAISER THE BEAST OF BERLIN"

Repeat it!

"The best production we have ever shown," says J. S. McGill, Sec'y of the U. S. Theatres Company, Liberty Theatre, Vancouver.

"It gave MORE SATISFACTION at our Liberty Theatre and made MORE CLEAR MONEY for us than any other production we ever played.

"If Exhibitors will take our tip, they will play 'The Kaiser' at ADVANCED PRICES—because after they have run it, if they ever try to run some other production of LESS merit at advanced prices they will have a hard time getting by with it before audiences that have seen THIS GREAT FEATURE."

JEWEL Productions INC
1600 Broadway, New York City

For Five Years An Undisputed Leadership in the Field —

PATHÉ SERIALS

Pathé believes, and the belief is based upon sound reasoning and FACTS, that Pathé serials have made MORE money for the exhibitors of the United States (and the entire world as well) than ANY pictures put out by ANY company.

Pathé believes that MORE persons have attended theatres with the primary object of seeing Pathé serials than ALL of the best advertised features put together. The very real gratitude expressed by thousands of exhibitors has convinced us of the fact.

Pathé knows that its serials are RIGHT; right in the star; right in the cast; right in direction; right in story; right in production; and right in box office value.

Pathé points with justifiable pride to "The Perils of Pauline," the three "Elaine" serials; "Who Pays?"; "The Red Circle"; "The Iron Claw"; "Pearl of the Army"; "Patria"; "Mystery of the Double Cross"; "The Seven Pearls"; "The Neglected Wife"; "The Fatal Ring"; "The House of Hate"; and many others, not to mention "Hands Up", now just started, and "Wolves of Kultur" soon to be released.

Pathé Knows Serials and Exhibitors Know That Pathé Knows Serials. Serial Success Means "Pathé"!

Pathé announces that
the incomparable star

PEARL WHITE

is now engaged in the making of another serial sensation, the working title of which is

"THE LIGHTNING RAIDER"

produced by Astra, directed by George B. Seitz and written by Bertram Millhauser; the same unequalled combination of talent which made "The Fatal Ring" and "The House of Hate" such excellent attractions.

Miss White has starred in more serials, and more successful serials than any other player. Beginning with "The Perils of Pauline" every one of her serials has packed houses. Today she is admitted to be unsurpassed as a box-office attraction. The whole world has taken her to its heart!

It will be some time before we will be prepared to announce the release date BUT-

Bear in Mind "The Lightning Raider"

Unanimous!

Exhibitors are unanimous in their opinion of

OFFICIAL WAR REVIEW

as an attraction for their houses; their comments as taken from "What the Picture Did For Me" in the Exhibitors Herald, as well as other like columns, show that!

"The Official War Pictures are a good addition to a program and will draw new business. It's a patriotic duty to show them." *R. L. Hensler, Bijou Theatre, Carollton, Ill.*

"Everybody pleased. Good drawing card." *G.W. Smith, Royal Theatre, Ashdown, Ark.*

"These single reels are very good and show more than is expected... They please." *Leo Peterson, Iris Theatre, Belle Fourche, S.D.*

"Great. No exhibitor should miss this". *C.L. Niles, Grand Theatre, Anamosa, Ia.*

"Excellent pictures." *H.B. McFarling, Tokio Theatre, Morehouse, Mo.*

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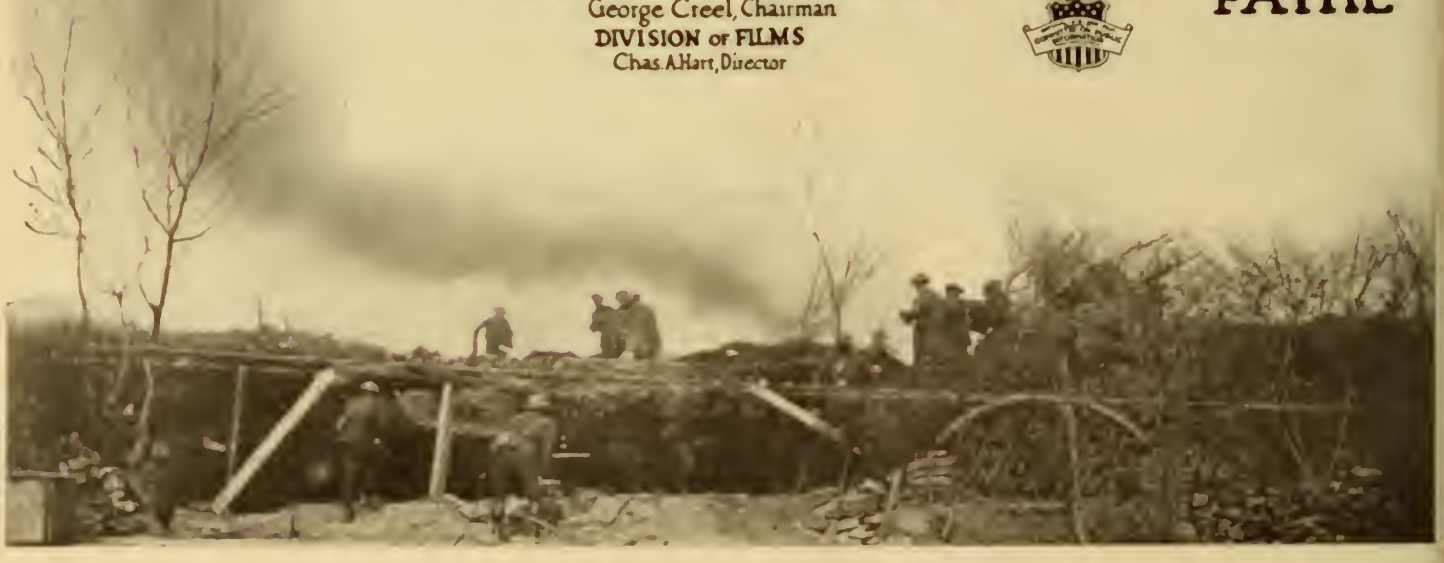

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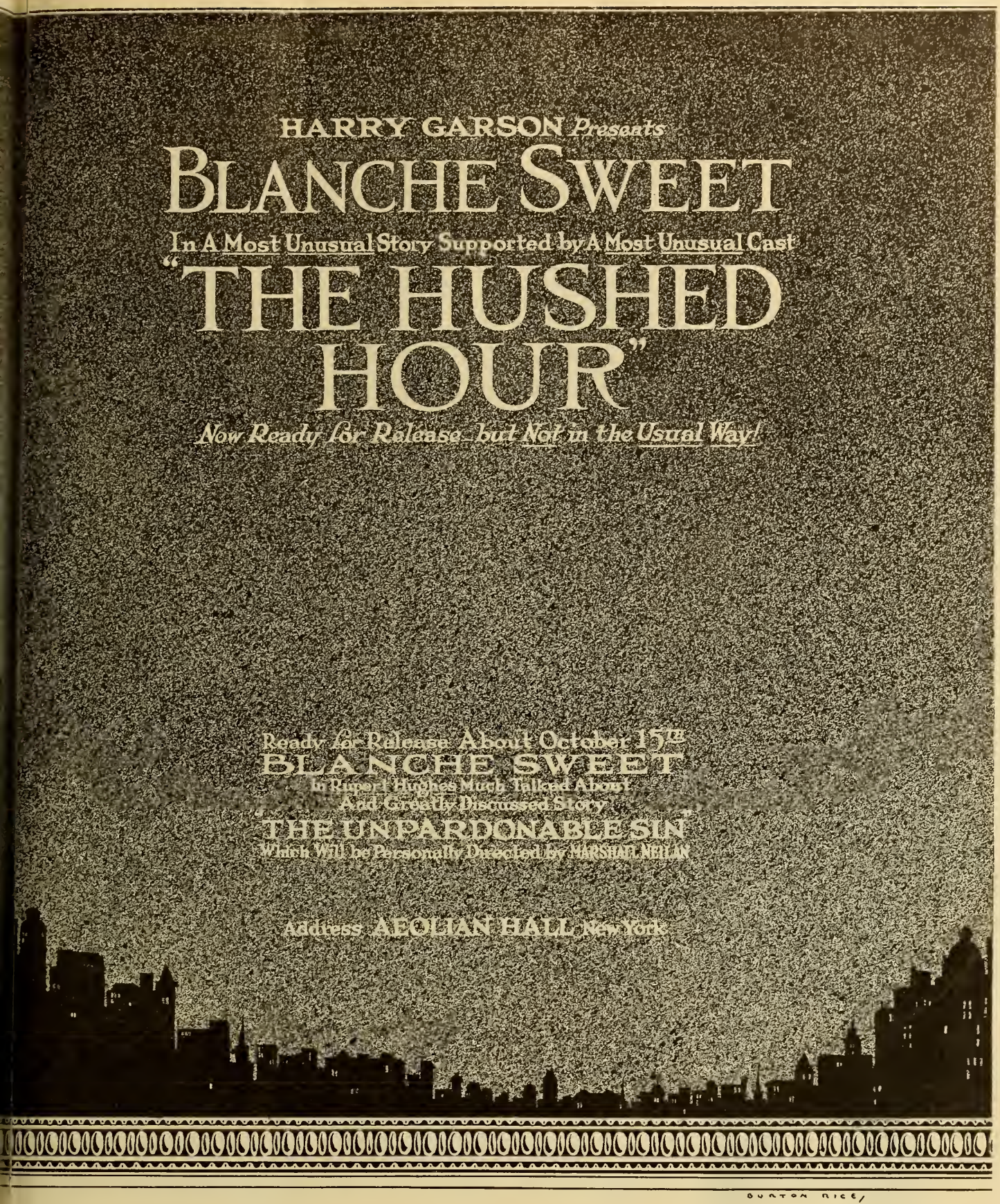
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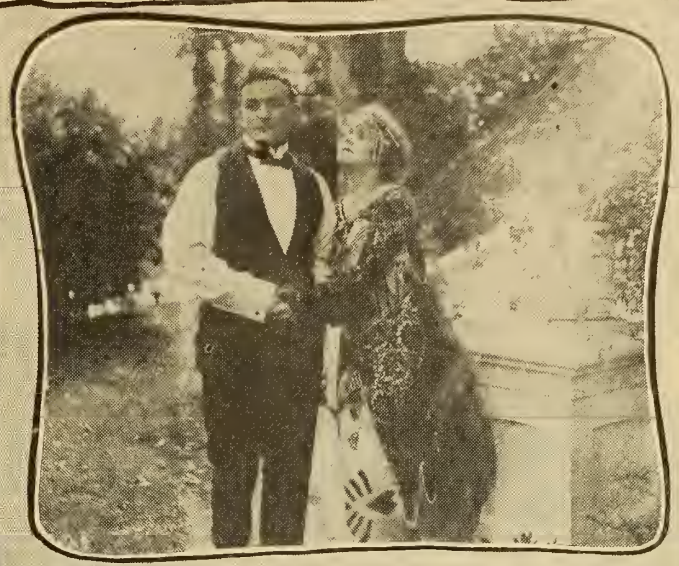

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Central America:
Twelve Jester Comedies.

Scandinavia:
"A Dollar Bid," "Prisoners of the Pines" and "Burglar for a Night," with J. Warren Kerrigan; "Her Man," Pathe Special; "Stolen Orders," Brady Special, and "The Fringe of Society."

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India:
"The Fringe of Society" and "Those Who Pay," Ince-Barriscale.

France:
"The Eagle's Eye," Wharton Serial, and Twelve Jester Comedies.

Argentina, Paraguay and Uruguay:
"The Lust of the Ages," Lillian Walker Production.

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"The Fringe of Society" and Twelve Jester Comedies.

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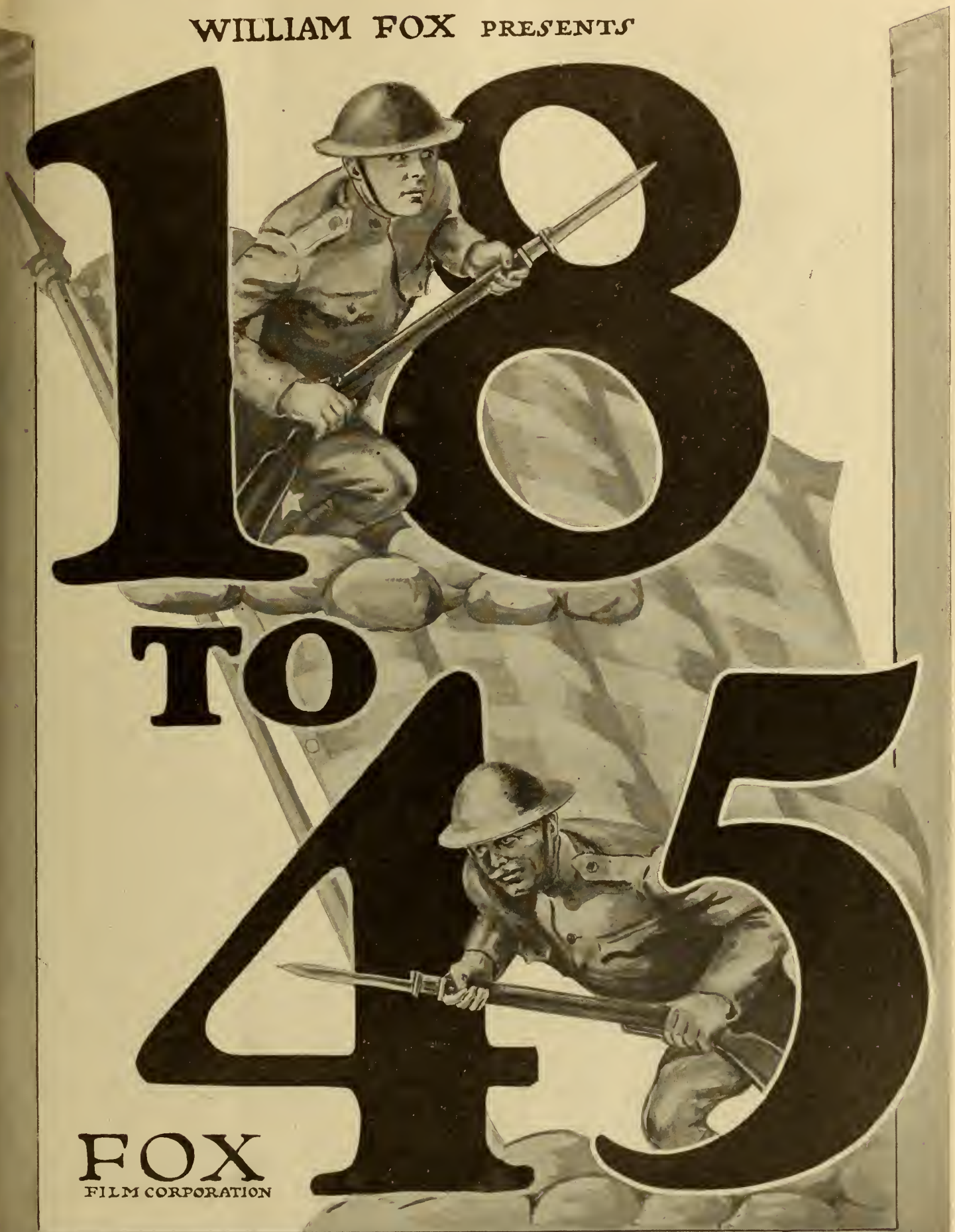

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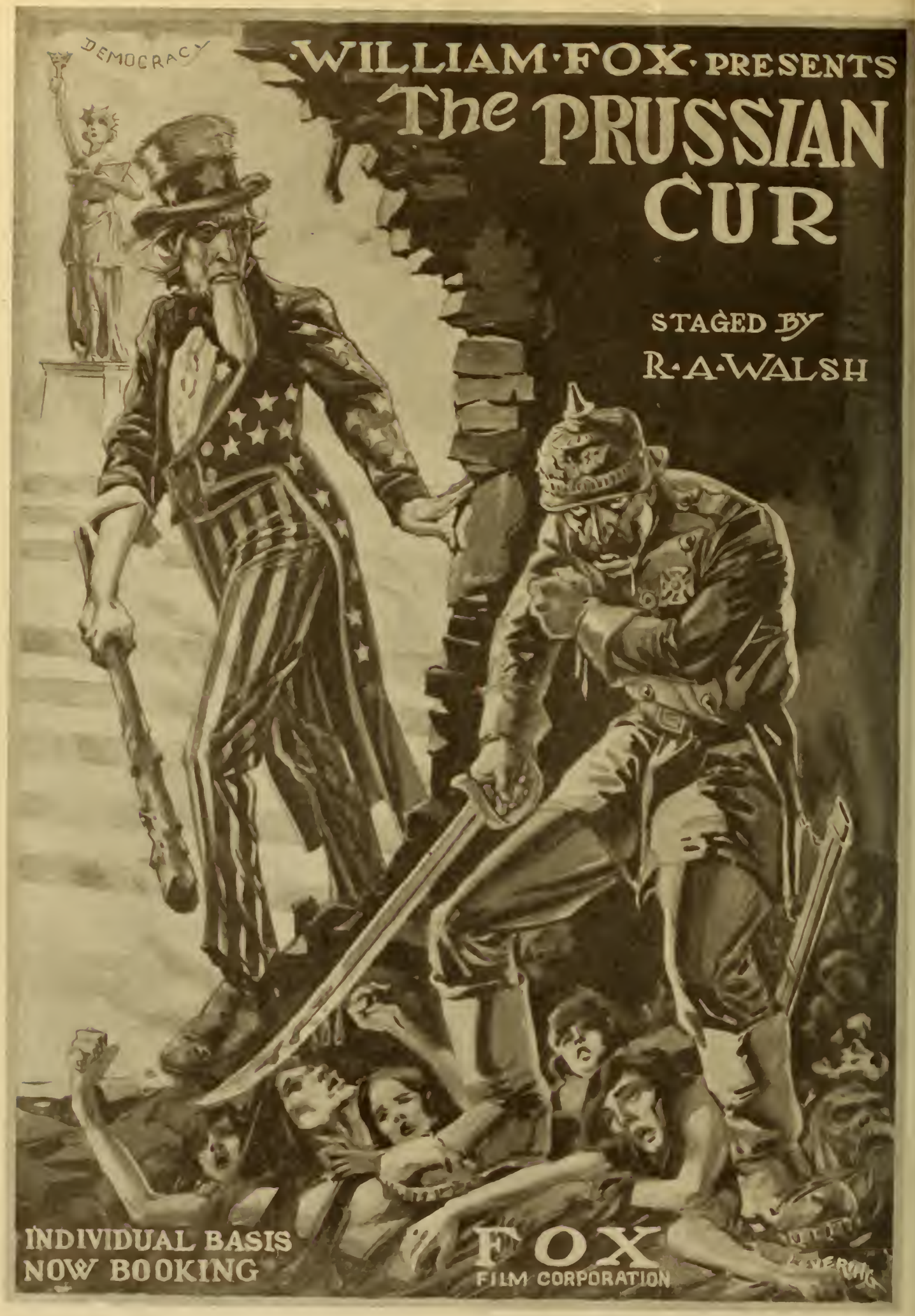
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Sept. 8—Tom Mix in MR. LOGAN, U. S. A.
Sept. 22—Gladys Brockwell in KULTUR.
Oct. 6—George Walsh in ON THE JUMP.
Oct. 20—Tom Mix in FAME AND FORTUNE.
Nov. 3—Gladys Brockwell in THE STRANGE WOMAN.
Nov. 17—George Walsh in I'LL SAY SO.
Dec. 1—Tom Mix in TREAT 'EM ROUGH.

EXCEL PICTURES

FAST, clean comedy—strong, virile drama—laughs—thrills, and the punch that has made all Fox pictures distinctive—that's all there is that is suggestive of a "program" about Excel Pictures! Live exhibitors are cinching these powerful stories and popular stars for their theatres now! Is your name on the list?

Sept. 1—Peggy Hyland in BONNIE ANNIE LAURIE
Sept. 15—Virginia Pearson in QUEEN OF HEARTS
Sept. 29—Jane and Katherine Lee in SWAT THE SPY
Oct. 13—Peggy Hyland in MARRIAGES ARE MADE
Oct. 27—Virginia Pearson in BUCHANAN'S WIFE

INDEPENDENT RELEASES

Theda Bara in CLEOPATRA

William Farnum in LES MISERABLES

UNIVERSALLY acclaimed masterpieces—the two greatest films produced in the last year, bar none!—now sweeping the country, making record breaking profits for exhibitors wherever they are shown! Booked strictly on an independent basis—first come, first served—and at prices that insure a clean-up.

THE BIG SIX

William Farnum in
A SOLDIER'S OATH
THE BONDMAN
THE PLUNDERER

Theda Bara in
THE TWO ORPHANS
THE CLEMENCEAU CASE
A FOOL THERE WAS

PROVED profit makers that are daily duplicating their previous success! Re-edited, re-titled, revised 1919 editions! Booked independently as a group by more than 5,000 exhibitors who will testify to their tremendous drawing power.

HENRY LEHRMA

SUNSHINE COMEDIES

RIOTS of furious fun—stunts that are new, novel and daring—the only clean, wholesome, dependable comedies on the market today. Book them now and give your program the biggest smile it has ever enjoyed.

CAPT. BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS

STRAIGHT from the trenches to the American people—a weekly message of cheer that will make every soldier's family and friends interested in your theatre. Start a good habit! Show them today!

F · O · X
FILM CORPORATION

MAURICE TOURNEUR ONCE MORE REVEALS HIS CREATIVE GENIUS!!

THE NEW YORK TIMES, MONDAY, SEPTEMBER 16, 1918.

SPORTING LIFE' IS SHOWN AT RIVOLI

Maurice Tourneur's Racing Film Lets Audience Cheer Classic Derby of Drury Lane.

Few motion picture directors equal, and fewer surpass, Maurice Tourneur in the art of making scenes for the screen. By his work he stands out prominently, even among that small group of exceptional men who appreciate the peculiar powers of the camera, and know how to employ them in the production of a photoplay. Once more, and in some ways more than ever, he has revealed his creative genius in "Sporting Life," the featured film at the Rivoli this week.

The play is a melodrama, based upon the well-known Drury Lane product, and, as many will remember, it has to do chiefly with a young English Lord and his desperate efforts to re-establish himself financially through the successes of a pugilist in the ring and a racehorse, the phenomenal "Lady Love," in the Derby. There are abundant opportunities in the play for exciting scenes.

Mr Tourneur has not faltered before any of the big, comprehensive scenes, such as those of the prize fight and the Derby race, while in little incidents also he has done not only the obvious and expected, but the surprising. The spectators who viewed the picture yesterday afternoon were drawn into the excitement of the play's episodes, applauding and exclaiming at the succession of climaxes as people do only when they are thrilled by a sense of participation in what they see or hear.

At one point, as Lady Love dashed forwar dto the race, some one in the orchestra shouted "Go," and many of the spectators literally started forward from their seats. It all seemed real. But this effect was accomplished by the climax of an episode and each effect of the photoplay was similarly accomplished.

This is a Sample of What the New York Papers Said About

"SPORTING LIFE"

S. L. Rothapfel booked "SPORTING LIFE" without seeing it. His confidence in **MAURICE TOURNEUR'S** ability has been justified in his securing this sensational success that is now packing his Rivoli Theatre to the doors and establishing new records.

Definite distribution arrangements will shortly be announced

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK

LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY

During These Days of War

it behooves every company and individual to practice economy.

Buy with a conscience.

Your purchases should be actual necessities.

One of the heaviest expenses a producing company carries, next to actual production cost, is advertising.

Economy in these days should be practiced in buying advertising.

The conservative buyer of advertising space insists on authorizing expenditures in the medium through which he can reach the greatest number of prospective buyers.

The medium which shows the largest trade circulation appeals to him stronger than it does to the fly-by-night company.

For more than eleven years the MOVING PICTURE WORLD has served the trade conscientiously. It has proven its worth, as is attested by the advertising it carries in every issue.

These advertisers, representative of the moving picture industry, know what they are buying, which is reason for their repeat orders.

The buying of advertising space in the MOVING PICTURE WORLD is the highest form of economy.

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The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

DENVER WINS PERSHING TROPHY

Grand Total of 3,749 Houses Booked Within Sixty Days for the First Government Release—Establishing New Record for Intensive Booking—Moving Picture World Plan Effective

COMPARATIVELY few changes were made in the results of the Moving Picture World's Contest for the magnificent bronze trophy to be awarded to the exchange making the most intensive booking campaign for 'Pershing's Crusaders," the first release of the United States Government. The Denver exchange of the First National Exhibitors' Circuit, of which Swanson and Nolan hold the franchise, still leads the list with a percentage of 49.58 or nearly half of the territory. This territory covers Colorado, New Mexico, Utah, Wyoming and that part of Idaho south of Idaho county. There are 591 houses in the district and contracts were made with 293 of these; a showing all the more remarkable when it is realized that it is not possible to keep the prints working continuously on account of the scattered houses and poor railroad connections.

On Thursday, September 12 (appropriately enough Draft Day), the Committee of Judges visited the offices of the First National and inspected and verified the contracts and reports on file; the latter from the State Committees on National Defense handling the film by prior arrangement with the Committee on Public Information, Division of Films. Their report follows:

The undersigned have examined the contracts and reports on file in the offices of the First National Exhibitors' Circuit and do certify that the appended table is a correct and complete resume of the same, according to which showing the Denver exchange of the First National Exhibitors' Circuit is declared the winner of the trophy offered by the Moving Picture World to the exchange booking the greatest proportion of houses in its territory.

Statement of "Pershing's Crusaders" Contest.

Office	Contracts	Per-cent.	Total Number Theatres
Denver	293	49.58	591
Minneapolis	504	43.30	1,164
San Francisco	252	30.81	818
Indianapolis	165	25.42	649
Philadelphia	188	25.64	763
Chicago	581	23.28	1,379
New York	323	21.13	1,529
Louisville	101	20.96	482
Dallas	231	19.81	1,166
New Jersey	88	19.09	461
Des Moines	204	18.69	1,557
Pittsburgh	183	18.26	991
Richmond	153	13.38	994
St. Louis	75	12.18	616
Cleveland	125	12.04	1,038
Washington, D. C.	38	11.80	322
Seattle	100	11.56	865
Boston	114	10.00	1,143
New Orleans	31	7.87	394
Total	3,749	....	16,922

Denver with a percentage of 49.58 leads by 6.28 per cent.

Signed: Sydney Cohen,
Sam S. Spedon,
Epes W. Sargent.

New York, Sept. 12.

It will be seen by the table that Minneapolis retains second place with San Francisco third with 30.81 per cent.

In all 3,749 contracts were made covering from one day to several weeks, and the entire bookings were completed within a period of sixty days; which makes the showing all the more remarkable. It is the record up to date and it may be that the record will stand through subsequent campaigns. All credit is due Swanson and Nolan as well as J. H. Ashby, the manager of the Denver exchange and C. Post Mason, who did the publicity. The latter made a whirlwind campaign by mail, and kept it up until the last moment.

The Division of Films, of the Committee on Public Information, also contributed materially to the final result by issuing the beautiful Victory Screen Pledge to each manager booking the film, and no small share of the result is to be credited the First National itself for the honor roll which ran during the contest. That honor roll was aptly named, for it lists the 100 per cent. exhibitors throughout the country.

However, the final touch was found

The Winning Team of the Denver Office.

Some of the Hustlers Who Sold "Pershing's Crusaders."

in the trophy offered by this publication. Announcing the contest put ginger into the day's work. It held out an inducement to the various crews to do their best, knowing that their efforts would have a final and tangible result in the awarding of the trophy. Many offices were handicapped by local conditions but they all went to work with a will and it needs only a comparison of the first Roll of Honor with the announcements in succeeding issues to realize that the contest brought into the campaign the last ounce of energy that could be applied.

Examining the totals it will be seen that there are 16,922 theatres in the various districts, of which 3,749 have signed contracts to show "Pershing's Crusaders." This is 22.1 per cent or slightly better than one house in every five. Take into consideration the many houses in such direct opposition that it will not pay to offer the same attraction in more than one house, and it is safe to say that the feature has been presented to two third of the communities. It was clear last week that the 3,500 mark had been exceeded, but 3,749 is even better than we had hoped for.

It is a record to be proud of, a record in which the Division of Films, the First National and its component exchanges, each salesman and this paper may alike feel proud—and we are proud, every last one of us. We have not only put over the first issue to exceed all expectations, but the way has been paved for those to come, and that is by no means a small consideration.

The trophy will be shipped to Denver as soon as possible. It is a beautiful bronze eagle with a spread of wings three feet from tip to tip. It grasps in its claws the staff of a silk United States flag which gives it an extreme width of six feet. There is a bronze plate on which the name of the winning exchange will be engraved with a suitable legend. The design was prepared especially for this contest and is not a stock design. It is one of the handsomest awards ever issued by any publication and one of the most costly, as well. It is now being finished and engraved and soon there will be a report of a christening party from Denver.

HART COMMENDS

New York, September 14, 1918

Editor Moving Picture World,
New York.

Dear Sir:—We have just been informed that the bookings on "Pershing's Crusaders" have reached the astonishing total of 3,800 theatres.

This result has been due to a number of reasons: patriotism of the exhibitors, the enthusiasm and efficiency of the First National Exhibitors' Circuit, the splendid co-operation of the Moving Picture World in offering a bronze trophy, the appeal of the picture itself, and last, but not least, the patriotic interest on the part of the great American public.

Appreciating your interest in this matter as well as your attitude of helpfulness at all times toward this division, I am,

Sincerely yours,

Chas. P. Hart, Director.

Farrar Starts Campaign for Loan in Washington

GOVERNMENT honors Geraldine Farrar and Goldwyn Pictures through an invitation extended simultaneously to the great screen and operatic star and Samuel Goldfish, president of Goldwyn, on the eve of the fourth tremendous Liberty Loan campaign.

By invitation of Frank R. Wilson, director of publicity of the Treasury Department, Miss Farrar, accompanied by Mr. Goldfish and several of the noted prima donna's friends, leaves for Washington next Thursday night and on Friday Miss Farrar is to sing "The Star Spangled Banner" from the steps of the Treasury Building. This is the first time in any of the previous loan campaigns that such an event had been planned.

Miss Farrar and Goldwyn have just completed and delivered to the Government officials a splendid Liberty Loan film, "The Bonds That Tie," in which the noted diva plays the role of Columbia. This picture represents the joint contribution of the star and the Goldwyn company to the Government and was written by Harry R. Durant, directed by Reginald Barker and made under the watchful eye of the big Goldwyn organization.

Immediately upon its delivery in Washington by special messenger telegrams and letters of appreciation were dispatched by Frank R. Wilson to Miss Farrar and Samuel Goldfish, both of whom were invited to be the department's guests at a dinner on the evening of September 27 at the National Press Club to be attended by the entire membership of Washington correspondents of the nation's great daily newspapers and magazines and by many notables in American official and civil life, as well as by members of the foreign embassies and legations.

Director Wilson's letter is as follows:

"Dear Mr. Goldfish:—I feel doubly grateful to you for two very important favors which you have granted the Treasury Department. I refer to the motion picture which has come to us through your good offices, in which Miss Geraldine Farrar appears. I feel confident that this will be one of the important factors in the forthcoming campaign in behalf of the Loan.

"The other thing for which I feel under special obligation to you is your consent to permit Miss Farrar to come to Washington to sing in behalf of the Fourth Loan campaign, and to appear before the National Press Club on the evening of Friday, September 27. I want you to know that we will make most efficient use of Miss Farrar's art, and I know that her appearance will make one of the big nights in the history of the National Press Club.

"I want to accord to you a special invitation to come with her and be here on the occasion of her appearance before the Press Club. We are engaging an auditorium for that evening capable of seating about two thousand persons, and invitations will be issued to a number of distinguished people in Washington. We are expecting that Miss Farrar's audience will contain many notables."

LIBERTY LOAN SPECIALS IN REVIEW

Public Showing Given at Rivoli Theatre to Motion Picture Industry's Contribution to Fourth Loan Propaganda—Thirty-Seven Features by Leading Players—Government Officials Highly Pleased

THE public at large, or, more correctly speaking, that portion of the public which could crowd its way into the Rivoli Theatre on Tuesday morning, Sept. 17, obtained its first view of the part the motion picture industry is to play in the Fourth Liberty Loan Campaign, the occasion being the first public showing of the films made by the motion picture stars and producing companies as their contribution to the publicity campaign projected by the Treasury Department. Government, state and city officials, men and women leaders in public life, motion picture executives, newspapers, magazines and others interested in the coming campaign, were the guests of the Liberty Loan Committee of the Second Federal Reserve District at the special showing held by the courtesy of S. L. Rothapfel, managing director of the Rivoli Theatre.

All predictions as to the magnitude of the part the Motion Picture industry is to play in the Fourth Loan Campaign were more than verified by the committee's guests in the storm of approval that greeted each picture. The individual stars and players who contributed their services, the producers who collaborated in the making of the pictures, the Liberty Loan Committee of the N. A. M. P. I., and the other units of the industry who had donated their services to the Government to insure the success of the motion picture campaign, were given the highest praise and heartiest congratulations on the success of the tremendous undertaking.

All of the films made for the Fourth Liberty Loan drive by the industry's leading stars have been completed and the huge task of making the several thousand prints required to make possible the 100 per cent. distribution desired by the Government and the Liberty Loan Committee of the N. A. M. P. I., which has charge of the motion picture campaign, in co-operation with the Treasury Department, is now nearing completion. It was definitely announced by the committee's chairman, Adolph Zukor, that thirty-seven prints, ranging from 300 to 1,000 feet in length, would be used in the motion picture campaign. This does not include the large number of photoplays and educational films of a patriotic nature which will be available to the exhibitors, who wish to offer well rounded patriotic programs to their patrons during the period of the big drve.

Imposing List of Contributions.

Liberty Loan films which are to be distributed under the co-operation of the National Association of the Motion Picture Industry by the various producing companies are as follows:

Metro Pictures Corporation—Harold Lockwood in "Liberty Bond Jimmy"; Emily Stevens, assisted by King Baggot, in "Building for Democracy"; Edith Storey, assisted by Joseph Kilgour and Frank Currier, in "Edith's Victory for Democracy," and Mme. Nazimova in "A Woman of France."

Vitagraph—William Duncan, in "The Decision"; Alice Joyce, in "The Choice"; Harry T. Morey and Betty Blythe, in "The Grouch"; Earl Williams, in "Bonds vs. Bonds"; Corrine Griffith, in "A Wise Purchase," and Gladys Leslie, in "Sylvia's Last Pledge."

Famous Players-Lasky Corporation—Douglas Fairbanks, "Sic 'Em, Sam"; Mary Pickford, in "100% American"; Marguerite Clark, "The Biggest and the Littlest Lady in the Land"; Wallace Reid, "His Extra Bit"; Elsie Ferguson, "The Spirit That Wins"; George M. Cohan, a Liberty Loan Appeal; William S. Hart, "A Bullet for Berlin"; George Beban, "When It Strikes Home"; Roscoe (Fatty) Arbuckle, a Liberty Loan Appeal; Enid Bennett, Charles Ray and Dorothy Dalton, Ince stars, in Liberty Loan Appeals; Mack Sennett's company, "It's a Cinch", and William Faversham and Lillian Gish, in Liberty Loan Appeals.

Select Pictures—Alice Brady and Norma Talmadge, in Liberty Loan Appeals.

Goldwyn Pictures Corporation—Pauline Frederick, Mabel Normand, Mae Marsh, Madge Kennedy, Tom Moore, Matt Moore, and others in an all-star film, "Stake Uncle Sam to Play Your Hand," and Geraldine Farrar, in "The Bonds That Tie."

Fox Film Corporation—William Farnum.

Universal Film Company—Mae Murray, in "The Taming of Kaiser Bull."

Pathe—Frank Keenan.

V. B. K. Film Corporation—Mr. and Mrs. Sidney Drew, "Financing the Fourth."

First National—Charlie Chaplin, "The Bond."

Haworth Pictures—Sessue Hayakawa, "Banzai."

Sherman Pictures—Dustin Farnum, "Ready Money Ringfield."

Kalem All-Star—"My Country."

Exhibitors Urged to Make Bookings.

Exhibitors are being urged to make the fullest possible use of the large number of patriotic subjects which are being offered by the various producing and distributing organizations, in connection with the Liberty Loan Specials available through the exchanges of the organizations listed above. Many exhibitors, according to reports which have been received by the Liberty Loan Committee of the N. A. M. P. I., are planning to feature the Liberty Loan films during the period of the drive, a practice which is expected to become of wide vogue when the large army of exhibitors who are co-operating with the other departments of the industry become fully acquainted with the high quality of the Liberty Loan specials. Great stress is being laid by the committee upon the fact that each film carries a story which, for other purposes, could easily have been extended to five reels. Enough action and punch have been compressed into the few hundred feet allowed for these stories to give them the standing of regular features.

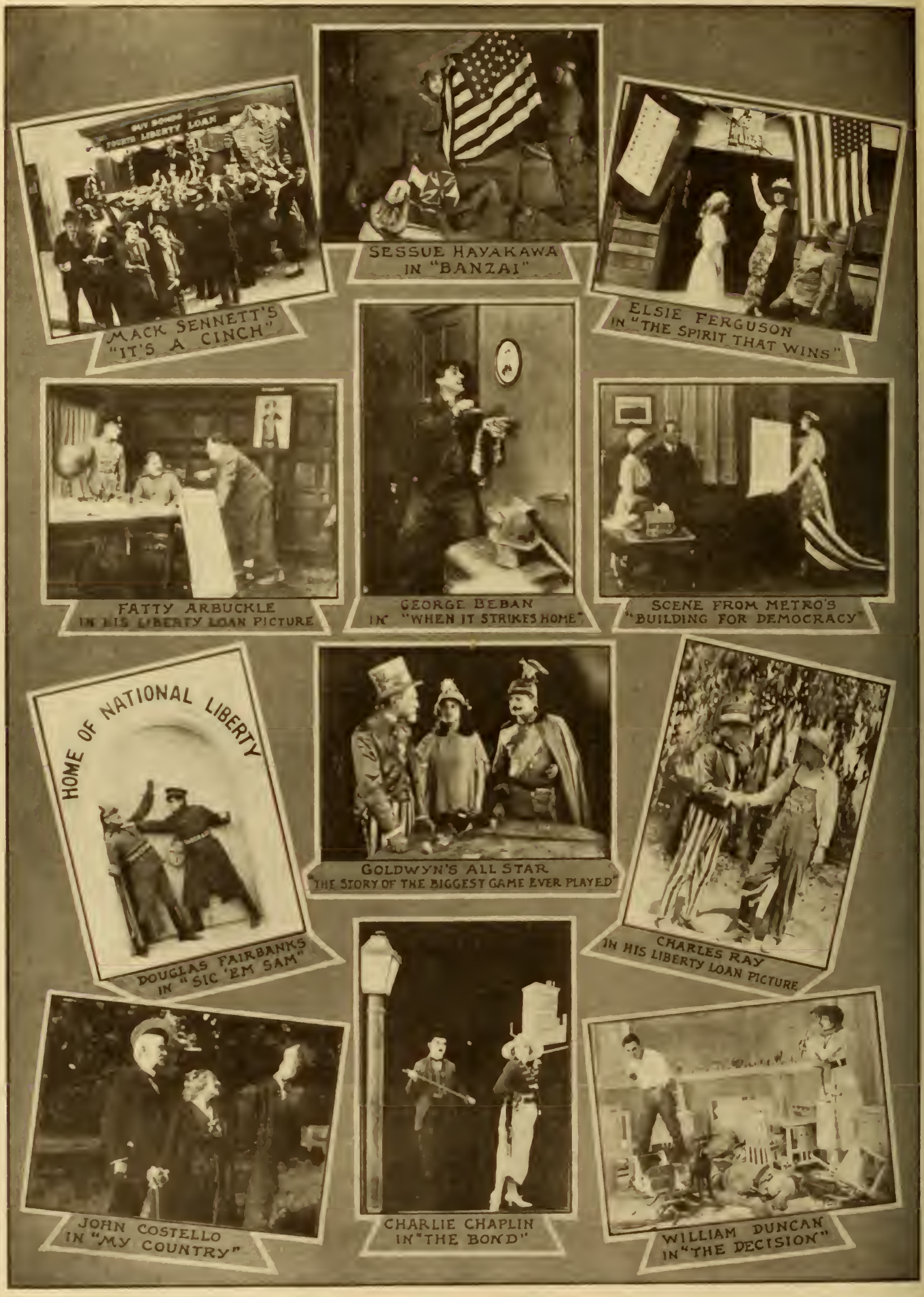
How Subjects Will be Handled.

Final instructions for the handling of these prints and the distribution arrangements have been sent to all of the exchanges concerned in the drive by the Liberty Loan Committee and Al Lichtman, in charge of the committee's distribution arrangements. Under the plan adopted by the committee at the suggestion of Walter W. Irwin, head of the Distributors' Division, each company will distribute the prints made by its own stars. Exchange managers have been instructed to see that no print lies idle, and that the time required for shipping prints to and from theatres is reduced to the minimum, in order that the greatest possible efficiency in distribution may be obtained. The committee is determined to obtain 100 per cent. distribution if possible, and exhibitors are urged to co-operate in seeing that all prints are re-shipped in the shortest possible time. The Treasury Department and Frank R. Wilson, national director of publicity for the Fourth Liberty Loan Campaign, the twelve Federal Reserve Boards and other Government agencies are lending the fullest possible co-operation to the motion picture drive.

Because of the hight quality of the Liberty Loan Specials and the electrifying and stirring patriotic appeals they carry, the Government has expressed the wish that every effort be made to obtain 100 per cent. distribution. Officials, who have seen the films, declare that they will be one of the most powerful agencies of publicity to be used in the campaign, and there is no doubt that the Motion Picture Industry has established itself more solidly than ever in the good opinion of the authorities as an essential war-time industry. This appreciation, film men declare, will be greatly enhanced at the conclusion of the motion picture drive.

Players Show Enthusiasm.

Enthusiasm and interest in the Liberty Loan Films has become highly contagious throughout the entire industry, and every branch of the industry has offered the heartiest and fullest co-operation possible in making the big drive, which, it is declared, will be one of the greatest accomplishments ever credited to the industry, the complete success desired by the Government. The list of films and stars co-operating in the making of the pictures under the auspices of the Liberty Loan Committee of the N. A. M. P. I., by no means represents the full extent of the co-operation offered the Government by the industry. Many other pictures would have been added to this list, had not the lack of time and pressing engagements prevented other stars from taking a part in the film drive. Many stars were away on location when the Government's invitations were received, and could not return in time to make pictures for the drive.

The last few days of the time allotted for the acceptance of Liberty Loan Specials was marked by a wild scramble by numerous stars to get their pictures completed in time. Many of them

BUY BONDS FOURTH LIBERTY LOAN
MACK SENNETT'S "IT'S A CINCH"
SESSUE HAYAKAWA IN "BANZAI"
ELSIE FERGUSON IN "THE SPIRIT THAT WINS"
FATTY ARBUCKLE IN HIS LIBERTY LOAN PICTURE
GEORGE BEBAN IN "WHEN IT STRIKES HOME"
SCENE FROM METRO'S "BUILDING FOR DEMOCRACY"
HOME OF NATIONAL LIBERTY
DOUGLAS FAIRBANKS IN "SIC 'EM SAM"
GOLDWYN'S ALL STAR THE STORY OF THE BIGGEST GAME EVER PLAYED
CHARLES RAY IN HIS LIBERTY LOAN PICTURE
JOHN COSTELLO IN "MY COUNTRY"
CHARLIE CHAPLIN IN "THE BOND"
WILLIAM DUNCAN IN "THE DECISION"

Scenes from Some of the Liberty Loan Specials

worked night and day, and still others abandoned all work upon important pictures to co-operate with the Government in the Liberty Loan Campaign. This spirit of sacrifice, enthusiasm and co-operation was to be found in every studio, and had the committee been able to extend the time limit for the receipt of pictures, there is no doubt but that many other pictures would have been available for Government use. Because of the tremendous task of making the thousands of prints required to obtain the widespread distribution desired by all parties, the committee was compelled to decline regretfully numerous offers by stars and companies to make special films for the campaign.

Government Gives Enthusiastic Approval.

Any vestige of doubt which may have been entertained as to the immensity of the part the Motion Picture Industry is to play in the Fourth Liberty Loan Campaign was dissipated on Friday with the receipt by Adolph Zukor, chairman of the committee, of a telegram expressing the Government's enthusiastic approval of the Liberty Loan films contributed by the industry. Frank R. Wilson, national director of publicity for the Fourth Liberty Loan campaign, declared in this telegram that the Liberty Loan films would be one of the greatest agencies of publicity which could possibly be used in the campaign. His telegram to Mr. Zukor is as follows:

John Flinn has just shown me a dozen of the Liberty Loan films, and I am frank to state that I am simply astounded by the cleverness of their conception and the bigness of their appeal. I am positive that they will be one of the greatest agencies of publicity and arousing patriotic enthusiasm in the forthcoming loan, and I take this opportunity of informally thanking you for the great burden of the work of putting this co-operation together for the Treasury Department.

Frank Wilson.

Government officials at Washington have been so delighted with the co-operation extended by the motion picture industry that plans are now being completed which will make use of every resource at the command of the Government and the industry to obtain the 100 per cent. distribution which the high quality of the films demand. All previous efforts made by the industry to co-operate with the Government in its Liberty Loan campaigns will be eclipsed by the showing which will be established during the period of the Fourth Liberty Loan campaign. Government representatives and film men who have seen the Liberty Loan films unite in declaring that the motion picture campaign will exceed even the highest expectations of those who have been promoting the campaign.

LOUIS OSTLAND DEAD.

Louis Ostland, camera man of World Pictures, died last Monday as a result of an operation for appendicitis. Mr Ostland in point of service was one of the oldest camera men connected with the World Corporation. For the past six months he has been working in conjunction with Dell Henderson in making the Blackwell-Greely pictures. His last work was "The Road to France." Before he had completed the picture he was taken ill.

PAUL BRUNET DISCUSSES ESSENTIALITY

Vice-President of Pathe Exchange Says Picture Industry Is Essential Because It Can Help Win the War

PRESIDENT WILSON having declared the motion picture business to be an "essential industry," it is fitting that executives of the industry should give some thought to the part which we are destined to play in the great world war drama.

The word "essential" should be taken in its most literal sense by all persons engaged in the manufacture and distribution of motion pictures. This industry has been placed on the "essential" list simply and solely because it can assist in the great work of winning the war. It would ill become any employe to assume a license because his vocation has been declared essential; on the other hand, he should bend his every effort toward the "will to win the war" and not regard his employment as he did in pre-war days, merely as ordinary work, but as an integral and necessary part of the war-winning activities of the Allies. Any man or woman who takes advantage of the "essential" ruling and endeavors thus to escape his or her just obligation toward winning the war is just as much a slacker as he who deliberately evades military service.

The instructions we have given to all employes are to the effect that we must keep the slogan "Win the War" ever present in our minds. The House of Pathe in every Allied country is doing the same kind of work as we are doing here in America. Years before a state of war was declared to exist between the United States and Germany, Pathe was distributing Allied progaganda films in this country, and thus combating the insidious pro-German propaganda films then being widely distributed and financed under the auspices of the Imperial German Government. At that time it was impossible for America, as a neutral, to prevent pro-German films from being circulated, but Pathe's distribution of pro-Ally films did much to counteract the evil influence of the German propaganda.

Immediately upon the declaration of war between the United States and Germany, Charles Pathe offered to turn over the entire Paris plant to the U. S. Government, free of all charge, an offer which was gratefully accepted.

In Great Britain our English organization is co-operating most loyally with the British Government and lending all possible assistance in the way of circulating British and American propaganda films, furnishing pictures for the cantonments in both England and France, in fact, in all of the Allied countries.

Pathe's establishments in France, Italy, Spain, Australia, South America, China, and elsewhere scattered throughout the globe, have all received similar instructions from Mr. Pathe personally.

Every Pathe employe is 100 per cent. pro-Ally—that is a sine qua non of his continued employment under the famous Rooster banner—and the manner in which our branches, managers and salesmen have tackled the U. S. Government's weekly "Official War Review" is proof positive of their sincere loyalty. Although this single reel war special has been released for only seven weeks to date, more than half the motion picture theatres of America have already contracted for its weekly appearance on their screens—including over 3,000 days on the U. B. O. and Orpheum vaudeville circuits. Through the good offices of J. J. Murdock of the U. B. O., every vaudeville theatre from the Atlantic to the Pacific and from Canada to Mexico will shortly be featuring Uncle Sam's "Official War Review" every week.

In addition to this, Pathe is distributing a great variety of Official Government pictures for our French and British Allies, the two latest series of which are "Britain's Bulkwarks" and "The Far Flung Battle Line," each consisting of twelve weekly one-reel war specials showing military and naval activities in every clime.

Motion pictures are destined to play an enormous part, not only in winning the war, but also in the post-bellum period—they will do more than any other single agency toward linking together into one cohesive whole the nations now allied in the cause of democracy. Regardless of what tongue he may speak, every intelligent man can interpret motion pictures—the power of the eye is greater by far than the power of the pen or of the press, and the old saying that "the pen is mightier than the sword" must now give way to a new rendering—"Mighty is the power of the pen and the sword, but the screen is mightier than both!"

This industry is cheerfully giving up many of its best men to the various domestic film propaganda movements engineered by the Division of Films of the Committee on Public Information. Many of these men are making great personal sacrifices, both as regards remuneration for their services and in the breaking of family ties and home life—unhesitatingly volunteering for work in America of agreeing to visit Allied and neutral countries with a view to assisting in making the world safe for democracy. Pathe Exchange, Inc., has lent several of its home office executives to the great cause, men who are now located in England and Italy and France, and Pathe will willingly release other men whose services would be useful to Uncle Sam at this crisis if called upon.

There can be no question as to the essentialness of this industry. We are essential to the winning of the war. President Wilson has decreed it. The writer has supreme confidence that the Nation's Chief Executive will never have any reason to regret his decision. This industry stands as one man behind the President in undivided loyalty to the great task which confronts us.

PAUL BRUNET.

Caruso In "My Cousin" Oct. 20.

In deference to the insistent demand of exhibitors, reflecting the keen interest of their patrons in the forthcoming appearance of Enrico Caruso in Artcraft pictures, the Famous Players-Lasky Corporation announces the release of "My Cousin," the operatic star's first photoplay production, October 20.

EXPOSITION TO SHOW WAR ACTIVITIES

Government Departments Will Join Motion Picture Interests at Madison Square Garden—Will Arouse Great Public Interest

INDICATIONS are that the Motion Picture Exposition scheduled to be held at Madison Square Garden from October 5 to 13, will be the most unique that the trade has ever given. Owing to the great part the trade is playing in the work of winning the war many of the exhibits will be along the lines of war activities. In keeping with this idea the United States Fuel Administration has taken one of the largest spaces in the Garden and is planning one of the biggest exhibits in the whole show. Besides making it impressive as to its size they also expect to make it one of the most interesting and instructive of all the highly interesting exhibits that have already been promised.

P. B. Noyes, head of the conservation division of the Fuel Administration stated when he arranged for this space that he was most enthusiastic about this War Service Exposition of the Motion Picture Industry. He said, "This exposition has the hearty approval and endorsement of the Fuel Administration. We believe in it all the way through and are only too glad to be afforded the opportunity to take space and to stage an exhibit. Coming as it does early in October there will be no necessity for heat of any kind and nearly all of those taking exhibits are located in or around New York so there will be no heavy demands on the railroads for transportation. This exposition fits in very well with our plans for starting a big educational campaign among the people for fuel conservation and I know of no better place to start it than at this motion picture exposition in the heart of New York City."

Joseph Johnson, publicity director for the Red Cross, is another who is enthusiastic about this exposition. When it was called to his attention by Frederick H. Elliot, executive secretary of the National Association of the Motion Picture Industry and general manager of the Exposition Company, he expressed himself as being heartily in favor of it and agreed right on the spot to take space. He immediately addressed a letter to his assistants in New York to select the space for the Red Cross Exhibit and gave them instructions as to the character and scope this exhibit was to take. As soon as these details have been completed they will be announced.

While in Washington Mr. Elliott visited the officers of the Food Administrations and received assurances from high officials of that department of the Government that they would be represented at the show. As soon as they can decide upon the form their exhibit is to take definite arrangements will be made to select a space of sufficient size to make the proper display.

Although it cannot be announced officially at this time it is very probable that this exposition will contain the largest exhibit of war relics taken from the battlefields of France that have ever been gathered together in New York. These relics were collected by the Allied Governments and have been loaned to the Liberty Loan Committee for use in the coming drive. In all there are about twenty-seven carloads of these relics and conferences that are to be held between Mr. Elliot and Frank R. Wilson, publicity director for the Liberty Loan Committee, will determine just how many of them will be placed on view at the Garden during the Exposition.

It is expected during the course of the next week that other important administrative departments of the Government who have expressed a desire to have space at this exposition will complete their final arrangements. These include the Aircraft Board, the Army, the Navy, the department of Agriculture, the Y. M. C. A. and the Allied war charities organizations and the War Savings Stamps Committee. Preliminary discussions have already been held with representatives of the department of Agriculture and definite assurances have been received that they will be represented among the Government space holders.

One of the most gratifying facts about this whole exposition is the manner in which the supply and equipment people are taking space. These include the Nicholas Power Company, The Precision Machine Company, The National Lamp Works, The National Carbon Company, The Westinghouse Lamp Company, The Cooper Hewitt Light Company, The National Carbon Company, The Edison Lamp Works of the General Electric Company, The United Theatre Equipment Company and J. H. Hallberg. Many inquiries have been received from other companies in the supply and equipment held and it is expected that they will sign contracts for space in the immediate future.

Madison Square Garden will be elaborately decorated for this exposition. The color scheme will naturally be red white and blue, as this is a war service exposition and the whole decorative plan will be worked out to impress this fact on the general public. Plans and sketches are now being drawn and it can be safely said that when the doors are thrown open to the public on Saturday night, October 5, that the motion picture industry will be proud of the work that has been done.

The floor plan of the Madison Square Garden is now on file in the offices in the Times buildings and space holders are urged to come in and select their spaces at the earliest opportunity. Owing to the rapid manner in which space is being disposed of, over half of the entire main floor of the garden has been sold, the desirable locations are being rapidly selected.

Owing to the difference in the shape of the Garden and the Palace there is both a difference in the arrangement and the size of the locations. It is therefore necessary for those who had contracted for space for the exposition which was to be held in the Palace to select other locations in the Garden. While an attempt has been made to keep the locations the same size as those in the Palace, physical difficulties, which could not be overcome, prevented this from being done. There is therefore a slight difference in the number of square feet in the locations in the Garden from those in the Palace, and space holders are urged for this reason to make their selection early, in order that all of the desirable spaces may not be snapped up by those outside the industry. From present indications there will be eight or ten concerns entirely outside of the motion picture industry who will have space at this exposition.

As soon as it is generally known that the war service exposition of the motion picture industry was an assured fact inquiries from these concerns began to come in, and solicitors are out now rounding up the contracts. These concerns realize the importance of this exposition as an attraction to the general public and are taking space for that reason.

Mary Anderson Joins Fred Stone's Company

MARY ANDERSON, or "Sunshine" Mary Anderson, as she is more generally known, will make her appearance in a new picture for the first time since the expiration of her contract with Vitagraph, as leading lady in Fred Stone's second Artcraft picture, "Johnny Get Your Gun." This does not mean that "Sunshine" Mary has been idle. As soon as she was through at Vitagraph, she went back east for a short visit. Upon returning to the west coast she was engaged by Harry Garson to play an important part in "The Hushed Hour" and immediately after this she went to the Universal studios for work in a special feature.

When Donald Crisp was getting ready to make "Johnny Get Your Gun," she was selected as the most perfect type to play opposite Fred Stone in that picture. "Sunshine" Mary has been a member of the western colony of film players since June, 1915, when she was transferred from the eastern studios of the Vitagraph to the west coast plant at the request of Rollin S. Sturgeon, who was at that time managing director of the Vitagraph forces in California.

Mr. Sturgeon went to New York in search of a leading lady, and was impressed with Miss Anderson's personality and ability after seeing her at work in the Vitagraph studio at Flatbush, and he arranged for her transfer.

Motion Picture Men Go to Washington

A LARGE delegation of motion picture men, headed by William A. Brady, president of the National Association of the Motion Picture Industry, and including nearly all the important producers and exchange men, with a sprinkling of exhibitors, left New York Monday evening, September 16, to appear before the Senate Finance Committee in Washington on the following Tuesday morning. There was a preliminary meeting at the Shoreham hotel in Washington Tuesday morning. It is said that the motion picture men have a very convincing argument as to the proper method of levying the tax on rentals which is to take the place of the old footage tax.

Trade Showing for "Ruling Passions."

The Schomer Photoplay Producing Company announces that there will be a trade showing of its first production, "Ruling Passions," on the New York Theatre Roof on Thursday, September 26, at 2 o'clock in the afternoon. Exhibitors generally are requested to attend.

HOW THE INDUSTRY CAN SAVE FUEL

Recommendations for the Conservation of Material and Electric Energy in the Theatres and Particularly in the Exhibition and Manufacture of Motion Pictures

By J. H. Hallberg

THE war demands economy on the part of every person and organization in the United States. Many changes can be made in the operating conditions of industries of all kinds, which will conserve an enormous amount of material useful in the conduct of the war.

It is the patriotic duty of everyone to take advantage of suggestions which are offered tending towards conservation. Economies effected now on account of the war will be of great value later on after the war has come to a close. The savings practiced during the war will bring about an unprecedented economic condition to the advantage of every person in the United States. Therefore, when the world's markets are again thrown open to all nations, the United States will be in prime condition to maintain its present powerful position, notwithstanding the strong competition expected to exist at that time.

The following recommendations are respectfully submitted for the careful consideration of and application by producers and exhibitors of motion pictures and stereopticon slides, and it is believed that the allowances made the various operating conditions are more than liberal and that many exhibitors can practice further economy by working on a considerably lower basis of current demand which will still render satisfactory performance.

For convenience, the various types of theatres and exhibitions have been put in classified sub-divisions so that any one interested can immediately find the recommendations for any particular class of performance.

Class "A".—Theatres seating 600 or more persons devoted to the exhibition of motion pictures and the rendering of a musical program, together with a lighting effect display which forms a part of the performance separate from the exhibition of motion pictures.

Class "B."—Theatres similar to Class "A" with the exception that the performance does not include the separate rendering of a musical and electrical effect display program, merely including the exhibition of motion pictures with musical accompaniment.

Class "C."—All regular motion picture theatres seating less than 600 persons, devoted exclusively to the exhibition of motion pictures with musical accompaniment.

Class "D."—All exhibitions of motion pictures and stereopticon slides not included in the foregoing classifications, such as in Y. M. C. A.'s, churches, schools, lodges, commercial institutions, and for general educational, home and traveling exhibitions.

Class "E."—Theatres seating 600 or more persons devoted to vaudeville performances in conjunction with the exhibition of motion pictures.

Class "F."—Legitimate theatres for opera, drama and comedy, with occasional exhibition of motion pictures.

Class "G."—Lecturers exhibiting motion picture and stereopticon slides necessary for the proper illustration of the lecture.

J. H. Hallberg.

Recommendations for Class "A."

Safety Exterior Entrance Lighting.—300 watts for each entrance.

Exit Lighting.—Not to exceed the smallest number and size of lamps demanded by local authorities for the safety of the public.

Lobby Lighting.—Not to exceed one watt per square foot of floor surface, measuring from the front entrance doors to the auditorium entrance.

Safety Interior Theatre Auditorium Lighting.—Not to exceed the smallest number and size of lamps demanded by local authorities for the safety of the patrons.

The above refers only to the lamps necessary during the exhibition of motion pictures.

Auditorium Decorative Lighting.—It is recommended that all decorative lighting during the exhibition of motion pictures be limited to that required under the foregoing paragraph covering safety interior auditorium lighting.

Scenic and Effect Lighting.—Where part of the performance consists of the rendering of a musical program in conjunction with special display of electric lighting effects, it is recommended that the manager limit the number of lamps, and the candle power of such lamps, to the lowest amount consistent with a reasonably satisfactory delivery of the performance, and that Tungsten highest efficiency lamps be used in all instances and wherever possible in spot-lights and other stage lamps.

General Auditorium Lighting.—For purposes of illuminating the auditorium and balconies during intermission, or while the theatre is being emptied and filled, it is recommended that the total lighting during such periods shall not exceed sixtenths of one watt per square foot of floor surface, and should be as much less as consistent with the safety of the patrons.

General Lighting of Rest Rooms, Offices and Work Rooms.—The illumination required for these purposes should be limited to that absolutely required, and decorative lighting should be eliminated, but the present fixtures may serve the purpose by reducing the number and the candle power of lamps now used.

Motion Picture Projection.

Screen.—In order to effect the greatest current saving, it is recommended that metallic coated screens be used in place of the ordinary muslin screen or painted wall.

The size of the picture should be as small as consistent with the seating arrangement and architectural construction of the theatre, but in no case should the picture be larger than 22 feet wide.

The smaller the picture, the greater brilliancy and the sharper the definition, and as a general rule the performance is more pleasing and more readily absorbed by the eye. Therefore, it is essential to use the smallest size picture practical under any given conditions.

Current Consumption.—It is recommended that not more than 6 k.w. of current be permitted for the operation of each moving picture arc for all distances above 125 feet.

For distances from 75 to 125 feet, the maximum current consumption for each projector should not exceed 5 k. w.

For distances from 40 to 75 feet, the current consumption should not exceed 4 k. w.

For the projection of lantern slides and scenic effects by means of projection apparatus from the moving picture operating room, the installation to be limited to a maximum of two arcs, each consuming not to exceed 3 k. w.

Carbons.—It is important that the correct size, style and quality carbons be used for all projection lamps so as to insure maximum efficiency with minimum current consumption.

The following sizes are recommended for the upper carbon:

25 to 35 amperes.... 5/8-in. diam. cored
40 to 65 amperes.... 3/4-in. diam. cored
70 to 90 amperes.... 7/8-in. diam. cored

For the lower electrode, use the carbon of the style and size recommended by the carbon manufacturer for the above mentioned sizes of carbon.

The foregoing carbon specifications apply where direct current is used for the arc.

Recommendations for Class "B."

For this class of theatres, the same rules apply as for Class "A," but no current should be used for scenic and effect lighting.

Recommendations for Class "C."

Theatres in this class may operate the following electric lamps, same as scheduled for class "A":

Safety exterior entrance lighting, exit lighting, lobby lighting, safety exterior auditorium lighting, general auditorium lighting, general lighting of rest rooms, offices and work rooms; except in the matter of current consumption for motion picture projection, the following recommendations are suggested:

For distances above 125 feet, maximum current consumption recommended for the operation of each moving picture arc, 4 k. w.; for distances from 60 to 125 feet, 3 k. w.

For distances below 60 feet, with d. c. at the arc maximum current consumption 2½ k. w.; with A. C. at the arc 2 k. w.

It is, however, recommended that, where the picture is not larger than 12 feet wide

and where the distance does not exceed 70 feet, using the metallic coated screen, the Tungsten gas filled incandescent projector lamp be used, with a maximum current consumption of 1,000 watts for each projection machine.

Recommendations for Class "D."

Exhibitions under this heading are generally conducted in educational institutions, in the homes, and in public halls where performances are given by traveling exhibitors. Therefore, existing local laws generally govern the entrance, exit and general illumination for this class of performance.

It is recommended that, except in special cases the maximum allowable current for projection be limited to 1,000 watts for each projector when installed in Y. M. C. A.'s, churches, schools and lodges, and also in commercial institutions where exhibitions are given for the entertainment of customers and employes.

All other smaller performances should be limited to a maximum current consumption of 600 watts for moving picture projection and to about 500 watts for stereopticon projection.

Recommendations for Class "E."

Under this heading is included the large vaudeville theatre which exhibits motion pictures as a part of the performance.

The same rules which apply to the Class "A" theatre hold good, with the exception that additional spot lights and stage lamps may be necessary for certain acts, but it is recommended that each such lamp unit be limited to a maximum current consumption of 1,000 watts using the Tungsten gas filled lamp, except in special cases, where the arc lamp must be used for spot or flood light service, but not to consume more than 3½ k. w. for each arc lamp, and the number of spot light units to be limited to the least number consistent with a reasonably satisfactory presentation of the performance.

Recommendations for Class "F."

Under this heading is included the legitimate theatre, which will be subjected to the same rules recommended for Class "E."

Recommendations for Class "G."

This class is intended to cover the performances given by lecturers of national and international fame that should not be construed as referring to ordinary traveling lecturers who will come under Class "D."

For this class of service, the requirements for entrance, exit and general lighting for public halls and buildings is in effect and for the projection of motion pictures a maximum of 1 k. w. is recommended for each projector, and for arc stereoptikons a maximum of 2 k. w. is sufficient.

For this class of service however the Tungsten gas filled incandescent projector lamp can be used with a maximum current consumption of 1 k. w. for each projector where the distance is under 75 feet and for stereoptikon projection the incandescent lamp is recommended with a current consumption of not to exceed 600 watts.

Motion Picture Studio and Laboratory Recommendations.

When motion pictures are taken, artificial illumination is generally necessary. Several forms of illuminating units are used, consisting of Cooper-Hewitt tubular lamps, open arc lamps, and high efficiency day light Tungsten lamps. All of these units possess different characteristics, and for good effects are generally used combined together for the illumination of each stage setting. There is considerable difference of opinion as to the value of these different forms of illuminants, but the possibility of saving in current is great. Studio managers will do well to consult competent authority on the most economical and still satisfactory method for studio illumination. Besides a saving can be effected by turning out all lamps used for photographic purposes excepting during the few minutes when the camera is in action.

In the studio, as well as in the film printing plants, and in the showrooms of the various manufacturers and distributors of films, moving picture projectors are used. Many of these are still operating with powerful arc lights consuming from 3½ to 5 k. w.

It is recommended that the current consumption for all projectors for this class of service be limited to 1,000 watts, which calls for the use of the high efficiency Tungsten projector lamp, which has been found entirely satisfactory for this purpose.

It is also recommended that in all exhibition rooms of producers, distributors and film exchanges and film exhibition rooms of all kinds, the size of the picture be limited as much as possible (6 ft. wide is recommended) and that a metallic coated screen be used, so as to secure maximum efficiency. This will permit the use of lamps from 400 to 700 watts instead of 1,000 watts.

General Recommendations.

(1) Turn out every lamp when not required.

(2) Do not use tinted or colored or special incandescent lamps, except for stage effects. Keep all lamps, reflectors and shades clean and repaint reflection surfaces whenever necessary.

(3) Use the smallest number and wattage lamps which will answer the purpose, irrespective of what has been used heretofore.

(4) Keep all projection lenses clean and in proper adjustment.

(5) Be sure to set the carbons so that the crater will be fully exposed and feed the arc frequently, so as to maintain proper crater formation and high illuminating efficiency.

(6) Do not let your arc flame, which follows the use of a higher arc voltage than necessary. Energy is wasted when the arc is so long that it flames excessively.

(7) While a liberal allowance has been made in the maximum current consumption permitted, it is possible to give proper performances with about one-half of the energy above specified for each electric arc by using motor generators or suitable converters for the current instead of the wasteful and hot rheostat.

(8) Rheostats waste electricity and fuel; therefore, they are expensive to operate and detrimental and should not be used unless absolutely necessary.

(9) If two projectors are installed in one operating room, it is recommended that only one arc be burned at a time, but if it is absolutely necessary for the continuous exhibition of a picture to start the second machine before the first one is stopped, the second arc should not be turned on more than two minutes before the operating arc is extinguished.

(10) The highest efficiency incandescent lamps, the best quality projection and condensing lenses, the highest quality metallic coated screens, and the use of current economizing devices in place of rheostats for both the projector arc and for the projector incandescent lamps, are recommended as effective means towards conservation.

(11) In order to reduce the cost of investment for current economizing apparatus for projector arcs, it is recommended that the electric lighting companies modify their rules to the extent that, where now current of a certain ampere strength is delivered for a rheostat from one side of the three wire system, the same number of amperes will be delivered from one side to the three-wire system if a motor generator or other transforming device is installed.

(12) It is recommended that the electric light companies do not insist upon the use of starting devices for moving picture motor generators operating on A. C., because such motor generators are started only once or twice a day at the most, and when the load is light on the line. However, where starters are absolutely necessary for the motor itself or for the protection of the lighting company's system, the company will not insist upon, or enforce the use of starters with no volt release where other simpler and less expensive starting devices for the limiting of the current rush can be secured.

"A dollar saved reduces taxes and is a dollar towards the payment on your Fourth Liberty Bond."

This is your opportunity to render patriotic service to your country!

DO IT NOW!

District Attorney Swann Following Film Thieves

AN impromptu conference was held between the members of the "Distributors" Division of the National Association of the Motion Picture Industry and District Attorney Swann Monday afternoon, September 9, relative to the prevalence of film thefts within the motion picture industry.

The District Attorney's office, under the immediate direction of Assistant District Attorney Tally, has been extremely active during the last two or three weeks in apprehending the ringleaders in the gang of film thieves who have been operating with great success for the past two or three years. These men, who have been arrested and indicted, have confessed, and have turned over to the Assistant District Attorney much valuable information as to the methods used by the gang in their nefarious practice. As a result of this, it is hoped that much progress will be made in stamping out these film thefts.

District Attorney Swann spoke to the representatives of the industry and called attention to the evidently lax conditions within the offices of the various companies which made thievery possible on account of the ease with which it could be accomplished. He stated that in every case where they had obtained a confession, the criminal had said the reason he became a film thief was because it was so easy, and no attempt was ever made to prosecute the offenders. The District Attorney also had information pending to show that the gang of film thieves was perfectly organized, and that they guaranteed to deliver any film from any office for which they could get an order.

He stated further that all the facilities of the District Attorney's office were at the disposal of the motion picture industry in stamping out this great evil and that they were ready and willing to cooperate in every way, shape and manner.

Among those present at the conference were Messrs. McBride, Hess, Pitman, Ineranty, Atkinson, Schaefer, Goldstein, Johnson, Bickerton, Eltonhead, and Executive Secretary Elliott of the National Association.

Douglas Fairbanks Preparing "Arizona"

What is considered the most important announcement of months from the Douglas Fairbanks studio is the statement that arrangements have been completed with Augustus Thomas to picturize his famous stage success, "Arizona," for Artcraft release. Augustus Thomas personally filmed this same play four years ago, but realizing the remarkable technical and photographic advancement during that time, selected Fairbanks to produce a new screen version of "Arizona."

The Motion Picture Exhibitor

Canadian Exhibitors Battle Against Combination

ACCORDING to Secretary Thomas Scott of the Moving Picture Exhibitors' Protective Association of Ctario, Inc., headquarters at Toronto, a nber of local exhibitors have been "h," and have been "playing into each ers' hands" for a long time without ilizing it. Mr. Scott recently cited a mber of cases, which he investigated rsonally, in which, he claims, that one hibitor has been played against the ier by exchange representatives in or- r to pry larger rentals out of them. e declares that some exhibitors have en trying to outbid a competitor for a rtain picture or serial when the rival s not been considering the release in estion at all.

Some of the members of the association have discovered how they have een handled by comparing notes at sociation meetings and elsewhere. He encouraging the local members of the ssociation to report to him any stories egarding high offers for pictures from ther exhibitors with a view to ascertaining if such bids were authentic.

Secretary Scott also declares that all oronto exchanges recently refused to ent pictures to an exhibitor when the atter had a dispute with one of the listributing companies. The exhibitor n question found it impossible, it is declared, to pay the price asked for a feature and asked for a reduction. A dispute followed and the house was dark four days because other Toronto exchanges would not supply him with pictures, before he reported the matter to the Ontario association. Officers of the association investigated the matter and found indications of an agreement among the exchanges to cover such a case, it is declared.

Secretary Scott declares that various members of the Ontario association had been counting upon the "independent exchanges" of Toronto for service instead of patronizing exchange companies which have been acquiring theatres in different parts of Canada. A meeting of the executive was held on Monday morning, September 9, however, to consider securing the control in Ontario at least of a number of releases so that the association, or an organized company, would be in a position to accept program bookings.

In addition to making an attempt to secure redress in the matter of the straight fifteen cents per reel per day tax imposed by the Canadian Government, the Ontario association has also taken steps to have the Ontario Government regulate the number of moving picture theatre licenses in various centres. The association has asked the Government not to issue any more new licenses for moving picture theatres in Toronto except in cases where the Ontario association feels that there is an opening for a new theatre. A definite request, in this direction was made to Hon. Mr. McGarry, the Provincial Treasurer, in view of the possibility of the erection of several more moving picture theatres in Toronto, according to an announcement by Mr. Scott.

War-Taxed Exhibitors Cite "The Last Straw"

THOMAS SCOTT, secretary of the Motion Picture Exhibitors' Protective Association of Ontario, Inc., has issued the following official communique regarding the fifteen-cent per day reel tax which the Canadian Government is now collecting from all exhibitors in the Dominion. The statement reads as follows:

"The fifteen-cent reel tax which the moving picture exhibitors have been called upon to pay is the greatest injustice of all taxations because it is not equitably proportioned, and it is causing bitter feeling throughout Ontario. The attention of the Government has been called to this matter several times but, up to the present, nothing has been done to equalize the unfair burden. Every exhibitor in Canada realizes the seriousness of this great war and feels his high sense of duty toward the Empire while the moving picture industry has never been lacking in patriotism or loyalty toward the Government. The men of the business are ever ready to accept their full share of the burden.

"They have given their screens free of charge time and time again for war purposes, but this reel tax has meant the last straw to a number of exhibitors. In the aggregate, this tax alone amounts to $300 per year to each exhibitor, with the result that over thirty theatres in small towns already have had to close three or four days of each week. Many others are considering the same move in order to make the two ends meet.

"I believe that every member of Parliament is conversant, by this time, with the unfairness of this tax. Several have admitted that it is a grave injustice and that the situation could easily be remedied by the adoption of a sliding scale. Money invested in the moving picture business in Canada runs into the millions and should be protected as in the case of any other business. This is a very serious question and should receive full consideration on the part of every member of Parliament before many investors face absolute ruin."

Protests regarding the reel tax have been received by the Ontario association from a number of out-of-town exhibitors and the officers are aiming to secure an adjustment of the levy so that it will be fair to all.

Easy Stunt in Motor Advertising.

Paul Noble, the new publicity man for the Columbia, Portland, Ore., used his flivver to advertise Charlie Ray in "A Nine O'Clock Town," the attraction then at that house. He built a big grandfather's clock on the platform back of the seat, had the dial showing 9 o'clock and a head of Ray at the hour. The whole thing was attractively painted, and when not running about town it stood before the theatre. The Globe has dressed its ushers and ticket girl in the new Liberty Bell "Girluform" and they look quite natty. Carl Marquard, late with the Liberty, is the new manager of the Globe.

Playing "Uncle Tom" Like a Road Show

A NOVEL stunt in moving picture advertising was introduced by the Alhambra Amusement Company of Utica, N. Y., during the screening of "Uncle Tom's Cabin," featuring Marguerite Clark. Manager Hathaway, who has charge of the publicity stunts for the Alhambra and De Luxe theatres, both of which are controlled by the Alhambra Amusement Company, thought that it would be a good idea to introduce something new to attract the attention of the Utica public to the film masterpiece depicting Harriet Beecher Stowe's time-honored story.

The parade—for that was what it was, and as big and prepossessing a one as ever boomed a road show of the dramatic story of the old darky's suffering—made its way through the main streets of the city, and was highly commended and appreciated by the Utica public. A pony cart appeared in the parade with two of the main characters perched on its high seat. This was little Eva and the irresistible Topsy. The attraction of the parade was helped along greatly by the service of a local fife and drum corps and the theatre orchestra as a jazz band.

On the last float of the parade rode a bevy of characters. Lawyer Marks, George Harris, Cassy, Eliza, Aunt Orphelia and St. Clair, who are an indispensable part of the film drama, were represented. And was Uncle Tom forgotten? Not so you could notice it! Seated on a bale of cotton on one of the floats, singing plantation melodies, was the much abused darky character and his wife, Emiline.

Banners carried by small boys were scattered throughout the parade to advertise the purpose of the fine demonstration. A local quartet of youthful colored songsters were hired for the occasion and accompanied Uncle Tom and Emiline on their float.

TOM NORTH'S HUNDREDTH MAN

Crack Sales Manager Tells His Staff That the Good Man Is the One Who Gets the Signatures

NO matter who gets the loving cup that typifies the high water mark in the Tom North Loving Cup Contest in the Western division of the Pathe Exchange, all the branch managers are getting real lessons in selling, and in his latest ginger-letter the sales expert hits the nail not only on the head, but squarely between the eyes when he says that the only real salesman is the one who can get authographs on the dotted lines. All the theories of the psychology of salesmanship, all the ideas that can be had from the trade journals on selling narrow down to the one supreme test—the name on the ..... There are a lot of crack salesmen who can do everything to an exhibitor but sell him, and selling is what a salesman exists for. In his latest letter he writes:

It's when you get all through, have used all your arguments, shed forth all your personality, nursed your case along with all your skill and care, and come at last to the clincher, and lay your paper before him and hand him your fountain pen and say, "Sign here." There's the rub.

Will he sign? After all the nibbling will your fish bite? Are you going away with that contract in your pocket and glee in your heart, or with a sinking sense of defeat?

Many start; few finish.

You may know the rules of salesmanship and the arts of approach and the psychology of persuasion, **but do you get what you go after?**

This supreme moment of inducing your man to "Sign here" calls for your finest technique, it is the test of your ability; it is the nicely balanced issue that determines whether you are a success or a not-quite.

It not only calls for all your forces, but for an exquisite balance of them. For you must be convincing, but not too convincing, pleasant but not too pleasant, indifferent but not too much so, and insistent but just exactly insistent enough.

It's a great game In billiards the variation of your cue by a hair's breadth may cause you to miss. In golf you must bring to your stroke the finest gradation. In target practice you must have perfect accuracy if you would hit the bull's eye. But getting a man to "Sign here" calls for an even more careful mental balance, for the most delicate play of the feelings, for all your shrewdness, your nerve and your self-control.

Anybody can lead a horse to the trough; who can make him drink?

Many girls are experts in love-making; who can get him to pop the question?

It's easy enough to make the drunkard see the evils of drink—he is the tenderest-hearted of men—but who can cause him to stop drinking?

We can all argue and plead and talk and all that. What is wanted is one who can bring a decision.

This is the hundredth man, the man who can get his victim to "Sign here." It is he who is mysteriously promoted over his fellow salesman, it is he who forges ahead in business competition, it is he who rises to the top.

The prizes of this earth go to the fellow who can make people do things, and particularly things they don't want to do.

So if you've been wondering what's the matter with you, perhaps we've found it. You quit. You don't bring home the goods. You do everything except succeed. You are an expert bundle wrapper, but you can't tie a knot that will hold.

For it's a cold and cruel world, and it's not much interested in the story of your efforts, nor in your education and eloquence, if you can't get your man to "Sign here."

That's what Dr. Frank Crane says, and it is what I say.

How are you coming in the Tom North Trophy Contest? How much larger were your collections week ending August tenth over week ending August third? Please advise.

Lots of good luck. Keep up the "Pep"! Hurrah for each and every office and the Western Division.

Yours very sincerely,
PATHE EXCHANGE, INC.
Tom North, Western District Manager.

P. S.—How are your bookings on "Hands Up!"? Are you beating "House of Hate"? How are you smashing them with "Fourth of July in France"? I am expecting each and every branch in the Western Division to equal or exceed Child's performance in San Francisco. Are you? You bet you are. T. N.

Next week we hope to be able to give the results of the first period of the contest. Mr. North has been called back to New York and bigger things, but his heart always will be in the northwest even if it did go dry before the rest of the country, and the cup will be competed for until it is permanently won through having stayed in the same office for three consecutive periods. One point is certain. The biggest month in the history of the Pathe Exchange; the famous Brunet week will be eclipsed. A new mark will be set, largely through the use of letters and advice plus the added interest that comes from a contest, no matter how small, and that loving cup is by no means to be classed as small from its intrinsic value, and it stands for much more than the three-figure sum it would realize as bullion.

Memphis Censor Chairman Remains.

John M. Dean, chairman of the Memphis board of censors, is to continue in that office, for Mayor Frank Monteverde has declined to accept his resignation. Mr. Dean is a business man with broad minded views, who endeavors to eliminate preconceived notions of his own in his relations with moving pictures. He follows the reports of the National Board of Review largely in his work, being a member of the advisory committee of the Board.

Rosenquest Joins Army.

H. E. Rosenquest, for several years an employe of General Film Company in the headquarters auditing department in New York, has resigned to enter the army, having been accepted for service in the artillery. He goes to Camp Gordon, Atlanta, Ga., to enter a re ment group for intensive trainin the prospect of qualifying for a mission. He has had four years perience in the coast artillery.

Several months ago at his first a ination Rosenquest was rejecte a physical infirmity resulting fro accident he had while engaged in tary service on the Mexican b Learning that this trouble could b rected by an operation, he spent weeks in a hospital undergoing ment. After a period of rest, d which he recovered his strength, h accepted for service and assigne Camp Gordon.

Rich Manages Cincinnati Famous Excha

G. G. Rich has just been appointe the position of branch manager of Cincinanti Exchange of the Fa Players-Lasky Corporation. Mr. has worked his way, as so many of employees of the Famous Players-L Corporation have, from the very bot up through the various stages to present high position, it being the po of the organization to reward ability promotion wherever and as rapidly a is justified.

On the occasion of his assuming duties of his new position Mr. Rich presented with a handsome desk sent the employees of the exchange. Rich started his career with the Fam Players-Lasky Corporation in Janu 1916, when he entered the employ of Pittsburgh exchange.

Frances Marion To Do War Wo

Frances Marion, one of the most br liant and successful writers for t screen, who recently resigned from t West Coast scenario staff of the Famo Players-Lasky Corporation to engage war work, has just received notificati of her appointment to an important po abroad in connection with the moti picture activities of the Committee Public Information. Announcement the appointment was made by Chairma George Creel in Washington last week

Miss Marion is the second woman to b chosen by the Committee on Public I formation since the beginning of the wa for work abroad, the only other appoin ment being that of Mrs. Norman de Whitehouse as Commissioner to th Swiss Republic. Miss Marion left a Atlantic port for Europe last week, an will probably spend some time in Eng land, France and Italy.

Eubank in Signal Corps.

Victor G. C. Eubank, supervising di rector of the Essanay Film Manufactur ing Company, and a prominent figure i the film industry, has been commissioned first lieutenant in the United State army, and has left Chicago for Washington to report for his new duties. Because of his expert knowledge of the film business, he was placed in the Signal Corps, where his work probably will be in charge of some branch of the photographic division. Mr. Eubank has been connected with Essanay for five years and for the past two years has had entire charge of Essanay's production of pictures, besides having written many scenarios.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Theatre Building Halted.

A REQUEST from the War Industries Board was received a few days ago by Alexander Pantages, theatrical producer, to suspend operations on his new picture and vaudeville theatre now being built at Salt Lake until after the war. Mr. Pantages announced recently that he would build a $1,000,000 theatre on the corner of Hill and Seventh streets, in Los Angeles. In probability the building would not be started until after the war, but as to the Salt Lake house, which is already partly finished, the loss would mean something like $200,000, Mr. Pantages claims, if the Government does not permit him to complete the structure.

"If the materials or labor used in the building of the Salt Lake theatre are needed by the Government, I will gladly stop and not attempt to finish it," Mr. Pantages said, "but the opposition may have been inspired by some of my business rivals, and pending further correspondence with Washington, which will contain full information as to true conditions at Salt Lake, I cannot state positively whether I will stop building, either in Salt Lake or in Los Angeles."

Grauman Surprises Audience.

Sid Grauman sprang a surprise on his audience at the Grauman theatre one night last week by projecting the new Liberty Loan film which has just been completed by Douglas Fairbanks for the coming drive. The audience heartily endorsed the sentiment in the film, judging from the enthusiastic manner in which they viewed it. After the picture was given the one showing, it was boxed up and sent to Washington to be formally released on the opening of the Loan Drive.

Metro Looking About for Studio Site.

Richard A. Rowland, president of Metro Pictures Corporation, James W. Rhodes, Joseph W. Engel and Count Cippico, members of the organization, who are now on the west coast on moving picture business and are looking about for a location on which to build a new studio, have several sites under consideration, and while they are still undecided as to which one to finally settle upon, have hied themselves to Catalina Islands for rest and quiet, and to debate the question away from all real estate agents and owners of property.

Big Ball at Vitagraph Plant.

A ball was given at the Vitagraph studio in Hollywood on the night of September 7 for the benefit of the Motion Picture War Service Association Fund, and incidentally to dedicate the new glass-enclosed stage that has been built at the plant for the accommodation of the extra companies that are coming from the Eastern studio to spend the winter in Southern California. One of the features of the ball was the wedding of Douglas S. Dawson, of the directorial staff, and Peggy Booth, a popular and pretty young ingenue of the films.

Between the dance and numbers various performers from the vaudeville and dramatic houses gave sketches, dances and other performances. Visitors from other Hollywood studios were the guests of the Vitagraph stars, among whom Earle Williams, Grace Darmond, Bessie Love, Antonio Moreno, Carol Holloway, Frank Glendon, William Duncan and others acted as hosts. The admission was one dollar, which was turned over to the M. P. W. S. A. to add to the Hospital Fund.

Little Thrills of the Week.

It was the morning after Claire Du Brey's little party at her bungalow on the beach. Claire stepped out of the front door with the intention of taking in the wicker chairs and tables that had been left out on the lawn over night. Instead of the familiar lawn, Claire saw the waves of the old Pacific chasing one another clear up to her doorstep, and her wicker furniture bobbing up and down like corks way out into the sea. Claire is now looking for artistic anchors with which to fasten her furniture down when she takes it out of doors.

* * *

A persistent rumor is floating around to the effect that Albert Shelby Le Vino is about to return to his former haunts in the West to engage in the intensive cultivation of the scenario at the Metro studio and the extensive cultivation of the bean, the beet, the bee and the Belgian hare at his ranch at Burbank.

* * *

While the Committee for the Suppression of Old Stuff was out last week with sawed off shot guns looking for the miscreant who revived the story about Bill Hart being a better actor than his brother Bret was a writer, somebody dug up the one about Sarah Bernhardt not being as good as her brother Sam, and blamed on poor long-suffering Bull Montana.

Fairbanks to Film "Arizona."

The film rights to Augustus Thomas' stage drama, "Arizona," have been acquired by Douglas Fairbanks, and production will begin on the feature immediately upon the completion of the propaganda film now being made by the star for the Canadian Government. "Arizona" has been filmed before, and by Augustus Thomas himself, but it was in the days of the short pictures, when the art had not progressed as far as it has today. The suggestion was made to Fairbanks by Mr. Thomas, and was eagerly seized upon as a fitting vehicle for a modern Fairbanks feature.

Brunton Returns from East.

Robert Brunton returned last week from New York, bringing back contracts from the Lillian Walker and the Kitty Gordon companies to make pictures at the Brunton studios on Melrose avenue, while these stars are on the West Coast. Mr. Brunton says that he has contracts under consideration with two other stars for studio room and facilities.

Preparing for Increased Forces.

W. S. Smith, studio manager at the western Vitagraph plant, says that several companies from the eastern plant in New York are expected in Los Angeles within a few weeks for the making of film productions. A new indoor stage and several dressing rooms are being built in preparation for the increased producing forces.

Milwaukee Firm to Build Ince Studio.

Arrangements have been completed with the Milwaukee Building Company to begin immediately upon the construction of the Thomas H. Ince studio on Washington boulevard and Shermay way, at Culver City. The site for the new studio comprises about eleven acres. Eighteen buildings are contemplated for the film plant, the cost of which will be approximately $150,000. The offices and administration building will have a frontage of 250 feet, and will represent a large Colonial mansion. There will be two glass-enclosed stages, shop buildings, dressing rooms, scene drops, property rooms and wardrobe buildings.

Wife of Theatrical Manager Dies.

Mrs. Ethel Bovyer, wife of Charles Bovyer, manager of one of the "Hearts of the World" companies on the West Coast, died in San Francisco a few days ago after an illness of eighteen months. Charles Bovyer was at one time manager of the Empress Theatre in Los Angeles.

"Kids" Night at Superba.

Thursday night was "Kids" night at the Superba Theatre during the week of the run of "The Yellow Dog." Antrim Short, juvenile hero of the filmed story, appeared in person at the show house and made an address to the boy audience, telling the youngsters just how to go about organizing Anti-Yellow Dog Clubs.

De Mille Has Narrow Escape.

When Cecil De Mille and his company were returning from Tajon Ranch, where they had gone to film a number of exterior scenes for "The Squaw Man," De Mille's car skidded on a narrow stretch of road on top of a steep embankment on which the adobe mud was abundant and sticky, and went over the side, the car landing on another narrow ledge. Mr. De Mille clambered out of the car unhurt, and with the aid of other members of the company, managed to drag

himself and his car back to safety through boulders and bushes that threatened every moment to dislodge and send the whole struggling company and the machine to the bottom of the canyon.

Walthall Registers.

Henry B. Walthall was among the number of early registrants at Board 17 in Los Angeles because he would be on his way to New York on the day set for general registration, according to the new draft law, in the United States. Walthall is forty years old and is married, but he did not claim exemption, and hoped that he would get a chance to go over and take a shot at the Huns and avenge the death of his brother, Junius Walthall, who was killed in the battle of the Marne on July 15. Walthall will begin rehearsals for a new stage play immediately upon his arrival in New York. Newman W. Aronson, Walthall's manager, was also one of the early registrants.

A Birdman's Wedding.

Kenneth O'Hara, former newspaper and film publicity writer, now a budding aviator, was married at St. Stephen's Episcopal Church in Hollywood last week to Beulah Booker, a young film ingenue of the west coast colony. The wedding occurred during a short furlough granted the birdman before he is sent across to France.

Cut by Broken Glass.

Director Craig Hutchinson, of L-Ko, was seriously cut by broken glass when a bottle of peroxide exploded at the studio one day last week. The cut developed a case of blood poisoning, and Hutchinson had to be taken to a hospital. The film in course of production under his direction, "Work or Fight," was suspended until the director could be dismissed from the hospital.

Change Partners!

"Smiling" Billy Parsons, who has begun work on "You Know What I Mean," under the direction of Wilfred Lucas and Bess Meredyth, will have a new director, Louis William Chaudet, for his next production. Chaudet has been making a Billie Rhodes feature. Miss Rhodes' next picture, however, "The Wishing Ring Man," will be directed by Lucas and Miss Meredyth, which means a change of partners all around.

Australian Film Man in West.

C. B. Helmith, general manager of the Co-operative Film Exchange, Ltd., of Melbourne, Australia, was a visitor at the Christie studio during his recent stay on the west coast. Mr. Helmith's company was one of the first to handle the independent output of the Christie plant.

To Motor Across Continent.

Anita King McKnight, former film star, departed a few days ago for Washington, D. C., with the intention of making the trip across the continent in her motor car. Miss King wants to go to France to engage in writing and in entertaining the soldiers as soon as she can make the necessary arrangements.

Bernstein in New York.

Isadore Bernstein, who has just recently been elected vice-president of the National Film Corporation, left Los Angeles last week for New York, where he will arrange for the distribution of the Billie Rhodes productions, and attend to other business pertinent to the output of the National organization.

Studio Shorts.

Lila Lee, accompanied by her guardian, Mrs. Gus Edwards, and Kenneth McGaffey, publicity manager for Lasky, made a trip to San Francisco last week to make a personal appearance at the Imperial Theatre in the interests of the Red Cross and other patriotic benefits.

Because of the illness of his wife, who is in New York, William Farnum departed for the East immediately upon his return from Catalina Islands, where he had been making the final scenes for a new Fox production.

Jeanie MacPherson, Lasky scenario writer, has returned from Santa Barbara, where she has been reeuperating from a slight illness.

Pat O'Malley will play the leading masculine role in the new Priscilla Dean vehicle, "Dealing With Daphne," for the Bluebird program.

Jack Gilbert has been engaged to play opposite Bessie Love in a coming Vitagraph feature.

Billie Ritchie, of the Lehrman Sunshine Comedies, has moved into his beautiful new home in the Laurel Canyon district of Hollywood.

Louise Glaum has returned from Big Bear Valley, where she has been making scenes for her next Paralta Picture.

Dustin Farnum returned last week from San Clemente Island, bringing with him a big catch of swordfish.

Fielder Slingluff, art director at Triangle, received notice to appear before the examining board of the War Department and take examination for a commission as captain of engineers in the camouflage department.

Juanita Hansen is taking a month's vacation, after finishing her work in the Universal serial, "The Brass Bullet."

Bobby Vernon left the Christie studio on September 9 for service at the Submarine Base at San Pedro. Bobby's enlistment was one of the last to be accepted before the new draft regulations became law.

Lois Weber has begun work on the production of an original play written by herself, entitled "Home." In which Mildred Harris will be featured.

Merta Sterling, after several months' absence from the films, is back at work in an L-Ko comedy called "The Chef," with Harry Gribbon.

Marie Walcamp and her company have returned from the Big Tree section of California, near Santa Cruz, where scenes were taken for the coming Bret Harte story, "In The Carquinez Woods."

Frank Keenan has returned from the Mojave Desert location, which will be the background for a number of scenes in a coming Pathe feature.

Anthony W. Goldeway, former scenario writer for the American and Sennett, is now in charge of the scenario department at the L-Ko studios.

Clare Seymour, new leading lady in Christie Comedies, has been joined by her mother and brother, who will make their home in California. Miss Seymour's father is expected as soon as he gets his business affairs wound up in the East.

Since completing "The Man Who Couldn't Shoot," Harry Carey has been vacationing at his ranch at Newhall, California.

Before leaving for New York, Henry B. Walthall played the leading part in a feature play written especially for him and filmed at the studios of the National Film Corporation under the direction of Bertram Bracken.

Now that Henry Lehrman has used all the known varieties of wild and domesticated animals in his comedies, he has turned to insects to inject thrills into his comedies. The first insect to be trained was a bee, which has just been featured in a coming Sunshine.

Charles Chaplin entertained the students of the Balloon School at Arcadia one day last week by making scenes for a new comedy at a fine location near the s

Billy Mason is doing double duty Christie plant since Bobby Vernon e in the Submarine corps.

Jack Mulhall, leading man in Uni and other features, has signed a co to appear in several Paramount p tions to be made at the Lasky studio

Sylvia Bremer has applied in the of Los Angeles for a divorce from S. Morrison, who she claims deserte in Australia before she came to this try.

Nicholas Power Co., Inc. Has Imposing Honor R

Upon the walls of the Nicholas P Company, Inc., at 90 Gold street, t hangs a remarkable picture to w they point with pride. It is a pen ink sketch, 28 by 40 inches, done in colors, and the ability of the ar James Stillman, purchasing agent of company, would put many a professi craftsman to the blush, and constit the honor roll of the Nicholas Po Company, Inc. Beneath the sixteen fl of the Allies are engrossed these na of those who have gone to the front

ARMY—Alfred D. Bell, Herbert G fin, Otto M. Albert, Louis Chervos Roman Drzechowski, Peter Ehret, Ha Field, Bernard Gandolfi, Martin Gr herr, Charles Hempel, Paul Jung, Ern Kirchenbauer, Frederick Kohtz, Fr E. Koran, Victor Layks, Emil Laza wich, Fred Lunau, Charles Deleo, Geo Fink, Thomas Menendez, Fred. A. M hacke, Michalis Paerant, Isidore Pick Louis Price, Joseph Rosenberger, A thony Rottmund, Frank Rubas, Jose Sabatini, Joseph Spies, George Steve Max Trumpa, Victor Orlowski, Woot Zbikowski, Fred Schiff, Joseph Zieg baum, Joseph Schussler, Isidore Sieg Fred. J. Bird, Julius Goldsmith.

NAVY.—Harry Bedell, Stephen Boehm, Maurice Dowing, Howa Frankton, Joseph Kratney, Ralph Vesper, Daniel Cappoli, Frank Frad Eric Gullmes, Benjamin Schenendo Salvatore Carbone, Joseph C. Bosse Edward Burroughs, Joseph Filete, Fre Giotto, Jack Lewis, Henry Weber, A thur J. Foley, Edward Grimm, Willia Russell, Charles Westerholm, Willia Hill.

Rainbow Comedies on General Film Progran

A NEW comedy brand is bein launched through General Fil Company as distributor by th United States Motion Picture Corpora tion of Wilkesbarre, Pa. Releases unde this brand, which will be known as Rain bow Comedies, begin at once. The firs release is "Nearly a Slacker," with Lil lian Vera and Eddie Boulden featured Rainbow Comedies are the product of the United States Motion Picture Corporation, and will be one-reel, high class, humorous subjects. The series on which distribution is now beginning consists entirely of what is termed "polite" stories, in which the leading parts are taken by sprightly young people in straight comedy action. Among the leads playing in these comedies are Eddie Boulden, famous as a light comedian in many screen releases, and Lillian Vera, a girl of winning personality and beauty. The direction is in the hands of Jos. Richmond, well known as a producer of comedies and features. The initial release "Nearly a Slacker" is already in the General Film exchanges

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

LADIES AND GENTLEMEN, again we find ourselves in the suburb of Glendale and on our way to one of the historic spots of Movieland. As we traverse the streets of this bucolic bailiwick you will observe that the people living here have all of the blessings of progress, including banks, dentists, doctors, ice-cream parlors, a public library and a police station.

You will also notice that the Jitney Bus that descended upon the country like a beneficent plague a few years ago, still obtains in this place. The small cars you see scurrying hither and yon will convey you to the farthest confines of the village for the small sum of fifteen cents. Smaller sums are charged for shorter distances.

The studio buildings looming up on the horizon are our destination. These studios, my friends, are among the oldest on the Pacific Coast. It is here that the Kalem Company made many of their early films—here that Helen Holmes did some of the thrillingest of all her thrilling railroad stunts.

These studios are now occupied by the Diando players, who make films for the Pathe program.

The two gentlemen standing on the porch in front of the office are the head guys of the Diando Company. The tall man is John English, studio manager, and the other one is Frank Beresford, manager of productions—and incidentally, two of the friendliest folks of the films. You heard the kind words of Mr. Beresford when he tendered us the freedom of the place with the words: "Rubber around as much as you like."

But before we enter the large studio, a slight pause while we consider the character of the place we are about to visit will be beneficial.

My friends, this large building has been the scene of seething activities of the movies for lo! these many years. Rivers of tears have been generated here—big moments and thrills that have shaken the movie multitudes from stem to stern have been planned and carried out beneath this roof.

Hundreds of peerlessly beautiful heroines have been persecuted, hectored and badgered by bold, bad men who sought to rob them of the papers, the deed to the old home place, and the honest love of tall young gents wearing sport shirts and white spats and other hero make-up.

Plots of the most diabolical nature have been hatched and almost carried out. Frail young things have battled against the brutal blows of villains, while strong young heros butted their shoulders against the unyielding property walls waiting for the director's word to bust through and end it all with a close-up.

We will now step inside. Here you are afforded a treat in being able to see one of our most prominent directors engaged in doping out a situation. This scene is one from a drama called "The Coming of the Law," in which George Larkin and Betty Compson play the leading parts.

The chap in the chair with the shoulder straps is George. The girl with the pup in her arms is Miss Compson. The man with the dark glasses is Director Stuart Paton, and the fellow with the whiskers, fur cap, mackinaw and boots, a costume affected by all movie characters of Canada and the Northwest, is Robert McGowan, who measures six feet seven inches in height.

We will leave these people to their problem and give our attention to the stage just ahead where Roscoe Arbuckle is at work.

Mr. Arbuckle is not a member of the Diando players, but as the studio is very large and Fatty is no infant in size it naturally appealed to him when he was looking around for a place after he left the Balboa studios at Long Beach. He has been making his comedy screams here for several months.

Mr. Arbuckle, as you see, is his own director. He not only tells the other players what to do, but gives himself tips on how to be funny and gets away with both propositions.

The set represents a school house, and the beautiful blonde at the teacher's desk is Mildred Reardon. Among the bad boys in the seats you will readily recognize Al St. John, known wherever people laugh themselves sick at Arbuckle comedies, which is equivalent to saying—everywhere.

By stationing ourselves here in this no-man's land between two sets of movie mummers, we can, by using the swivels in our necks, see what is going on in the Arbuckle set as well as observe the scene to the right, where Director William Bertram and his company are working out a series of scenes with the infant prodigy, Baby Marie Osborne as the featured player.

This remarkable child, ladies and gentlemen, although only six years old, is a star in her own right and draws down more salary than the president of many a bank.

A drama called "The Sawdust Doll" is being made today. The scene of the bedroom shows you the little star being posed for a close-up.

Over to the right another set is being made ready for the same drama, and represents the humble home of a blacksmith.

The lady in the blue dress is Claire Du Brey, who plays the part of stepmother to Baby Marie Osborne; and Jack Connelly, now in the uniform but formerly the blacksmith, is the father.

The chap who is stamped beyond recall as the villain of the piece by the small but wicked looking mustache is William Quinn. The young lady farther back in the set is Julia Seymour.

Bert Ensminger, the assistant director, is putting the finishing touches, and the camera cranker who is moving his machine over in position to take the shot, is Tom Middleton.

No, lady, the piece of scenery that just fell from the roof of the set and struck Miss Du Brey on the head was not written down in the script, that was one of the accidents that will happen now and then in the best-regulated studios, and shows that there are many perils in picture making that the public wots not of.

Did you notice the agile manner in which Director Bertram jumped to the rescue and received the worst of the blow on his strong right arm? This will teach you that all of the heroic things do not get in the films and that there are stout hearts beating in other bosoms besides the hero's.

Your attention is now called to one of the most remarkable players in the country.

Folks, meet Ernest Theodore Roosevelt Morrison, or Sunshine Sammy, the youngest Afro-American actor in the movies.

Little Ernest Theodore is just five years old and has been shining on the screen for over two years. To give you an idea of how important this chap is, he is taking part in two plays at the same time. He has a role in "The Sawdust Doll" with Little Miss Osborne, and at the same time he is supporting Fatty Arbuckle in the comedy being made on the stage we just looked at a minute ago.

The elderly colored lady is Sunshine Sammy's grandmother and chaperon. She is very proud of her grandson and wants him to be a preacher when he grows up.

Baby Marie Osborne. Doping Out a Scene at Diando. Ernest Theodore Roosevelt Morrison.

D. H. BERG REPORTS PACIFIC COAST BOOM

After Fifteen Weeks' Trip He Finds Conditions Generally Improved—Interior Towns Have Suffered

DOUGLAS H. BERGH, traveling personal representative for George Kleine, returned to the city September 9, after a trip to the Pacific Coast which lasted fifteen weeks, during which over 8,000 miles were traveled.

Mr. Bergh's first stop was made at Salt Lake City, on his way out to Seattle, and he found it in a more prosperous condition than it has known for years. All the moving picture theatres on Main street—and there are nine of them—were doing well, as that is the great highway for business. The American, owned by Wm. H. Swanson and managed by George Mayne, is the leading picture theatre in the city. It seats over 2,500 people and offers excellent programs at good prices. Manager Mayne is a very capable showman and is equally affable and popular.

Speaking of Seattle, Mr. Bergh said: "The situation there is just as Tom North described it in the interview with you which appeared in your letter of September 14. Tacoma is having the greatest boom in its history, and Portland is in about the same condition. Large shipbuilding yards are in full swing and, as in Seattle, there is a great dearth of skilled workers and laborers.

"San Francisco, Los Angeles and Long Beach, in California, are all enjoying a great tide of prosperity, shipbuilding being the principal industry just now. Picture theatres in all the Pacific Coast towns named are flourishing as never before. But, while this is the case, it must not be overlooked that business in the interior of Washington, Oregon and California is suffering—I mean the moving picture business. This is due to the fact that while at first the draft was severely felt in the coast cities named, the great influx of men and women from interior points far more than made up for the depletion, while the high wages paid placed in circulation a great deal more money than had been known before.

"Such was not the rule in the interior towns. They not only lost a great number of their young men, but also many thousands of skilled and unskilled workers and the families of those people, in addition, who moved to the booming coast cities.

"Some idea of the inflated wages paid in the coast cities just now can be formed when I tell you that coal-heavers in San Francisco, at the present time, are making as high as a minimum of $80 per week, and in some cases the men are paid as high as $110 and $115 per week. It must be understood that the men are engaged in job or piece work, for the number of tons handled by them, per day. The skilled workers have come from as far east as Idaho, Montana, Wyoming and Arizona, many of them bringing their families and this has caused a great slump in the receipts of moving picture theatre owners in the interior towns."

Mr. Bergh spent over two months of his time in San Francisco and Los Angeles. Quite a number of exhibitors were seen in both cities, and, without exception, all reported splendid business. Several exhibitors from the interior towns were also seen and they substantiated the statement already made by Mr. Bergh concerning such towns. In addition, these owners of picture theatres reported considerable loss this past summer owing to the exceedingly hot weather in the interior valley towns.

Mr. Bergh came East by way of Denver, where he stopped over for five days. He found business was good in all the moving picture theatres on Curtis street—and there are nine of them. Of the remaining fourteen houses in the city, those in outlying neighborhoods, as a rule, were doing well.

Speaking of George Kleine features, Mr. Bergh said that "The Unbeliever" had made a big hit wherever shown on the Pacific Coast, and that a great many owners of theatres are repeating it after an intermission of from 30 to 60 days. "The Unchastened Woman" has been another success on the coast. Carefully reviewing his trip, Mr. Bergh is of the opinion that there is a general improvement of conditions on the Pacific Coast, in the moving picture business.

"The Common Cause" Under Way.

During Convention week some very realistic scenes were enacted at Superior street and Fairbanks court, under the direction of J. Stuart Blackton and his assistant, Jack Martin, for the filming of situations in the patriotic picture, "The Common Cause." The first scene showed the British tank forging over the hills of France and crashing through the German lines. The other scenes represented the Yanks in the trenches and the British tanks leading over and across "No Man's Land," driving the Huns out of their fastnesses.

A large crowd of spectators gathered to see the scenes enacted and among the interested spectators were noticed Mr. and Mrs. George Kleine, and their daughter, Helen, in their automobile. It seemed quite like old times to witness Mr. Blackton's energetic direction and see Herman Rottgers handling the effects. Mr. Blackton was in Chicago nearly all the week making arrangements with the authorities to take these pictures, and to gain permission for the use of the British tanks and the employment of the soldiers, who were engaged at the War Exposition held here at the time for the production.

Ten Years as Booker of Films.

R. C. White, who has seen ten years' service in the booking department of the General's Chicago offices, recently resigned to take charge of the bookings of the Chicago office of the Select Pictures Corporation. Mr. White was first with the General's Calumet office in Masonic Temple, and when it was merged in the office at No. 117 North Dearborn, under Fred C. Aiken's management, Mr. White was transferred to that office. Later, when that office moved its quarters to the City Hall Square Building, Mr. White still held the position as head of the booking department, and continued to retain it after the General's Chicago office was finally fixed in the Business College Building, on Wabash and Adams street.

Goldwyn Star Series Very Popular.

Ike Van Ronkel, manager of Goldwyn's Chicago office, says that the Star Series is going over big and that nine salesmen are now working in Chicago and adjoining territory. Reports arriving from exhibitors, who have run "The Turn of the Wheel," show that exceptional business attends its showing everywhere in tributary territory to Chicago.

Victor Eubank to Signal Corps.

Victor Eubank, who for sometime past has held the position of assistant to the president of the Essanay Film Manufacturing Company, left September 12, for Washington, D. C., to report to the U. S. Signal Corps, to which he recently received his appointment as first lieutenant. Lieutenant Eubank has the best wishes of a host of Chicago friends, and we all hope he will return with laurels to take up the duties of his old position when we have won the war.

M. J. Cohen Talks About "Frisco."

M. J. Cohen, manager of George Kleine's San Francisco office, and Mrs. Cohen were registered at the Hotel Sherman last week and, when seen, Mr. Cohen looked just as young as he did 12 years ago, when he was connected with Bill Swanson's forces in Chicago.

Mr. Cohen has been in the moving picture business for over 20 years. He started with the old Vitagraph Company in New York, at 116 Nassau street, when he was publicity man and manager of road shows under the special supervision of "Pop" Rock. In Chicago he was a member of Swanson's exchange force, having charge of publicity and the Swanson circuit of theatres in Illinois, which showed vaudeville and pictures. He also managed the old Swanson Theatre at 39th street and Cottage Grove. He opened that house with Selig's production of "Monte Cristo," the

presentations being made memorable by the fact that lines in the play of the name were spoken by several well known theatrical actors and actresses behind the screen, while the pictures were being projected. This was Mr. Cohen's own idea and attracted much attention and raised many a laugh at the time. Moving pictures presented in this manner gained the title of "Swanson's Talking Pictures." Space forbids recounting Mr. Cohen's succeeding experience in the business, except that he has been manager of George Kleine's San Francisco branch for a little over a year.

During our conversation Mr. Cohen drew my attention to a San Francisco organization which is solely devoted to the combined interests of exhibitors and exchange men. It is known as the United Motion Picture Industries of Northern California. The executive committee and the president and vice-president of the organization take care of all matters pertaining to the welfare of the moving picture industry in San Francisco.

Exhibitors Well Organized.

The members meet every alternate Wednesday at luncheon, in the Palace Hotel, and during these luncheons the secretary draws attention to any matter that merits discussion. The luncheon hour has been chosen for such discussions, because that is the most convenient time for both exhibitors and exchange men, as it does not interfere with their work.

The members meet on call only when something of unusual importance comes up, or when an address is to be delivered by some prominent speaker. If a matter affects the exchange men only, then exhibitors need not attend, and vice versa.

The organization has no politics and its operations must positively be conducted in the interests of all and not of the few.

The dues are $5 per month for each exchange and the larger houses. The smaller theatres in the city and nearby pay $2.50 per month each. The receipts are devoted solely to the interests of the organization and a handsome sum is now in the treasury. Many cases of need, in the cases of employes, during sickness, or resulting from accident or death have been cared for by the organization.

Officials Represent All Interests.

Following are the names of the officers: President, Louis Reichart, manager Metro exchange; vice-president, Eugene Roth, manager California Theatre; treasurer, Sam Levine, owner of a chain of houses, and Norman Eisner, an attorney, secretary, on salary.

On the executive committee are: Jack Partington, manager Imperial Theatre; Howard Sheehan, manager Rialto; Herman Wobber, manager Paramount-Artcraft exchange, and M. J. Cohen, manager George Kleine exchange.

Mr. Cohen drew my attention to the fact that U. S. official war films are handled differently in California than in any other section of the country. The films are purchased outright by the State Council of Defense, and Governor Stevens, who is a great friend of moving pictures, has appointed a film division of the State Council of Defense to handle the distribution of the films and to arrange prices.

Sol Lesser is chairman of the film division, and the other members are: Herber, M. J. Cohen, Wm. Sproule, f the So. Pac. R. R. and Morleishacker, president of the And nd American bank.

division has a publicity de, the members of which are newspaper men and critics. M. ohen is director of the department or the state, and all publicity matter connected with U. S. official war films is sent broadcast throughout the state, to every section.

A significant patriotic act, which in future years will prove invaluable to Californians now unborn, is being faithfully observed as each successive official war film is issued—the State Council of Defense is filing a copy of each with the State Librarian at Sacramento. This is a splendid thing, and the state of Illinois should at once see to it that future Illinoisians shall have at Springfield a copy of every one of these pictures, so that they may look upon the mighty and inspiring efforts of their forefathers in the Great World War.

During the run of "The Unbeliever" in San Francisco, the U. S. Marine Corps of Mare Island heartily co-operated, with the result that recruiting was greatly stimulated. Afterwards, in order to show George Kleine's appreciation of their efforts, Mr. Cohen arranged concerts and benefits for the Marine Band, and for an athletic fund, as well as for the Junior Marine Scouts. In recognition of Mr. Cohen's efforts, he was recently appointed a major in the American Junior Naval and Marine Scouts.

He now wears the button emblematic of his rank, and is as proud of it as the boy who wears his first pair of pants for the first time.

Opening of the Chicago Pantheon.

The Pantheon, the latest and the most pretentious picture theatre on the Lubliner & Trinz circuit, was opened Wednesday evening, Sept. 11. It is located on Sheridan Road, near Wilson avenue, one of the most preferred sites in Chicago.

Many thousands of people clamored to get in before the opening hour, and although the Pantheon seats 2,950 people and that three shows were given to literally packed throngs, many more thousands were turned away. The occasion was a record breaker in this respect for Chicago, and it also afforded undeniable proof that moving pictures are held in higher estimation than ever before in the field of entertainment.

Messrs. Lubliner & Trinz received numerous congratulations on the big event and about 80 beautiful floral pieces expressed the good will and congratulations of the senders.

"The White Lie" (Paralta), with Bessie Barriscale, was the leading feature of the program, and Madge Evans, of the World Film Corporation, was present in person to grace the occasion. A splendid orchestra of 30 pieces under the baton of Alexander Zukowski, and a magnificent Kimball organ, played by Miss Stozil, furnished the music.

The Pantheon is the ninth house on the Lubliner & Trinz Chicago circuit. The others are: The Vitagraph, Biograph, Paramount, West End, Oak Park, Michigan, Knickerbocker and the Covent Garden. The last named, which seats 2,500 people, has been put in second place by the Pantheon, with its 2,950 seats.

The admission charged at the opening was 22 cents, including the war tax, but it is expected that the price will be raised. Daily shows will be given from 2 p. m. till 11.30 p. m.

Big Success of "America's Answer."

"America's Answer," the second official United States war picture, has been enjoying a prosperous run during its first week at Orchestra Hall. The management, however, finds that the United States War Exposition in Grant Park, close by Orchestra Hall, has militated against its normal success, as the exposition grounds have been the mecca for great multitudes all last week. The remaining two weeks of the run will tax the capacity of the big hall, from all indications. The Chicago dailies, without exception, have praised "America's Answer" very highly. May Tinee, in the Tribune, writes of it:

"The film is a whirlwind of fact. There's a thrill in every episode of this war picture. There's a fund of information in every episode. There's action, punch, reality in every episode.

"There are many remarkable closeups in this production and on the opening night there was wild excitement several times when some one in the audience recognized friends or relatives.

"The picture could not fail to be as devastating to patriotic lassitude and tentative pacificism as a sweeping forest fire."

Irving Mack in Indianapolis.

Irving Mack, of Universal's Chicago publicity department, was in Indianapolis the week of Monday, Sept. 9, doing advance work for "Crashing Through to Berlin," which opened a run at the English Opera House Sunday, Sept. 15. Mr. Mack informs me that the Indiana metropolis is a fine showtown this season.

J. B. Koppel Will Manage Riviera.

J. B. Koppel has been selected as manager for the new Riviera Theatre, at Broadway and Lawrence, this city, by Messrs. Balaban & Katz. Mr. Koppel has had long experience in theatre management, and his knowledge of moving pictures dates back to the days of the small 5-cent houses. Mr. Koppel at one time managed the North Shore Theatre for Finn & Hyman and opened the Calo for the Ascher Brothers in 1915. After a successful term at that theatre, he opened the new Adelphi for the same firm. Under his guiding hand, the Adelphi showed to prosperous business.

Rose and Alcazar Theatres Leased.

E. F. Keebler & Company, representing Harry C. Moir, have leased to a local syndicate operating moving picture theatres, the Rose Theatre, at 63 West Madison and the Alcazar Theatre, at 69 West Madison, for a term of ten years, dating from May first last. The total rental for that period, for both houses, is $200,000, and it is said that the lessees will spend about $100,000 in remodeling and renovating the houses.

Frank B. Rogers on Business Trip.

Frank B. Rogers, manager of Pathe's Chicago office, left the city Friday evening, September 13, on a trip through Chicago territory in the states of Illinois, Indiana and Iowa. During his tour he will stop over in all the "key" cities in that territory, including Davenport, Dubuque, Clinton and Muscatine, Iowa; Rock Island, Moline, Peoria, Rockford, Aurora, Bloomington, Champaign, Danville, Decatur, Elgin, Ottawa, Freeport, Galesburg, and Joliet, Ill., and Fort Wayne, South Bend, and Elkart, Indiana.

The Ascher Brothers have appointed Miss Sarah Maxon as manager of the

Peerless Theatre, on their circuit of houses in Chicago. This is the first lady manager thus far engaged by this firm. Miss Maxon was formerly a singer on the theatrical stage. She intends introducing community singing at the Peerless Theatre and thus enable the spectators to join in singing patriotic songs with the proper spirit and dash.

F. I. L. M. Club Asks Co-operation.

The F. I. L. M. Club of New York announces, commencing October 20, in order to complete satisfactory service for exhibitors, that they may receive their film in time for morning and matinee performances, that all film delivery companies will be required to return exhibitors' shows at night. Certain companies have been complying with these rules, but as others have not, it causes considerable delay in getting shows to customers in time for their daily performances.

In order to facilitate this service and help customers, it is hoped that they will co-operate with the F. I. L. M. Club. Unless this is accomplished—owing to the shortage of help—there will be many delays which cannot be overcome by the exchange. This is an acute situation and needs the co-operation of all concerned. Exhibitors who need their shows early in the day can appreciate the situation, and if the exhibitor will insist upon his messenger living up to the requirements, a satisfactory conclusion will be the result.

F. I. L. M. Club Opens Season.

The F. I. L. M. Club of New York held its first fall meeting Wednesday, September 4. From now on it will meet regularly every Wednesday. Many subjects of importance were taken up for consideration that will be beneficial both to the exhibitor and the exchange.

The Grievance Committee, Samuel Eckman, of the Goldwyn, secretary, meets every Wednesday at noon in the Goldwyn office, where all complaints from exhibitors are given serious consideration.

There has been appointed an Entertaining and Benefit Committee for the social part of the Club program. John Hammell, of the General, is chairman, and it is planned to give many pleasant affairs of social importance during the coming year.

The Graphic Film Corporation has an addition to its long list of members. Henry Siegel, of Select, is chairman for the membership committee.

Robert Helms Now With Fox Corporation

FRIENDS of Robert Helms, in the Atlanta territory, will be glad to learn that he will be with them again. He has accepted a position with Fox Film Corporation, Atlanta branch. Previous to his accepting this position he was with Metro Pictures Corporation, and has lately been connected with the Universal Film Exchange of Charlotte.

Metro Has Youthful Actor.

Gordon Griffith, juvenile actor, has been cast for an important role in Bert Lytell's latest picture, which is as yet unnamed. Although only twelve years old this clever young player has had a long and varied screen career, and has appeared in many productions. It was he who played the child Tarzan in "Tarzan of the Apes."

HALL USES GENERAL FILM OUTLET

Important Territory in South and West To Be Served at Established Offices with Twelve Extra Attractions on the $10, $20 and $30 Plan

GENERAL Film Company announces that it has just made a cooperative arrangement with the Producers' Distributing Corporation, Frank G. Hall, president, by which the big special pictures of Producers' will be served to exhibitors in the South and in the West through General Film exchanges. This deal adds another extensive distributing organization to those already employing the General Film system of film exchanges, and solves at one stroke the question of reaching the market in the South and West without a duplication of exchange facilities.

Some months ago General Film Company threw open its facilities to other distributing concerns, as well as to any and all manufacturers seeking an exchange outlet. The contract closed with the Producers is one of the most conspicuous instances of distribution pooling to have followed this initiative. Economy for all concerned and the restriction of overhead expenses to a minimum is the end striven for in the arrangement.

The Producers' Distributing Corporation came recently into the field with an attention-compelling project to supply exhibitors everywhere with high class product at fixed prices, namely $10, $20 and $30 per day. It aroused further interest with an announcement of twelve most powerful extra attractions at these prices, and already has booked up impressive time for them, including Loew, Mastbaum, Keith and Moss houses. The first release of the series is that of Evelyn Nesbit in "Her Mistake."

"Her Mistake" and the other special productions of the Producers will be available to exhibitors at the following General Film exchanges. Atlanta, 111 Walton street; Dallas, 1924 Main street; St Louis, 3010 Olive street; Kansas City, 921 Walnut street; Omaha, 1508 Howard street; Minneapolis, 909 Hennepin avenue; Denver, 1533 Welton street; Seattle, 2023 Third avenue; Portland, 390 Burnside avenue; San Francisco, 255 Golden Gate avenue; Los Angeles, 738 S. Olive street; New Orleans, 343 Baronne street.

An official of General Film Company states that the intensive sales campaign of Producers' Distributing Corporation will be given every service aid at these exchanges, and that everything is in complete readiness there for the physical movement of the product

"Mrs. Wiggs of the Cabbage Patch"

THE Famous Players-Lasky Corporation has just obtained the motion picture rights to "Mrs. Wiggs of the Cabbage Patch," the famous story and play, from the authors, Anne Crawford Flexner and Alice Hegan Rice, through Sanger & Jordan. This story will serve as a starring vehicle for Marguerite Clark.

"Mrs. Wiggs of the Cabbage Patch" was dramatized by Anne Crawford Flexner and was first presented on the stage of the Savoy Theatre, New York, September 3, 1914, by Hugh Ford, who for some time past has been prominently identified with the producing department of the Famous Players-Lasky organization. Produced in London by Mr. Ford, this play met with sensational success there as well an in other foreign cities at which it appeared.

The comedy was in three acts and consisted of the high spots of Alice Hegan Rice's famous story deftly woven into a connected plot, which, however, centered about the parentage of Tommy, the youngster which "Lovey Mary" brought along with her when she unceremoniously left the confines of the orphan asylum.

The homely humor and the unusual heart interest made it one of the most successful plays in many seasons, and following its run in New York it enjoyed equal popularity on the road. Madge Carr Cook appeared in the role of Mrs. Wiggs and Mable Taliaferro was Lovey Mary. Edith Storey, who has since become even better known in pictures than Miss Taliaferro, was cast as Australia, while Thurston Hall, now a popular leading man of the screen, appeared as Mr. Bob. "Mrs. Wiggs of the Cabbage Patch" will be a Paramount Picture.

September 16 Attractions At the New York Theatres

RIALTO.—Frank Keenan in a screen version of the famous play, "The Bells," was the leading attraction at the Rialto the week of September 16. The star gives a powerful impersonation. Fatty Arbuckle in one of his funniest comedies entitled "The Cook," the Animated Magazine, Official Allied War Review and a select scenic were also shown. Gaston Dubois and Leeta Corder were the soloists.

STRAND.—Mary Pickford in a new Arteraft picture, "Johanna Enlists," by Rupert Hughes, headed the Strand bill. It has a number of impressive military scenes. A new Outing-Chester scenic, the Official Allied War Review and the Strand Topical Review completed the pictures. Grace Hoffman and Yon Collignon were the vocal artists.

RIVOLI.—Maurice Tourneur film version of "Sporting Life," the famous Drury Lane melodrama, is the feature attraction at the Rivoli. A companion play to "The Whip," the picture has been finely produced and given an excellent cast. Willette Kershaw plays the lead. The Animated Pictorial, a scenic and a cartoon comedy were also shown. Greek Evans was the soloist.

EIGHTY-FIRST STREET.—First half, Bessie Barriscale in "The White Lie." Latter half, Dorothy Dalton in "Green Eyes."

FORTY-FOURTH STREET.—Griffith's "Hearts of the World."

BROADWAY.—Dorothy Phillips in "The Talk of the Town."

General to Release United Subjects.

It is also announced by the General Film Co. that it will handle the subjects released by the United Picture Theatres, Inc.

PLENTY OF ROOM FOR EXPANSION

Sunset Motion Pictures Corporation, Directed by Frank Powell, Has Been Offered the Whole State of Texas to Use in Making Series of Southwestern Stories

By Edward Weitzel

THERE is nothing like keeping an eye on the future. In selecting the biggest state in the Union the Sunset Motion Pictures Corporation, directed by Frank Powell, has made sure of plenty of room to grow up in. Texas is not likely to cramp the organization for space, when it is deemed advisable to enlarge the plant. At present the studio occupies five acres of land on the outskirts of San Antonio, and has an open air stage 80x100 and the hearty good will and co-operation of Governor Hobby and the rest of the population of the state. When Director Powell needed a band of real Indians and found that the few left in Texas were entirely too civilized, he told his troubles to the Governor and the obliging official gave him a letter of introduction to the Governor of Oklahoma. That gentleman, equally as courteous as his friend, the Governor of Texas, promptly furnished the required number of braves, squaws and papooses, and added a postscript to the effect that if the necessity arose he would at once send on twelve hundred more. In Director Frank Powell's opinion Texian geniality is one of the largest and finest of her products.

Before leaving for San Antonio last week Frank Powell found time to give a few of the reasons why he is glad he selected the Lone Star State when he decided to make a series of pictures, to be released by W. W. Hodkinson and put on the market at the rate of six a year. The Lamb's Club was the scene of our interview.

"My main reason for picking out Texas," said Director Powell, after he had made sure that his cigar was going to burn to his liking, "was because the stories I intended to produce are all of the Southwest, and I wanted the local color to be the genuine thing. There is a subtle ability about the exact location to carry conviction that can be obtained in no other way. Persons who have never seen certain parts of this country know instinctively when they are shown the real places. Strangers to Texas think of it as one vast stretch of prairie, unbroken by trees or any irregularities of landscape. Portions of it are just the reverse, and offer the picturesque views of mountain and valley that add so much to the merits of a western picture."

"You have finished the first of the series, I understand, Mr. Powell?"

"Yes. 'The Forfeit.' It was taken from a story by Ridgewell Cullum. House Peters and Jane Miller were cast for the leads. Here's where another reason for selecting Texas comes in: Half of the characters are Westerners; the others are from the East. I am just half way between the two bases of supply. My casts are all special ones. I engaged the western actors in Los Angeles; the eastern actors in New York. Each is best in his natural character."

"What is the name of your next picture?"

"'Good Indian.' It is a comedy, adapted from a story by the well-known writer of cowboy life, B. M. Bower. Jane Miller and Robert Elliott have the principal parts. I started the picture before coming to New York. This one called for a band of Indians, and Governor Hobby sent me to his friend, the Governor of Oklahoma, who offered to supply me with twelve hundred. Everybody is wonderfully obliging in Texas. All we have to do is intimate we would like to use this public building or that private estate and it's ours for the asking.

"I needed a handsome ranch house in

Frank Powell.

one of the pictures, and was advised to look over the King Ranch at Kingsville. This is the place belonging to Mrs. Captain King, the richest woman in Texas. When I reached there I found the same readiness to be accommodating to a stranger that seems to be second nature to the people of the border state. But the ranch house overpowered me. It is a mansion, with interior decorations by Tiffany, and every comfort and luxury that money can buy. The Kings' first home in Texas was a Mexican hatch with hardly the bare necessities of life. To contrast it with that stately palace set down on the plains where only a few years ago even the herds of grazing cattle were unknown, is to realize something of the meaning the word opportunity implies."

"Do you care to tell the Moving Picture World about any more of the stories you have chosen for the series?"

Before Mr. Powell could reply, a hand was laid on his shoulder and one of his business associates warned him not to forget that his train went in an hour. Still undisturbed, the San Antonio booster settled himself back more comfortably in his chair and remarked, with true southwestern consideration, he was quite sure he could spare another fifteen minutes.

"The third picture we intend to make is called 'The Children of the Desert,'" he explained. "Lewis Dodge is the author. Eagle Pass figures in many of the scenes. Some of the action takes place in Mexico."

"You have started on this picture, I understand, Mr. Powell."

"Yes. We have been able to get the locations called for without spending a small fortune on railroad tickets."

"How are the atmospheric conditions in San Antonio?"

"Ideal. We have been able to take scenes as late as 8.15 in the evening. We shall need lots of local color in the third picture. Speaking of being able to obtain the genuine article in that line, there is one episode in 'The Forfeit' that comes about as near to being just what the doctor ordered as any reasonable director has the right to expect. There is a lynching scene in the picture, and I was naturally bent on getting it correct. Never having taken part in one of these social events, even in a minor capacity, I asked my leading cowboy if he knew the proper way to go about it. His answer was reassuring.

"'I reckon I orter know how,' he drawled; 'I've bossed th' job mor'n once.'

"'All right,' I replied. 'Pick out four men and show me how it's done. I'll watch while you rehearse them.' My newly appointed assistant shut one eye, then winked at me and grinned. 'The boys I pick out wunt need no rehearsin' special. We're ready when you are.'

"I took the scene the next day, and it is one of the most realistic in the picture. Those five men went through the lynching in a business like manner that showed they were experts. I have every confidence in its local color. Another touch they gave me added an interesting detail to the picture. A bad man kills one of his enemies; shoots him down, then starts to walk off. It was rehearsed that way at first, but the business did not satisfy me.

"'How do you know he's dead?' I asked of the cowboy who did the shooting.

"'I'll show you,' he remarked confidently. Taking a match from his vest pocket, he reached down, picked up his victims' right foot, struck the match on the sole of his boot, and watched for the slightest sign of life as he let the limb fall to the ground. Satisfied with the way the actor did his share of the work, the bad man calmly relighted a half smoked cigarette and tossed the match aside."

"Good piece of business, wasn't it?"

"I thought so. At any rate, I put it in the picture."

"ONCE TO EVERY MAN"—A PRIZE FIGHT

Tranquillity of Amity Street Sundered by Moving Picture Bout in Flushing

SO—This Is Flushing." The sign is there, right by the bridge, and beyond the bridge is, indeed, Flushing, home of commuters and famed for its moving picture studios. Here it is the Frohman Amusement Company is represented by a commodious factory for making "movies" and on the evening of September 11 the Frohman establishment was alive with action, commuters, invited guests and a battery of prize-fighters.

The call had issued from the office of William L. Sherrill that fight fans could travel to Flushing in a sea-going bus if they arrived at the Times Building early in the evening. Many were called and, as in other important movements, few were chosen; Freddie Schader and ten others going out to conquer Flushing in a sight-seeing vehicle that would hold ten times their number.

But developments proved that Mr. Sherrill's telephone number was 4— Flushing when the bus reached Amity street—the Frohman studios were crowded and the small delegation of Cook's tourists who unloaded at the door were but a sprinkling "among those present." That a fight was to be held in Amity street surprised nobody—it was "good motion picture incongruity," as Joe Lee so cleverly remarked.

Flushing fight fans filled the place. There were fans in arms, fans in hand, fans youthful, fans feminine and fans of all ages and sizes—for the word had gone forth that Flushing was at bat and community pride in Flushing's picture importance rose to majestic heights and tumultous expression. Backing Flushing's local interest came commuters from many other R. F. D.'s on Long Island, such as Bayside, Elmhurst, Brooklyn and Long Island City.

When T. Hayes Hunter was ready to begin directing he gazed upon a noble array of flushers from Flushing and leaders in the Fifth Industry. There was Harry Reichenbach, who stopped in on his way to Europe, where he goes to see what seventeen Reichenbachs are doing with the Allies; Fred Beecroft, who scented advertising from afar—as far, indeed, as Bayside; Joe Lee, who came to bid in the rights on the Sherrill picture for the State of Flushing; Freddie Schader, as has been mentioned, who came in the dual capacity of actor and daily newspaper reporter; Harry Rapf, who came purposely to rap Reichenbach, the actor; Larry Evans, who wrote the story that carried the prize fight that was then to be filmed—and oodles of others even better known to the trade.

"Once to Every Man," the Evans story, scenario by Anthony Paul Kelly, directed by T. H. Hunter, with George Kline his assistant, and E. A. Palmer, cameraman, will star Jack Sherrill and Mable Withee when the Frohman Amusement Company, of which William L. Sherrill is "the works," is ready to distribute. The prize fight promises to be a feature in the feature—for it will be the "real thing," supervised by Kid Broad, the most serious and self-possessed actor in filmdom.

Despite the remark, by Harry Rapf, that "the Kid had been in more pictures than prize fights," the Kid was "there" in every acceptance of a very slangy expression. Likewise was T. Hayes Hunter. With golden voice and plenty of it; gestures that included the full routine of setting-up exercises in an army camp, and a personality that made Flushing rise in its seats and yell and wave hats and hands at his command, Mr. Hunter directed as good a prize fight as moving pictures are likely to ever possess.

And when Jack Sherrill, after having sparred through two rounds, in which he worked off the "dope," the villain had injected into his morning eggs; when Jack had put in jeopardy thousands of dollars that Reichenbach and Beecroft had bet on him—and then, in the third round, put across the "old haymaker" that sent his rival, the champion of the world, senseless to the canvas, all Flushing and Flushing's visitors declared that a good time had been had by all.

Roswell Dague in War Camp

Roswell Dague, until recently assistant scenario editor of the Famous Players-Lasky Corporation, has gone to Camp Zachary Taylor, Louisville, Ky., where he is training for a commission in the Army in the Field Artillery Officers' Training School. Mr. Dague had been trying for some months to get into an officers' camp, and it was several weeks before the passage of the new draft law that he received word that his application had been passed upon favorably.

Roswell Dague.

Mr. Dague was at one time an assistant dramatic critic on the New York Tribune, and before that did drama for the Oakland, Cal., Tribune. He is a graduate of the University of California and of George Washington University, Washington, D. C. He came to the Famour Players-Lasky Corporation under Hector Turnbull, leaving the assistant editor's desk of the New York Tribune.

The Famous Players-Lasky Corporation is proud to add his name to its roll of honor.

Larry Trimble Winning Film Cutting Contest

DIFFICULTIES into which the Washington Motion Picture Corporation has found itself resulting in asking for a receiver are rapidly being unraveled, according to F. K. McBroom, receiver, and Allen Meisenheimer, president of the company, who was interviewed by our Spokane, Wash., correspondent.

Larry Trimble has won the first round in his difficulties, as one may term them. He was formerly managing director and was chosen to cut and edit the first picture which was completed by the company the night before a receiver was requested. There was a report current that C. J. Ward, general manager, and Harold Hooker, secretary, were opposing Mr. Trimble and favoring that Philip E. Rosen edit the film.

The decision was made by Mr. McBroom after he had wired several prominent producers relative to this line of work with which he was not familiar. The film is the largest individual asset the company has, and two copies of it were placed in a bank vault for safe keeping. Mr. Trimble places the value at between $50,000 and $100,000, and it has been said that it could probably be disposed of for as much as $125,000. The fact that Mitchell Lewis is the star is considered one of the main assets of the picture.

President Meisenheimer said that S. L. Rothapfel, manager of the Rivoli and Rialto theatres, New York City; C. A. Parson, manager of the Vitagraph-Selig studio; G. D. Baker, manager of productions for the Metro Company; Madam Olga Petrova and H. O. Davis, of Los Angeles, had all sent communications indorsing the work of Mr. Trimble and urging that he be permitted to cut and edit the picture.

JOSEPH RINEHART CALLED.

Joseph Rinehart, chief technician of the Screen Telegram, the Mutual's twice a week news reel, has been called by the Fort Lee, N. J., draft board and inducted into military service at Camp Dix, N. J. Mr. Rinehart in all probability will be assigned to important photographic work for the military establishment. He joined the Screen Telegram staff coincident with the removal of the editorial offices of the release from Chicago to New York. He is particularly well known as an expert in the laboratory side of the motion picture industry, being an expert on electrical installations, lighting, developing and cutting. He is the originator of a number of important processes for the production of double tone effects in positive film.

Prior to his service with the Screen Telegram Mr. Rinehart was associated with the Hearst news reel enterprises, and later with Paragon Films, Inc., and the American Red Cross, under the film administration of Ray L. Hall, now with the Division of Films Committee on Public Information.

STANLEY CORPORATION IS ENJOINED

Federal Trade Commission Issues First Order in Motion Picture Field Against Unfair Methods

THE Federal Trade Commission, after exhaustive inquiry, has ruled in the motion picture case, issuing a formal order requiring the Stanley Booking Corporation, of Philadelphia, to discontinue the following business practices, held to be "unfair methods of competition." The corporation is a film booking concern; and the case the first of its kind. The order prohibits the following practices:

(a) Procuring the cancellation of contracts for the exhibition of moving picture films made and entered into by and between its competitors and the producers of moving picture films.

(b) Procuring moving picture films which have been announced and advertised for exhibition and display by its competitors and exhibiting and displaying the same in advance of the dates so advertised and announced by such competitors at theatres in the neighborhood of those of such competitors, where the procuring of moving picture films and exhibition of same is done to hinder, harass and embarrass competitors.

(c) Making and entering into contracts for the leasing and sale of moving picture films on the condition, agreement, or understanding that the lessee or purchaser thereof shall not exhibit, use or deal in moving picture films produced, handled, or dealt in by a competitor or competitors of respondent.

(d) Making threats and employing methods of intimidation to induce and compel owners and operators of moving picture theatres to pay it, the respondent, a sum equal to ten per cent. of the cost of moving picture films booked directly from the producer of said films or the film exchanges, or to pay to it, the respondent, any sums whatsoever on moving picture films booked directly from the producer of said films or from the film exchanges.

(e) Making threats against independent exhibitors of moving picture films that unless such exhibitors booked through this respondent their supply of moving picture films will be cut off.

(f) Threatening producers of moving picture films and film exchanges with the withdrawal of this respondent's patronage in order to induce the said producers and film exchanges to cease supplying certain of their competitors with moving picture films.

Mary Pickford to Begin Work.

Wellington Wales, manager of the Mary Pickford Company, with offices on the second floor of the Citizens National Bank Building in Hollywood, says that Miss Pickford has selected two stories and a cast is being chosen for the first picture, which will be put in production within a week or ten days.

Mr. Wales denies all of the stories that have been circulated concerning Miss Pickford's affiliation with various concerns, and says that while no definite plans for distribution has been made, the organization aims to get right ahead with productions and arrange release details later.

Mark Larkin, former City Editor of the Los Angeles Record, has been appointed head of the publicity department for the Mary Pickford Company. Mr. Larkin was at one time with the Balboa Corporation.

Clarence G. Badger.

Clarence G. Badger Makes His Mark as a Goldwyn Director

A PRE-RELEASE showing of Madge Kennedy's "The Kingdom of Youth" makes clear to Goldwyn executives that in Clarence G. Badger the corporation enjoys the services of an uncommonly able director. Ever since Samuel Goldfish, president of Goldwyn, brought him from the coast he has proved his mettle by the increasing success of the productions of which he has had charge.

"The Floor Below," starring Mabel Normand, happened to be Clarence G. Badger's first assignment, and reports from exhibitors and the public confirm Goldwyn's estimate of the box-office value of this feature. "The Venus Model," with the same star, next came under his directorial guidance, and the story received full value in his hands. Goldwyn wishing to test the measure of his skill in directing Madge Kennedy, found a quick answer in that piquant comedienne's "Friend Husband," the play which has firmly placed her among the royal ladies of the screen. The amusing story was handled with rare discretion, and, more than ever before, her director demonstrated the infinite variety of which Madge Kennedy is capable.

No sooner had this production been finished than the wisdom of continuing the alliance became apparent to Goldwyn. Accordingly the scenario of "The Kingdom of Youth," written by Charles A. Logue for Madge Kennedy, was entrusted to Mr. Badger. How well he has acquitted himself, and with what emphasis he has justified the confidence imposed in him, was proved when the play was seen for the first time in advance of its date of release, September 23.

"Camp Fire Girls" a Bray Subject.

In nearly every city and town in the United States there is a branch of the organization known as the Camp Fire Girls of America, and for this reason the September 15 release of the Paramount-Bray Pictograph, "the magazine on the screen," should hold intimate interest for audiences throughout the country. Each summer finds the Camp Fire Girls encamped out in the open. Thrown entirely upon their own resources, they gain independence of thought and action and a fitness for the tasks that the war has opened up for all womanhood, tasks heretofore reserved for their brothers now fighting for Uncle Sam. The Pictograph shows how they are learning the meaning of the word "service."

Goldwyn Ships 224 Liberty Loan Prints.

Goldwyn is bending every effort, in compliance with the request of the Government, to insure 100 per cent. distribution of two special motion pictures made by its stars to boost the Fourth Liberty Loan. One hundred and twelve prints of "The Story of the Biggest Game Ever Played," which enlisted the services of an all-star cast, and of "The Bonds That Tie," Geraldine Farrar's contribution to the drive, have been made and are on their way to the twenty Goldwyn branch offices in various sections of the United States.

Goldwyn Gives Titles and Release Dates of Four More Star Series Productions

GOLDWYN'S first ten productions are now known to exhibitors, four additional noteworthy productions being announced this week, together with their dates of release. These new productions comprise another broad comedy story for popular Mabel Normand; an engaging and speedy drama from a well known playwright for Tom Moore; a successful play that was a big stage success for Madge Kennedy, and still another big emotional drama for Geraldine Farrar. The productions announced are:

October 21—Mabel Normand in "A Perfect 36," by Tex Charwate; directed by Charles Giblyn.

October 28.—Tom Moore in "Thirty a Week," by Thompson Buchanan; directed by Harry Beaumont.

November 4.—Madge Kennedy in "A Perfect Lady," by Channing Pollock and Rennold Wolf; directed by Clarence C. Badger.

November 11.—Geraldine Farrar in "The Hell Cat," by Willard Mack; directed by Reginald Barker.

These four productions come in direct succession after Geraldine Farrar in "The Turn of the Wheel," September 2; Mabel Normand in "Peck's Bad Girl," September 9; Tom Moore in "Just for Tonight," September 16; Madge Kennedy in "The Kingdom of Youth," September 23; Rex Beach's "Laughing Bill Hyde" with popular Bill Rogers, September 30, and Mae Marsh in "Hidden Fires" on October 6.

Ten production of such power and calibre have been responsible for a tremendous volume of business taken on by Goldwyn at the outset of its second releasing year and its first season of its sales policy under the star series system.

FRANK HUBER MAKES GOOD FIGHTER

Former World Pictures Employe Captures Ten Germans and Is Recommended for Distinguished Service Cross

WORD comes from across seas that Frank Huber, of Company C, 125th regiment, thirty-second division, of the American Expeditionary Force, has been recommended for the Distinguished Service Cross as a fitting recognition of valorous conduct during the fight that culminated in the capture of Cerges, following the drive beginning at Chateau Thierry.

Frank Huber was, prior to volunteering his services to his country, in the employ of World Pictures. He began in the film room and worked up through the poster room until he became assistant cashier of the New York Exchange. He was promoted to the position of booker and salesman and was transferred to the Detroit office. The day the United States went into the war he enlisted in the Thirty-first Michigan National Guard, at Detroit.

The story of Huber's bravery in the face of the murderous fire of the Fourth Prussian Guard, the Kaiser's favorite regiment, is best told in the words of one of his commanding officers, who has lately returned to this country.

"After the first assault at Chateau Thierry, we went right ahead. There was no stop. You see the American idea is to take the fight right up to your man. No laying back to wait for him to come on. Having been brought up on this kind of fighting diet, it is hard to change your method. It was a case of man against man. The Yanks did not wait for the artillery, they went right in and right on. The only time we opened our ranks was to let the prisoners through, to go back to the rear. For days we kept on looking ahead for the objective point. We came to Cerges. It was a veritable nest of machine guns. The Huns would fight until they saw it was no use to go any further and then they would throw up their hands. This is the hard part of observing the international rules of warfare. To see a bunch of men shooting down your friends and comrades and then get away with it scott free by yelling 'Kamerad' is pretty tough. Fighting in the streets of Cerges was a man to man fight. Slowly we mopped them up until we came to a turn of the main street and faced a church with Red Cross flags flying. Instantly a storm of machine gun bullets swept our way and we lost twenty-three effectives. Huber and a couple of other men darted around to the other side and shortly the church was ours with Frank Huber bringing back ten of the Boches.

"For his work Huber was taken out of the ranks and sent to the officers' school, where he is now studying, and if he passes his examinations he will be given a commission."

Exhibitor Cuts His Own Features.

From the house program of the Star Theatre, Modesto, Cal., we clip this reference to the proposed showing of Dorothy Dalton in "The Unfaithful" (cut to two reels), and William Russell in "The Marriage Bubble" (cut to three reels) on the date mentioned.

"Note the program for August 13 and 14. Here is what may constitute a program in the future. Instead of five slow reels, here are two different five-reel features, reduced to three and two reels respectively. Whether the public will find the shorter subjects of more interest remains to be seen. This is the first time that a program of this nature has been introduced here and we're interested to see how 'it gets over.'"

WESTERN CANADA LIKES RE-ISSUE FILMS

Winnipeg Exchange Manager Claims Revivals Come to Canadian Public As Features They Have Not Seen

THAT re-issues are sure to go big in Western Canada is the opinion expressed by H. L. Nathanson, of Winnipeg, Manitoba, former manager of the Regal Film branch in that city. Mr. Nathanson visited Toronto for the first two weeks of September, prior to visiting New York and then enlisting with the United States army.

Mr. Nathanson, who is a brother of N. L. Nathanson, of Toronto, managing director of Regal Films, Limited, explains that pictures now being re-issued have never been seen in the Western Provinces in many cases, and if they were ever shown it was at a time when the business in the territory was very young and but little supported. In addition, the stars have made big names for themselves since making their early pictures and the re-issues have better drawing power, in his opinion, than when they were first screened. A few years ago moving picture theatres in Western Canada were comparatively few and far between.

It is also the opinion of Mr. Nathanson that it is a mistake to release new subjects simultaneously in all parts of the country. He believes that Western Canadian exhibitors prefer to be a little behind in release dates so that they can be guided by reviews in making their choices and also may have a chance to study the manner of presentation of certain pictures in the East. This applies particularly to special stunts, musical programs, etc.

Mr. Nathanson recently travelled over the whole territory from Winnipeg to Vancouver and found conditions very prosperous. The exhibitors are enjoying good business and many of them are making extensive improvements in their properties. Some sections of the country have suffered a partial failure of crops and these districts may have a temporary setback.

Winnipeg's downtown theatres cannot be beaten for matinee business, in the opinion of Mr. Nathanson. The Lyceum Theatre, for instance, is crowded every afternoon and there are many people in the house even around the noon-hour. The Lyceum opens at 10 a. m. Winnipeg exhibitors were up against it financially a year ago, but conditions have been reversed.

Mr. Nathanson has been succeeded as manager of the Winnipeg Regal branch by Harry Price, formerly of Toronto. He reports that many nice bookings are being secured in the Western territory. Mr. Nathanson will join the U. S. army at Minneapolis, his old home.

Hale Hamilton in "Five Thousand an Hour" (Metro).

ECONOMY WITH CENTRAL DISTRIBUTION

According to Allan Rock, Who Gives Figures to Prove His Claim, Citing Cleveland As Example

THE Affiliated Distributors Corporation's recent announcement to the effect that its productions would be physically distributed by the exchanges of the Mutual Film Corporation is indicative of the Affiliated's policy to minimize overhead and cut down waste. "Contemporaries of the Affiliated on the co-operative booking idea, who originally started out to establish and organize their own exchange, are now discovering their error," says Allan Rock, "and are accepting the Affiliated policy of distributing through some already organized channel as being the best way to eliminate the tremendous overhead which is ultimately charged to the exhibitor in his rentals."

"Being business men," Mr. Rock continues, "the men associated with the Affiliated realize that this business must come through a single physical distribution channel eventually, as in every other commodity there is a definite line of demarkation between sales and physical distribution. That this conclusion is inevitable may readily be seen by noting the following figures:

"The average cost to operate an exchange is approximately $600 per week, or approximately $15,000 per week for the twenty-six exchanges now being operated in Cleveland. There are approximately throughout the United States some forty recognized distributing points with a total expense, using the city of Cleveland as an example, of $624,000 per week, or approximately $32,000,000 per year as an estimated expense for distribution throughout the United States.

"This, as compared to an efficient system of distribution, is an amazing waste, for all the films now handled in the territory served from the city of Cleveland can be distributed from one or two offices at an expense not to exceed $2,000 per week, and allowing for an increase in the number of distributing points throughout the United States from forty to fifty, giving theatre owners a more efficient distribution with shorter shipping distance than is now in vogue, the cost of such distribution would be reduced to $100,000 per week as against $624,000 per week, or $5,200,000 per year as against $32,448,000.

"In addition to the above savings of monies, a system of distribution based upon war conservation would release to other essential industries a veritable army of man power, together with sufficient building and floor space to meet many of the crying needs of the Government for war purposes.

"The Affiliated Distributors Corporation will devote itself toward this end and support any movement inaugurated by the National Association or other Associations to bring about the elimination of this or any other waste in the motion picture industry.

"The preliminary arrangement, covering the progress of Affiliated's initial release 'Lafayette, We Come!' (Pershing '17)," Mr. Rock concludes, "indicates that the exhibitors have also accepted the Affiliated policy. It affords increased opportunities for co-operation between exhibitor, producer, and distributor which have heretofore been equaled."

Harry Edel Becomes Aid to Edward L. Hyman.

The official news service of the Theatre Division, Commission on Training Camp Activities, announces that Harry Edel, managing director of the New York Strand, has become an aid to Edward L. Hyman, Director of Picture Divison. This work will not interfere with his continued management of the Strand.

Porter K. Johnston will relieve Henry Schoenstadt as Dallas Representative of the Picture Division. Mr. Johnston is a well known film man having been connected with the Cincinnati office Famous Players-Lasky for a considerable length of time.

In Re. "No-Cancellation" Contract.

A very interesting point has been raised with the exhibitors of Detroit, Mich., as to whether or not there is such a thing legally as a "no-cancellation" contract. A well-known Detroit attorney, who has been consulted on the proposition, contends that no producing company can force the issue giving the exhibitor no right to cancel unless that same provision is made on the part of the producer. One of Detroits leading downtown exhibitors makes the statement that a non-cancellation contract will never hold in a court of equity, as far as Michigan is concerned, unless both parties have the same rights as to cancellation.

Giving Exhibitors Special Show.

Gordon & Mayer, the new film firm which have Charlie Chaplin and Anita Stewart under contract, have established a novel way of selling their productions. The Majestic Theatre, in Boston, was hired for a special private production of two of their latest features: "Smashing Through to Berlin" and a two-reeler burlesque, "The Geezer of Berlin."

They expended money lavishly in advertising in daily newspapers for exhibitors and their friends to attend the private showing. An exhibitor's card was good for admission for himself and friends. As a result of the advertising and the interest in the new firm's productions the theatre was crowded.

There was much enthusiasm over both productions. Salesmen mingled among the exhibitors and scores of bookings were immediately made. The management was much pleased with its success.

Claim "Equal Rights" for Audiences.

An appeal from the decision of the Maryland Board of Moving Picture Censors, of which Mrs. Marguerite E. Harrison is the secretary, refusing the right to show the moving picture, "Birth," to an audience of male adults with no females present, was made to the City Court of Baltimore on Monday, September 9, by Samuel Cummins, the owner of the picture. It is stated in the petition, which was filed through attorneys Milton Dashiell and John J. Pratt, that the board has permitted the picture to be shown to an audience of adult females, with no males present, and there is no reason why it should not be shown to an audience of only males. Judge Bond signed an order which requires, at the hearing of the case, the production of the film.

House Organ Is Strongly Favored by Exhibitors

Many expertly prepared and cleverly edited house organs issued regularly by Goldwyn exhibitor-customers in the interests of the motion picture "fans," and for the purpose of converting the 50-50 patron into a one hundred per cent. theatregoer, have been received by the Goldwyn Service Department. An innovation in a combination house program and organ is issued each week by the management of the beautiful Majestic Theatre, Detroit, Mich.

For the first time in motion picture history, so far as Goldwyn can determine, a house program is devoted almost in its entirety to photographs and reviews of a coming attraction. The Majestic Theatre organ contains eighteen pages, with cover.

Page one prints the foreword, with a general forecast of productions to appear on the Majestic screen. Beginning with page two and extending throughout the booklet are entire pages containing cuts of scenes from "Friend Husband," Madge Kennedys' surprise Goldwyn comedy-drama, which is to appear at the Majestic at an early date. Photographs of Miss Kennedy are also shown on various pages and a double spread in the center of the program contains an announcement of Madge Kennedy in "Friend Husband," with a brief synopsis of the story of the play.

Interesting briefs clipped from Goldwyn's press sheet on "Friend Husband" appear in abundance and there are many feature stories on Madge Kennedy and her play. The current program of the Majestic is covered in space occupying two pages. The attractiveness of the make-up and the quality of the paper stock combine to insure its individuality and power. The idea of telling all about a coming feature production is an exceptionally good one. Motion picture devotees like nothing better than to read about their favorite stars and their plays and such a generous use of space cannot help but sharpen the appetite of the fans.

Another forceful and attractive organ is issued by C. F. Marquis, owner of the Martha-Ellen Auditorium, Central City, Neb. The organ is called the Martha-Ellen Screen Magazine, and one glance proves its claim to being a miniature "magazine."

The work has twelve pages, with cover, and is filled throughout with up-to-the-minute news and comments on late productions, together with the usual calendar of coming stars and their plays. In the issue of August 27 Mr. Marquis devotes the entire front cover to an elaborate announcement of Mae Marsh's appearance in "The Cinderella Man," one of Goldwyn's successful first-year releases. Cuts of other Goldwyn stars and advance notices of their coming productions are arranged prominently throughout the magazine.

Free tickets of admission to those who discover a word spelled backwards, is featured as a circulation booster.

SERGEANT CALVERT GOES "OVER THERE"

Friends Say Goodbye to Noted Creator of Ideas for Staging of Film Shows—Is With Signal Corps

A PARTY of friends that included Vice-President Hammons of the Educational Films Corporation visited one of the nearby camps week before last and said goodbye to Sergeant Calvert, a Signal Corps "non-com" who went abroad with his fighting unit immediately thereafter. Sergeant Calvert is none other than our old friend Manager Lowell V. Calvert of the New Garrick, Minneapolis, and the New Garrick, St Paul. He has gone across to help in "effects" that will keep Mr. Hun very busy and to stage "battle-pieces" that can't be worked with horse-galloping machines, musketry rat-tat-tats and big drums. Calvert left Minneapolis and civilian life on Jan. 15. After some preliminary training at Fort Leaveworth, Kan., he was promoted to a sergeantcy and admitted to the Signal Corps Officers' Camp at Leon Springs, Tex. He declares that military science is the biggest "educational" that he has ever tackled. After six months of intensive training, he and his fellow students were brought up to an embarkation camp in the East, whence they and their commands sailed for Europe.

Lowell Calvert has long been regarded by experts as one of the half dozen creative leaders of motion picture exhibition in this country. The following is the tribute paid to him by Mr. Hammons.

"Calvert added value to motion picture entertainment that marked him the great creative artist. In the future annals of the art his name will appear alongside Rothapfel, of New York; Roth, of San Francisco; McGhee, of Detroit; Tally, of Los Angeles; McCormick, of Indianapolis; Myrick, of Portland, in the roster of originators and leaders. The phenomenal success of the New Garrick houses in the Twin Cities was due to him. He combined music, staging, effects and pictures in a new art-form of which the Educational was an integral part. He early realized the need of scenic, travel and scientific films, he was among the first (if not the first) to exploit them properly and when occasion justified to play them up above the fiction feature. Indeed the triumph of Calvert's policy at the Garricks was largely founded on his clever handling of the instructive films. As a representative of the best tendencies in American motion picture exhibition he will be sorely missed, but it is his wish as well as his privilege to be over there doing his bit in the supreme cause of the future of civilization."

Hodkinson Appointments Cover All Territory

THIS week sees practically every territory in the United States covered by Hodkinson Special Representatives, states an official of the W. W. Hodkinson Corporation. Among the latest appointments are W. A. Ratz to the Indianapolis territory. Mr. Ratz is a well known figure in the Hoosier territory and has a host of friends. Moreover, he is a thorough believer in the Hodkinson policy of an equitable and fair deal with the exhibitor.

Graham R. Sirwell, formerly with the General Film Company in Kansas City, has been appointed to the Los Angeles branch, while E. A. Crane, formerly sales manager for the Moon Merchandising Agency, has taken over the Washington section. Mr. Crane is a very high class executive and salesman with an enviable record in the merchandising field he has just left.

W. J. Hanley, who has taken over the Wilkesbarre territory, is also a man eminently fitted for the section of the country he is handling, being well acquainted throughout this northern section of the Eastern States and well equipped to give the exhibitors complete service.

The Hodkinson Corporation points to the organization and installation of the above sales force in such a short space of time as No. 1 on their list of achievements and fulfillment of promises made the exhibitor. These representatives will draw the contact between the Hodkinson Organization and the exhibitor very much closer than heretofore. The results of the representatives who have been in the field the longest are already beginning to become evident in the closing of first run contracts in Boston, Buffalo, Chicago, Kansas City, Butte, Denver, Minneapolis and many other points of importance.

C. E. Shurtleff, General Sales Manager, who has just returned from the Chicago Convention, is enthusiastic over the situation as a whole and adds that No. 2 of the Hodkinson achievements lies in the fact that the Hodkinson Service has now made available one release a week to the exhibitors, fulfilling the promise of a fifty-two pictures a year program made some time ago.

P. N. Brinch, Western Division Manager for the Hodkinson Organization, wires from San Francisco that Frank J. Bailey of the American Theatre, Butte, has become a Hodkinson Co-Partner and will also be the first run account in that territory for Hodkinson Service, including the various units of Jesse D. Hampton, Lillian Walker, Paralta and Plaza productions.

John A. Stevenson, who is handling the Southern territory in the capacity of Division Manager, reports that Frank Hawking, whom he put in charge in Cincinnati, and J. Shannon in Kansas City, both of them high grade merchandising men totally unfamiliar with the film business, are making rapid strides in the organization of their respective territories.

Mr. Stevenson, who made an enviable record for the Alexander Hamilton Institute, and later became General Sales Manager for Paramount, is a firm believer in the infusing of new blood into any industry, and because of this he greatly desired to employ Mr. Hawking and Mr. Shannon to prove that his theory is right.

Special Stage Setting for Farrar.

An unusually large attendance was on hand to see the first showing of Geraldine Farrar in her latest success, "The Turn of the Wheel," at the Stanley Theatre, Philadelphia, where Frank W. Buhler, managing director of the Stanley Co., had prepared a new and artistic surprise. Instead of the usual colonial stage setting, a beautiful palatial interior effect of sufficient transparency to allow lightning effects, greeted the patrons who arrived in large numbers for the opening of the regular season.

Placed along the entire space in front of the footlights was a solid row of sweet peas which blended harmoniously with the new scenery. Several new members had been added to the Stanley symphony orchestra thereby establishing the largest musical organization of any theatre in this city.

Two Scenes from the Fox Feature, "Queen of the Sea."

WAR INDUSTRY AIDED BY PICTURES

Plimpton Epic Pictures Produces War Work Episode That Has Awakened Interest at Stamford

THE Citizens' Committee of Stamford, Connecticut, acting in co-operation with the U. S. Employment Service, Edwin S. Blodgett, Superintendent, are conducting a campaign to increase Stamford's output of war munitions and material. Perhaps the most important part of this campaign is the appeal to women to go into industry, replacing men in the lighter jobs and thus releasing them for heavy work which women are physically incapable of doing. To bring the facts effectively before the public a motion picture has been prepared which is now being shown extensively in the theatres of Stamford and its vicinity.

The movement is an important one and is likely to be followed in other communities. The picture is about 800 feet long, tells its message clearly, and is being very well received in the theatres in Stamford and the vicinity. As it was produced with the co-operation of a branch of the Government it is necessarily free from advertising of any description. The two parts of John and Emma Hines were played by Mr. and Mrs. George E. Reehms, formerly with the Eastern Film Company of Providence, Mr. Reehms having been previously a director under Griffith at the Biograph. They are now both employed in a large plant in Stamford and were glad to get a little taste of picture work again.

As a guide to others who may like the idea, the synopsis of the picture is printed in full:

The picture shows John Hines, a worker in a war plant, leaving his pretty little house in the morning. Emma, his wife, reads the war news to him from the local paper and, turning the page, her attention is attracted by the full page advertisement of the U. S. Employment Service outlining the campaign. They read it together. Her patriotism is aroused by the appeal to women and she tells her husband that she believes she could do work such as he is doing and thus help their country win the war. But he scoffs at the idea. She do a man's job! She will not be talked out of it, however, and explains to him how, in this way, the country would have two war-workers instead of one. In his obstinacy he becomes somewhat irritable and, kissing her hastily, he strides down the road on his way to work, leaving her gazing after him—a little hurt by his conduct.

With the applicants going into the office of the U. S. Employment Service that morning we see Emma, determined to secure accurate information. She pauses a moment to look in the window, where are displayed some of the articles made by Stamford as its war contribution, then goes in. Her mission being explained she is ushered into the Superintendent's office and receives a courteous greeting. She is told that her viewpoint is correct and that if all able-bodied women in Stamford felt as she did the city would attain an efficiency in war work of which it could well be proud. Leading her to the front window the Superintendent explains the manufacture of several war articles to her, telling her what work women can do and what they cannot do. Through dissolving views as he talks to her we are shown scenes in the laboratory where gun cotton is tested, a most ingenious device for exploding at the correct moment a shell fired several miles and the casting and rolling of the brass from which shells are made.

Meantime John has been thinking things over. He is employed in a plant where Government signal wire is insulated, his job being to cut rubber into strips and feed them into a hopper-like machine, from which they emerge ground and covering the wire. Plainly work that women could do as well as men, and as he thinks of this his abstraction calls forth a sharp reprimand from the foreman. At lunch time he makes up his own mind to investigate and thus, in the U. S. Employment Service office runs squarely into Emma, just finishing her talk with the Superintendent. There is mutual amazement and a very sheep-faced explanation on the part of John—that perhaps she was right and maybe she **could get** a light job and he could take a heavier one. The Superintendent looks on with some amusement and a great deal of interest. He congratulates John on the possession of such a wife

Emma Does Her Bit.

and tells them both that he will see that matters are adjusted.

And they are. We see John in the casting room where the lurid glare of the molten metal lights up his face, begrimed but shining with the consciousness of filling a man's job. And we see Emma at a lathe doing the work that she can do and doing it well. So together they do their bit to keep our boys overseas supplied with material to fight a winning war.

The picture was produced by Plimpton Epic Pictures, Inc. Horace G. Plimpton, president of the company, wrote the scenario after a study of the conditions in Stamford, and personally directed the production.

Bromhead Returns from War With Honorable Discharge

ALTHOUGH employees of the Gaumont Company have been leaving almost weekly for war service, only one has so far returned. Realizing that England needed the services of all her sons, Bernard H. Bromhead, a British employee of the Gaumont Company, at Flushing, N. Y., went to Canada in 1915 and enlisted as a private in the 148th Battalion. He was soon made a corporal, and after six months' training was sent to England, where he was drafted into the 42nd Battalion, Royal Highlanders of Canada.

After many months of distinguished service in France, during which he was in several sanguinary battles, Mr. Bromhead was severely wounded during the fierce fighting on Paschendaele Ridge, in Flanders, on November 3, 1917, and taken to No. 12 General Hospital, at Rouen. As soon as it was possible for him to travel, he returned to his home in England, anxiously awaiting the time when he would be able to return to active service. But although he practically regained his former good health, it was found that the bones of his left shoulder were so badly fractured that his return to fighting would be impossible. Therefore, he was sent back to his point of enlistment in Canada, where he received an honorable discharge.

Many other members of Mr. Bromhead's family have also seen service in this year, his brother, Col. Alfred C. Bromhead, managing director of the British Gaumont Company, having been decorated by the king for distinguished service in Russia.

Mr. Bromhead has been spending the past few weeks renewing old acquaintance and visiting his many friends in and around New York City. He expects to return to London within the next month, to assume an important position with the Gaumont Company, Ltd., of England, of which another brother, Reginald C. Bromhead, is secretary.

Chaplin's "Shoulder Arms" Will Be in Three Reels

THE majority opinion from four thousand exhibitors who have booking contracts with the First National Exhibitors' Circuit for the Charlie Chaplin comedies has decided that the next Chaplin release, "Shoulder Arms," will be in three reels instead of six.

Questionaires were sent out by officials of the First National several weeks ago, advising every exhibitor holding a Chaplin contract that there was an abundance of strong comedy material in the completed negative for "Shoulder Arms" to make a five or six reel special of it. Inasmuch as the Chaplin contracts call for subjects of not less than two reels, nor more than three reels, it was felt that the release of a six reel Chaplin comedy, which would necessitate cancellations of other feature bookings, shelving, and probable complete disarrangement of programs, should first be submitted to exhibitors for opinion.

Eighty-seven per cent. of the total number of exhibitors with Chaplin comedy contracts declared themselves in favor of the release of "Shoulder Arms" in three reels.

"Shoulder Arms," in three reels, will, of necessity, be comedy fast and furious in view of its condensation from a negative footage equivalent to six reels. It is said that the situations offered in the story—a plot based on trench life and the humorous phases of soldiery both on active duty and off—afford the greatest single gathering of possibilities for the utmost in Chaplin comedy portrayal that he has ever found in any one subject.

Madge Evans in "The Latch String."

Madge Evans is at work on a new photoplay for World Pictures. It bears the title of "The Latch String." It was written by Mrs. Backus, late instructor in the Connecticut Normal College Tefft Johnson is director.

Rambles Round Filmtown

With WALTER K. HILL.

How Wellington Cross, Poet, Enjoyed His Week Triangling

HALTED in his mad career as an Orpheum Circuit headliner, Wellington Cross fell for the siren call of "the movies" and worked a week at Culver City for Triangle, toying with "The Grey Parasol," under direction of Lawrence Windom. When he reached Salt Lake City, under direction of Martin Beck, various applications of Tod's liniment had him limbered up to his usual suppleness. Grasping his Blick, "The Duke" slipped the dope to THE RAMBLER in a manner thus:

I'm as nutty as a squirrel, since I've tried this "movie" whirl,
It keeps me jumping and bumping all day long.
(I want to say it's got me.)
I could never have a thrill out of any job until
I made this try, I think I'll die, I'll tell you why:

I gotta climb a cliff or jump a lake 'n Everything.
I gotta smile no matter how I ache 'n Everything
The little flies all gather round
When my make-up face they've found.
With Sampson's powers, I juggle towers 'n Everything
I gotta pose out in the boiling sun 'n Everything.
I gotta lean a couple of villuns with a gun 'n Everything.
I'm on the job at six a. m., indeed this life's a perfect gem
Until you lose a leg, an arm, or neck—'n Everything.

I usta think that vaudeville looked real good to me until
I met a guy whose game was introducing "movie fame."
(I want to say he got me.)
Then I ditched the Orpheum time and took some chances with my spine.
And now it's black and blue and this I'm telling you:

I gotta grab a gat and gotta guy, 'n Everything.
I gotta love and lure and leer and laugh 'n Everything
I gotta cop that Chaplin step, I gotta get that Fairbanks pep
I work for hours and get hit with showers of pies, 'n Everything
I gotta have that swagger Bushman style 'n Everything
I gotta nail that Fatty Arbuckle smile 'n Everything
But if I hit my "movie stride," you just watch my millions glide;
I'll buy a bunch of **cars** and **bevo** and **bonds** 'n **Everything.**

The Title of It Is "'N Everything."

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If spreckel holes were punched in the center of tins they would spoil the entire picture business for some of our close-up cooties.

—f l l—

Two orchestras would be a good thing in picture theatres—one to keep the musicians from losing and the other to mark time for the title-readers.

—f l l—

Here We Have the Yes-woman.

Rose Shulsinger, in mimeographic enthusiasm over Oscar Apfel, assures us that Mr. Apfel's direction of Kitty Gordon earned for the English lily her latest contract. We conclude, therefore, that Oscar is the Apfel of Rose's eye.

Why America Will Win (Fox).

Monday.—"Lest We Forget."
Tuesday.—"The Prussian Cur."
Wednesday.—"Wolves of Kultur."
Thursday.—"The Hun Within."
Friday.—"The Beast of Berlin."
Saturday.—"The Claws of the Hun."
Sunday.—"To Hell With the Kaiser."

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Food Will Win the Film War.

"Bread" (Mary MacLaren) and "Beans" (Edith Roberts) are late contributions, by Universal, to a bill-of-fare that already includes:

"Apple Butter" (Selig).
"Pie" (Powers).
"A Piece of Steak" (Balboa).
"Hash" (Filmcraft).
"Poultry a la Mode" (Nestor).
"A Peach and a Pair" (Nestor).
With
"Fruits and Flowers," by Nestor.

—f l l—

Bills for Gasless Sundays.

"Gas Logic" (Metro) by
"Gasolene Gus" (Komic) leading to
"The Gasoline Habit" (Imp) and
Culminating in
"A Gasoline Wedding" (Pathe).

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What G. W. Landon Brought In.

Wuxtry! Wuxtry! For two months the Germans have been advancing on Berlin while the Allies have been retreating in the same direction. More Power to 'em!

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"Come Watch With Me the Passing Night" is a Pathe film title that sounds like a run of bad hands in a lengthy poker session.

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Betty Fools the Supermarines.

Recently we dared Betty Blythe to tell another story. Betty took the dare and here's the result:

"Around the studio there are always many girls on the lookout to land jobs and they pester all of the players that come out of the yard. That's why I've had a camouflage costume made.

"It is built on the same principle as the decoration on ships, the colors running from the bottom of the skirt to the top and continuing through the hat. In this way it is hard for the job seekers to see me and I avoid much annoyance."

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The screen may well be called the thermos of the drama—it keeps the enjoying hot or cold exactly as they are poured into the film.

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Exposing to View "T. B.'s" Record.

Thomas Bedding, the author of "Suspicion," the new M. H. Hoffman six-reeler which is making 'em talk outside the Godfrey Building, holds several film records. He has been writing about the movies since 1885 (the year that H. H. Van Loan honored by being born in).

He was the first publicity man in the game, the first editor, the first producer and director, having made short length subjects as far back as 1897 when he also wrote a history of the industry.

He has made the emulsion that goes on the celluloid; he has photographed, developed, acted, cut, edited, titled and sold pictures.

And with it all, "T. B." is only just outside the draft age! The secret of it is that he took up photography and authorship when he was a boy at school. He has written plays, short stories, novels and has edited over twenty newspapers and magazines.

Opening of the Film-Title Season.

LABOR DAY saw the advent of no fewer than twenty-six film titles. These titles now read differently in the advertising pages of New York dailies for the reason that they are attached to plays. When they "go into pictures," as many of them probably will, the dramatic offerings that have started the 1918-19 Broadway season will be titled somewhat after a manner thus.

"Mr. Barnum" . . . "The Seeley Dinner"
"Watch Your Neighbor"
"The Surge of Suspicion"
"Double Exposure"."Secrets of the Studio"
"The Woman on the Index"
"Scandal's Harvest"
"Maytime"....."The Price Women Pay"
"Where Popples Bloom"..."Justice Denied"
"Why Worry"
"The Corridor's of Vengeance"
"He Didn't Want To Do It"
"Hinges of Hate"
"Under Orders"...."Following the Flag"
"The Blue Pearl"...."The Grip of Prussia"
"A Very Good Young Man"
"Vengeance Is Mine"
"She Walked In Her Sleep"
"The Hun Hunters"
"Keep Her Smiling"..."Tottering Thrones"
"Allegiance"....."Safe for Democracy"
"Eyes of Youth"..."Love's Surging Tide"
"The Man Who Stayed At Home"
"His Wife's Jewel"
"Penrod"....."Boys Will Be Boys"
"Fiddlers Three"....."Triple Discord"
"Daddies"....."Strategic Justice"
"Head Over Heels"....."Love Lingers"
"Tiger Rose"....."The Zone of Jealousy"
"Blind Youth"....."Heedless Passion"
"Going Up"....."Stepping Heavenward"
"Friendly Enemies"."The Clutch of Crime"
"Three Faces East"...."The Taint of Sin"
"Lightnin'"....."Speeding to Perdition"

To be sure none of the foregoing titles have the slightest thing to do with the case. Just for that they will prove all the better for picture purposes. Broadway knows what they mean.

In the language of Jerry Beatty: "What does Lawrence, Kansas, care?"

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An Instance of Cause and Effect.

Lila Lee, Mr. Lasky's Screen "Find," is "Joyous Youth Personified," Says Monte M. Katterjohn.—Trade Paper Headline.

Let's see. Who wrote Miss Lee's first scenario?—RAMBLES.

Answer: Miss Lee's first scenario was written by Edith Kennedy, from a story by Tom Gallon.

And this is not a bad place to remark that Miss Lee's second scenario was written by Monte M. Katterjohn, of whom you have heard.—Photoplay Enterprise Service, Los Angeles.

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In one of the hot spells (recalled as having happened last month) Edward Weitzel discovered "a flock of chickens on a fire-escape broiling in the sun."

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Joe Lee, the International.

"My system of distribution is perfect," says Joe Lee, a young man handy with quips. "When I release a feature all I have to do is notify the exhibitor that he can get his film from the nearest Chinese laundry."

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May Allison's Golden Opportunity.

The following letter accompanied a manuscript in its voyage to the Metro scenario department, the story was especially written for May Allison by an unknown author. Here's the very note:

"This is a good story. Their is a submarine in it and that makes it very tragical. But there is a great laugh about the submarine when you find out that instead of a german submarine it turns out to be one of the alleyes.

"The heroine is a detective. She is also a spyess, which gives her a chance to double up and in the big scene she is shown taking herself prisoner. Of course, it is her double which she has to arrest."

Goldwyn Presents Tom Moore.

TOM MOORE, under the stress of high speed mimeographing, is now a full fledged Goldwyn star, and states that he has not acquired a limousine with a crest on the doors nor even a valet.

He says that he needs neither, and even if he found the dignity of stardom required those luxuries he would scorn them both as non-essentials to be done without until after the war.

Thomas has occupied a distinguished position on the screen for years, yet never has he found it necessary to have a private presser of trousers or to dash up to the door of a studio on four wheels. In his unassuming way, with a glint in his eyes, Tom says that walking does him good anyway.

The Playboy of the Screen.

If he has a fault to find with his present routine it is that the big Goldwyn studios in Fort Lee are too far away from the ferry to reach by foot. So much for the possibility of his acquiring a motor.

The idea of a personal servant embarrasses him. Tom says that his simple needs are best taken care of by himself, and he would hate to trouble an able-bodied man to bother with his clothes. He knows that the most arduous duty of many a valet is to strike a match for his master's cigarette, and the Goldwyn star's sense of humor would stand in the way of asking a human being to do that.

So what would there be for a valet to do? asks Tom.

Those Endearing Young Charms.

Sincere and totally lacking in the desire to attitudinize, Mr. Moore is the same today as he was years ago when he came from Ireland. He remained the same when he was a popular leading man in stock companies in Bridgeport, Hartford, Kansas City, and elsewhere.

When he scored his first success on the screen and became not only one of the most favored leading men, but a director as well, he continued with the same point of view. Now, when he finds himself a star in company with Geraldine Farrar and the rest of the Goldwyn galaxy, the center of attraction in productions more lavish than any he has ever known, does Tom Moore give way to an impulse to be just a little of the conventional self-loving player?

Not in the least.

Tom Moore is eternally modest and forever, as someone has recently called him, "the playboy of the screen."

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Worst Aid to Exhibitors.

In its "division of helps" one of our esteemed trade newspaper friends remarked under the general caption, "For the Program," in a manner thus:

"Swat the Fly" (Fox-Excel Pictures). "Do you? If you don't you really ought to, because you've probably been told and perhaps seen all the horrible things that flies can do when they are allowed to live. We can't imagine anybody more qualified to go after flies than those irrepressible imps of mischief, Jane and Katherine Lee, and we rather imagine that this is what Carl and Lena thought, too, after their series of thrilling adventures at the hands of the baby grands."

What news it will be to the showmen when he gets this feature, finds that it is anti-Hun and is entitled "Swat the Spy!"

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Preparing for Gasless Sundays.

Monte M. Katterjohn is now working on two original stories at the same time. Mr. Katterjohn follows the practice of not letting one hand know what the other is doing, and is thus able to do two stories simultaneously—and ambidextrously.

Here is one of them:

"Monte M. Katterjohn has just purchased a new car, which overtops anything else in the Los Angeles film colony. The new vehicle is a magnificent landaulet, built to his special order.

When his Japanese chauffeur, Okoko Ogata, got his first look at it, he promptly offered to work for nothing."

Rambles Round Filmtown

Happy Days Were Those About Five Years Agone.

(Compiled from the Moving Picture World.)

"Broncho Billy's Conscience" was being boosted by Essanay. The "gasoline" conscience of that same Anderson is being tested these Sundays.

"The Battle of Waterloo" was being boosted by the well known cinema. Looks as though old Bull Hunzollern was preparing to meet another and bigger one in the same general neighborhood.

J. Warren Kerrigan was heralded as Jacques Le Grand in "For the Crown" by the American Film Co. Goodness, how these actors change around!

"Who Killed George Lambert?" was the great question with Gaumont; that little matter concerning Billy Patterson having, evidently, been settled.

"High Treason," George Kleine distributing, was vogue then. It was in two acts: Act I: Commission. Act II: Execution. In regular war time there is quite a lapse between the first and second act.

Let's see what Vitagraph is doing. Here it is: "When Women Go on the War Path" in two parts. Now they are voting in two parts—husband and the boss!

The editor of the World was giving the very devil to the mayor of Cedar Rapids for stopping exhibitions of "Quo Vadis" and "Satan." Now Cedar Rapids is sending bully boys abroad to stop the exhibitions Satan has been giving "over there." "Happily such mayors as he of Cedar Rapids are few and far between," said ye ed. But there's still a lot of 'em rampant according to current tell.

"Motion Pictures Ridiculed on the Stage" was a headline referring to "Kiss Me Quick." The name of Lottie Briscoe was used to program one of the principal characters. Lottie slapped an injunction onto the whole lot. We don't find "Kiss Me Quick" still listed among shows current—but we do remember "The Squab Farm."

Weber and Fields were announced for pictures. Roy L. McCardell was billed to do the scenario for "Meyer and Mike Around the World." Guess that's where the feature is now.

"Sol. Lesser in New York" was among the headlines. "Out on the coast we are building larger picture theatres than ever," Sol said. The reason why may be found in the procession of big features this Lesser man soon storted coastward. Now he feels the pulse-beat of "Hearts of the World" as far East as "The Father of (Scrubbing) Waters."

"Doomed to Die or the Vial of Wrath." Even titles like that couldn't kill the business, it would seem.

Director Huntley and Operator Wycoff were credited with revolutionizing the business of "night life," when they photographed Los Angeles after dark. The feot promised "to make the silhouctted sky-line of Los Angeles famed the world over." Truly prophetic!

Joe Brandt, publicity man for Universal, sailed for London to interest himself in Universal's affoirs on the "tight little isle." Carl Laemmle was ot the wharf to see that Josephus didn't weaken; a crowd of Screen Club cheerers were at hand, and thus Joe sailed away.

Issue September 6, 1913.

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Our Historian in Action.

IN AN article detailing the moving picture career of a prominent star occurs this remarkable historical puzzle:

"Perhaps you'd like to know that the first part played by Miss Young in the movies was as the ill-fated 'Anne Boleyn' of 'Cardinal Woolsey,' which was an adaptation of 'Richelieu.'"

It must have been a curious sort of story. Cardinal (one o) Wolsey died in 1530, and Armand Jean Duplessis, later Cardinal, Duc de Richelieu, was not born until 1585. How any of the facts of his life or the scenes from the play founded on his career by Edward George Earl Lytton Bulwer were utilized in a scenario dealing with the great churchman of Henry the Eighth's time and one of that fickle monarch's many wives is a trifle confusing to any one not familiar with the picture in question.—Edward Witzel.

Jasper B. Voyages in a Brig.

COL. JASPER EWING BRADY, of Metro's scenario department, began life as a "devil dog." Through the training and experience thus gained he was able to formulate the practical advice he has been able to give his two sons now in service, First Lieutenant George K. Brady, of the U. S. Ambulance service, and Jasper Ewing Brady, Jr., sergeant of M Company, 312th Infantry.

"It was a good many years ago," said Col. Brady. "I had much to learn—and I learned it. I enlisted in the Marine Corps, and reported at League Island, Philadelphia. I hadn't yet been served with my uniform, when a husky sergeant, whose name was Gallagher, came along and hit me a resounding whack on the shoulder.

"'Here, you recruit, come along and shovel some ashes,' he ordered.'

"I replied to him in language more forcible than polite that I didn't propose to shovel ashes for anybody. 'I didn't enlist to shovel ashes,' I told Sergeant Gallagher.

"That was all I remembered at the time. Something landed on me—it was Sergeant Gallagher's mighty right. When I woke up in the 'brig' I was taken to the commanding officer, Capt. Forney. My offense was explained to him, and in answer to his question I told him what I had told the sergeant, that I did not enlist to shovel ashes.

"'You surprise me,' said the commanding officer. 'May I ask what you did enlist for?'

"'To see the world,' I told him. 'That's what the posters said.'

"'Well, you're going to see a part of the world you didn't anticipate. Five days' bread and water, in irons.'"

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Bill Hart Rattles a Rattler.

In the cast of the new picture scheduled to be started soon at the William S. Hart studio, one of the leading "heavy" roles is alloted to a rattlesnake. After scouring the country for a suitably villainous-looking one, it was finally located —for $20—and brought to the studio.

The rattler stayed around in a big box waiting its call to make up for nearly twenty-four hours, and everyone who had ever been scared by a snake came to the wire-covered box and took out his grudge on the helpless reptile. The result was that the morning after it was brought to the studio it gave evidences of something between St. Vitus' dance and an old-time deathbed scene, and Mr. Hart decided to take it out on the lot, shoot the necessary scenes, and then shoot the snake.

He got out his "forty-five," loaded up and went to the lot with a cameraman and the rattler. Mr. Hart got the gun ready in case it was needed unusually quick, and the snake was let out in the grass.

It had the right idea—it knew it was cast as a "heavy," but it made a mistake in the sex! It tried to be a vampire—and to charm Bill by looking him in the eye! But Bill refused to be vamped, and then the snake, Cleopatra-like, turned and bit itself, and died without a single exciting scene.

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When History Failed to Repeat.

George Seigmann was talking to Jack Ford about George's enlistment in the photographic branch of the signal corps.

"It's great to be photographing history," he said. "Just think how wonderful it would have been to photograph Washington crossing the Delaware; Lincoln signing the emancipation proclamation, or Lee surrendering his sword to Grant."

Ford rasped his bewiskered chin and said:

"Yeh; but that was mostly all night stuff. Still it wouldn't have been bad—why didn't you make it?"

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What's all the new dashes?
Simple enough: Fourth Liberty Loan.

THE RAMBLER.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Bray Studio Aids Armenians in Great Relief Campaign

UNDER the title "The World's Greatest Tragedy," the Bray Studios have included in the 137th release of the Pictograph an animated diagram and several interesting scenes in aid of the American Committee for the Armenian and Syrian Relief. This takes practically the form of a donation, and is one of many efforts on the part of the moving picture industry to help the cause of liberty.

The animated diagram gives a clear idea of the particular part of the Turkish empire from which the Armenians have been driven or deported under German rule, thousands perishing from starvation and disease in crossing the desert. Scenes are also included which give an insight into the work being done by the committee which were photographed by a cameraman sent there for the purpose. Wheat lands of Persia which have been purchased by the relief committee for the benefit of these persecuted peoples are also indicated on the animated drawing.

The work which is being done by the American Committee for the Armenian and Syrian Relief which will shortly be incorporated under the title of Committee for Relief in the Near East, is a remarkable one and one which should be warmly supported. According to statistics at least 1,000,000 Armenians and Syrians in Turkey have perished during the past two years from massacre, deportation, exposure, starvation and disease. Two million are now homeless and in dire distress, and 400,000 of those in need are orphans. Little children scarcely able to feed themselves live absolutely alone in deserted homes. Seventy-five thousand children under twelve years of age are starving in Syria and Lebanon alone; and in the Lebanon district sufferers have been dying at the rate of 1,000 a day. It is also stated that $30,000,000 will be required for this winter's needs, and $5.00 per month will save a life.

The address for the American Committee for the Armenian and Syrian relief is 1 Madison avenue, New York City. This includes the work of the Armenian Relief, the Persian War Relief, and the Syrian-Palestine Committees. Communications and contributions sent to the treasurer, Cleveland H. Dodge at the above address will be thankfully acknowledged.

A Scene Showing Armenians Dead from Starvation.

A Couple of Post-Pathes.

The Post-Pathe travel and scenic pictures are rapidly gaining favor because of their many excellent qualities. One of the most beautiful of these exhibited at the Rivoli during the week of Sept. 8 was entitled "When Nature Smiles." The poetic idea voiced in the title was interpreted by scenes which fittingly illustrated verses chosen from among the works of poets of nature. If one stopped to criticise or compare it might be decided that the picture was not unlike other scenics, but if we decide on the contrary to give ourselves over to the pleasure of merely being entertained we will find our senses responding to the beauty of thought which the picture symbolizes. "Curacao," an interesting travel subject, consists of views novel and unusual, taken on an island of the Dutch West Indies. The town of Willhamstadt is shown with its architecture of quaint, attractive Dutch type. The various phases of native life are interesting. The sidewalk vendors do a thriving business and the native industries are worth studying.

"Y.M.C.A. Training School" (Universal).

At the Y. M. C. A. College at Lake Massasoit, Springfield, Mass., the men who volunteer for Y. M. C. A. work are given free physical training. The manner in which this is done is shown in the 89th issue of the Universal Screen Magazine. Also views of the college's interior and exterior are shown including its magnificent library. The physical training embraces all the standard exercises, including boxing, and also games.

"The Succulent Cantaloupe" (Universal).

In the 89th issue of the Screen Magazine will be found a good illustration of what the cantaloupe industry means. In the Imperial Valley, California, thousands of acres are cultivated to supply eastern tables. The cultivation, harvesting and crating of the cantaloupes is shown in the picture.

Famous Marble Fields of Carrara, Italy.

In the 137th release of the Paramount-Bray Pictograph the story of the marble industry of Carrara, Italy, which dates back to the twelfth century is graphically told.

High on the slopes of the Apuan Alps in Italy lie beds of the finest marble to be found anywhere in the world. This marble is specially well fitted, because of its hardness and beauty, for sculpturing, and when, in the twelfth century marble came into great vogue for architecture, the little town of Carrara lying in the very center of the marble fields, became the scene of great activity and its name has since been applied to all of the marble coming from that district. The quarrying of the marble and the methods of transporting the great blocks of stone down the mountain trails to the railroad is picturesque in the extreme and, except for the use of explosives, these methods differ not at all from those employed long centuries ago. The entire work entailed in getting the marble out, cutting the blocks to size, bringing them to the railroad and carving them into works of art, is followed in this picture.

"Official War Review, No. 11" (Pathe).

Grim war has not smoothed its wrinkled front in this number. Here are actual scenes from the battle of Chateau Thierry, with enormous guns blazing on a wide front and streams of Hun prisoners making toward the rear. Pictures of widespread devastation, the capture of German tanks, and care of the dead and wounded, are also features. Some excellent close-ups of Haig, Balfour, Foch and Pershing are shown.

sition that proved one of the greatest attractions of the Exposition. This was made possible by the splendid cooperation of the film exchanges and the Motion Picture Operators' Union. Following is the list of pictures used, and which were ranked as "better films" by the Cinema Club: "Masks and Faces" (World), which is an all star picture and is contributed to the Red Cross by the eminent actors of England; "Ace High" (Fox); "Tarzan of the Apes" (First National Exhibitors'); "The Marionettes" (Select); on Congress of Mothers' Day, "His Mother's Boy" (Paramount) was shown; on Americanization Day, "One More American" (Beban-Paramount); Civic Day, a Judge Brown story and an O. Henry (General Film); D. A. R. Day, "American Withal" (Fox); Women's Federated Clubs' Day, "Mrs. Slacker" (Pathe); Cinema Club, "A Tale of Two Cities" (Fox); Animal Protective League Day, "The Puppy's Diary," "The Collie Market" and an O. Henry story (Vitagraph and General Film); W. C. T. U. Day, "The Enemy" (Vitagraph); Labor Day, "Hit-the-Trail Holliday" was screened. The motion picture tent was packed to the doors between three and four hundred people attending the showing each evening. Food, Red Cross, "Children's Year" and other propaganda trailers and slides were used daily.

Practical Kentucky Community Plan.

A number of citizens of Monticello, Ky., says the September issue of the Bulletin of the Affiliated Committees for Better Films, have organized a stock company to operate the local picture show in their community, the county seat and only sizeable town in the county. Their object is that of controlling the selection of the pictures. This method of conducting the exhibitions in a relatively small community where there is room for only one theatre, should be observed with interest.

The motion picture is an admirable form of entertainment for small localities. Unfortunately for the success of an exhibitor, he must use low priced pictures. The citizens of Monticello who have undertaken to run the theatre are doing so in the hope of raising the quality of the pictures presented. They do not plan to show new releases, but will rely upon older pictures. Their project should be practicable. There are many pictures entirely satisfactory which can be obtained at low rentals. It will therefore be of interest to discover what this committee of citizens can accomplish.

Just a Few of the Best.

The following are longer dramatic pictures for the family and for young people which have been used successfully for special programs in theatres: Famous Players-Lasky: "Say Young Fellow," "Uncle Tom's Cabin," "How Could You, Jean," "Firefly of France," "His Own Home Town," 'Sandy," "Shark Monroe," "Bound in Morocco," "M'liss"; Fox: "We Should Worry," "Western Blood"; Goldwyn: "Beloved Traitor," "The Service Star"; Metro: "The Demon," "No Man's Land," "Pay Day," "Opportunity"; Mutual: 'Ghost of Rosy Taylor"; Pathe: "Little Sister of Everybody"; Triangle: "His Enemy the Law"; Vitagraph: "The Girl in His House"; Universal: "The Eagle"; First National Exhibitor's Circuit: "Pershing's Crusaders."

SELECT ATTAINS COMMANDING POSITION

List of Leading Houses Using Product Shows Strong Intrenchment in Picture Field

HAVING just crossed the threshold of its second year Select Pictures Corporation claims for itself a commanding position in the picture theatres of the United States. This fact is substantiated by a list of the very biggest and most important theatres playing Select Pictures, covering the largest cities in each territory, which will be briefly given here. Perhaps the full significance of this list will be apparent only to those who are thoroughly conversant with the situation as regards moving picture theatres throughout the country; but even a casual reading of it must impress the well-informed with the fact that Select Pictures have been received into the very best homes of the motion picture everywhere.

The fact that Select Pictures has reached and been able to maintain a very strong position is also attested by the fact that for the new season just opening Select managers have written their largest percentage of renewals of contracts. These renewals have come from exhibitors of the highest grade throughout the country, who, having played Select's First Series of Star Pictures have come back eager to contract for the second year's supply.

Today Select Pictures finds itself in the wholly gratifying position where there is a greater demand for the Select Service than the corporation is able to gratify. General Manager Arthur S. Kane reports that he is in daily receipt of complaints from big exhibitors who do not get Select Pictures and who try to bring pressure to bear to force the service to their theatres. Mr. Kane says that it seems as if everyone is anxious to get Select Pictures, and some of his old friends have given him some hard knocks because he could not supply them with series contracts.

The following are some of the larger houses in which Select Pictures are being shown:

New York City—S. L. Rothapfel's Rialto and Rivoli Theatres, and in Marcus Loew's extensive chain of houses.

Boston—Marcus Loew houses.

Buffalo—Shea's million dollar Hippodrome.

Philadelphia—The Stanley Theatre, which is the heart of the renowned system of playhouses established by the late Stanley Mastbaum.

Washington—Harry M. Crandall's splendid new Metropolitan Theatre in the heart of Washington's downtown district, and Crandall's beautiful white marble auditorium, the Knickerbocker, Washington's neighborhood house de luxe.

Pittsburgh—Harry Davis' splendid new Grand Opera House.

Cleveland—Marcus Loew's Stillman Theatre.

Cincinnati—Strand, Walnut and Family Theatres.

Detroit—Madison Theatre and Broadway Strand.

Chicago—Ascher Brothers' great chain of theatres, the Lubliner & Trinz Circuit, Balaban & Katz's group of theatres and Sig Faller's comparatively small but widely patronized Bijou Dream.

Minneapolis and St. Paul—Lyric in Minneapolis and the Garrick in St. Paul.

Kansas City—Liberty.

Omaha—Rialto.

Dallas—Jefferson Theatre.

Atlanta—Criterion Theatre.

New Orleans—Loew's Crescent.

Denver—Talbot's America Theatre.

Los Angeles—Tally's Broadway.

San Francisco—California Theatre.

Seattle—Coliseum and Liberty.

MANITOBA CONDEMNING PICTURES.

The Manitoba Board of Moving Picture Censors is again in the limelight. It has condemned several big productions and has changed its mind on one or two others. "Toys of Fate," starring Nazimova, has been condemned, as was "Cheating the Public." Last spring the Board condemned "Old Wives for New," but the decision has been rescinded and the feature was shown for a week at the Gaiety Theatre, Winnipeg.

The Ontario Board of Censors has also been acting up a bit. The Ontario body recalled "The City of Dim Faces" after it had been presented by a number of Toronto theatres. Toronto exhibitors declare that the real test for a picture is to "get by" a certain suburban theatre without the censors receiving at least one letter about it. It is declared that the patrons at this house are more critical than all the others put together.

DACEY JOINS PATHE.

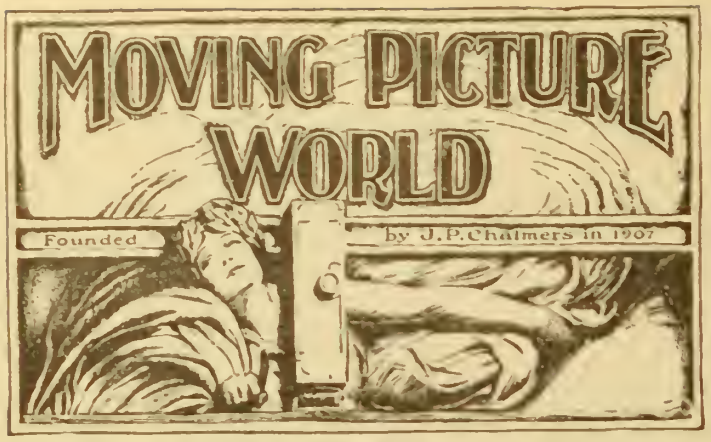
J. J. Dacey, sales manager for George Kleine, a New York office, has resigned to accept a position with Pathe. Mr. Dacey's resignation is to take effect September 21. He came to Kleine's with William E. Raynor five years ago and has handled all of New York City, Brooklyn, Bath Beach, Staten Island and Long Island. Mr. Dacey is to be associated with Mr. Raynor, who is Pathe's New York branch manager, and will have charge of all the big circuits of new York and Brooklyn.

GENERAL'S SMILEAGE CAMPAIGN.

In a recent circular letter from W. F. Rodgers, Sales Manager, the exchange officials of General Film Company were urged to participate in the drive for Smileage Pledges, which is being conducted by the Commission on Training Camp Activities of the War Department. Blanks were distributed among all the branches of the General organization along with the letter. Appreciation of this action has come in a letter to Mr. Rodgers from L. J. Meyberg of the Commission. Replying, Mr. Rodgers assured the commission that no effort would be spared to aid in the success of the drive.

BROWNELL A MUTUAL MANAGER.

H. H. Brownell has been selected by Mutual as branch manager at Portland, Ore., succeeding F. M. Hamburger, who has resigned to take the management of a big Portland theatre. The new branch manager is known to every exhibitor on the coast, where he has been affiliated with the film industry for many years. Aside from his executive ability he has made a reputation as an expert cameraman. Ted L. Serr will assist Mr. Brownell as chief road man.



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43RD STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands..... $3.00 per year
Canada..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less, over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking markets. Yearly subscriptions, $3. Advertising rates on application.

Saturday, September 28, 1918

FACTS AND COMMENTS

IN this issue of the MOVING PICTURE WORLD is announced the award of the trophy in the booking contest on "Pershing's Crusaders," which closed September 1. The contest was a remarkable one. In the first place more than 3,700 bookings were reported, and in the second place it was completed in sixty days. The records of the motion picture business do not reveal an equal achievement for any single production in any particular, and we predict that it will be some time before the record thus established is passed. Undoubtedly considerable is due to the fact that this was a patriotic picture and that the picture theatre owner felt it was his duty to open his house to it; but the booking of 3,700 individual houses by the managers of the First National Exhibitors' exchanges was accomplished in sixty days speaks of the application and industry of those managers, many of whom had to cover wide and difficult territory, as in the case of the winning team at Denver. Then, of course, we will be pardoned if we mention the influence exerted by the MOVING PICTURE WORLD's trophy, which had the effect of spurring the boys to do their best work.

*

THIS brings us to mention of the second war feature, "America's Answer," which the Division of Films is putting out through the World Pictures Exchanges. The campaign for the distribution of this most interesting story of our achievements for the prosecution of the war will commence shortly, though upon a somewhat different basis than that adopted for "Pershing's Crusaders." D. J. Sullivan, manager of distribution for the Division of Films, has devised a plan by which he hopes to make the price of rentals for the second feature fit the house in which it is to be shown. For this purpose representatives of the Division of Films will arrange the terms of rental with exhibitors in such a way as to obviate all criticism on the price question. As a war subject "America's Answer" is superior to "Pershing's Crusaders" and should draw wider patronage. Exhibitors who made money with the first subject offered them cannot fail to be successful with the second. That the terms offered by Mr. Sullivan will be equitable, those who have had business relations with him in the past will have no fears. His chief desire is to place the pictures at a rate that will not require an increase of admission prices, and we believe that his plan will work.

* * *

IT may be too soon to brag about what the motion picture can do to sell Liberty Bonds, but we feel obliged to say now that the propaganda pictures contributed to the Fourth Liberty Loan campaign by the motion picture producers and their stars, as shown at the Rivoli Theatre last Tuesday, are well nigh incomparable. It was a tremendous task that the committee of the National Association undertook, but it was accomplished in a thorough manner in so far as production was concerned. In the list of thirty-seven subjects there is power potential to coax billions from the pockets of the public if it can but see them.

* * *

LEST any one should get a mistaken idea about the "essentiality" of the motion picture business, it may be well to remind everyone that nothing is essential that does not serve some definite, essential purpose in winning the war. Government officials have discovered that motion pictures can be of great assistance to them in the work they have on hand, provided that motion picture men co-operate with the Government in the matter of spreading information that will help sell bonds and War Saving Stamps, or assist in raising funds for other war activities. If the motion picture interests should fail to measure up to what is expected of them along those lines the question of the essentiality of our great business would become debatable. We might even lose our present standing with "the powers that be" and become unessential. As much has happened to trades as great as our own, so that such an event is not impossible. There is but one way to insure our position before the Government and that is to make ourselves so thoroughly essential that our services cannot be dispensed with.

WHICH WAY ARE WE HEADED?

By Louis Reeves Harrison.

THERE are two distinct classes of men engaged in the production and exploitation of moving pictures —progressives and conservatives—one in favor of change, the other antagonistic to it. It may be admitted that both are sincere. The conservative mind is disposed to retain and maintain what is established, and it has powerful supporters among business men who are cautious about experiment and opposed in a general way to innovations of almost any kind in the artistry end.

The conservative mind is largely guided by precedent.

What is once accepted gives validity to what follows.

Hence the numerous adaptations from novels and stage plays.

Let us, however, consider the *form* in which we are presenting our subject matter. Love, romance, mystery, adventure, will never lose their charm, and this is true of the story, transposing as it does the affections and mental characteristics of interesting beings like ourselves from one situation to another quite different. This interest is awakened by skilled creative work, method of telling and treatment, all of which should be suited to the times and to the *medium in which it is expressed*. It is otherwise a mere makeshift.

At first directors patched up stories in studios.

This costly process has been largely replaced by a system.

Continuity writers are paid to perfect a working scenario.

Then comes a step which will some day be regarded with good-natured amusement, a policy which is now taken seriously. There are agents who have copyright novels to sell, at all prices, from one thousand to twenty-five, wholly irrespective of the novel's subject matter and of its suitability for screen presentation, and these agents are doing an active business. The idea is that whatever has succeeded in print will have a like success on the screen, no matter whether or not it is old stuff, in which people of today are no longer interested. It is not common sense to produce the unsuitable—it is not even conservatism.

Why are those novels not sold to theatrical producers?

The theatrical producer is in close touch with his audiences.

The finest modern dramas are not monuments of printed fiction.

The successful play may, like the novel, be concerned with our individual evolution and our social regeneration, but its interpretation of vital phases in our struggle onward is a human one. Human beings utter the word, and they, with the settings, *are* the word. Form, style, treatment, quite as well as the subject matter, must be suited to stage requirements, and it must all be *alive*.

Why do not publishers go to the screen for stories?

All they need to do is to purchase the rights and hire a novelist to write out the literary "continuity."

Such precedents in established arts can be easily counted.

It is not a question of producing what has succeeded in some other medium, but of producing what *will* succeed in our own.

We can conserve all that is good in our New Art and yet move onward to where literature and the drama now stand. In those arts it is well known that the people must be entertained with what is new, that most stories have a short life, that few are worth reviving when their novelty is worn off, and we are neither progressing nor conserving in motion picture production if we fail to recognize those facts. There is an overripe flavor to constant reproduction and imitation, "decayed fruit" as it were, when even storekeepers know enough to hold their trade by the carefully selected fresh article.

We are all in the midst of a new vitality, of a marvelous national harmony of feeling, a spiritual solidarity of human thought. The screen would under such circumstances gain in dignity and greatness as our spokesman and interpreter.

People will not go to the picture shows as they should unless we respond intelligently to the urge of our times. Whatever may be done in business, there is only one conservatism in art to be thought of, preservation of its finest examples. We must progress with the people, and we will not lose by going a step beyond careful commonplace to the highest beauty and the strongest vital interest moving pictures can attain.

THE FOURTH LIBERTY LOAN

By Robert C. McElravy.

INTERESTING plans on the part of film manufacturers for the forthcoming Liberty Loan campaign have been announced by Adolph Zukor, chairman of the special committee appointed by the National Association of the Motion Picture Industry. No better proof could be given of the essential work being done by the films in this great crisis in the history of the world.

One has but to read over the list of producing companies that are turning out patriotic subjects, with the special view of helping out this gigantic loan, to gain an insight into the far-reaching effort to be made. Previous loans have found the industry prepared to help, for it was already instinctively working along patriotic lines, but it was not prepared in any such way as it will be this time, and, we hope, for subsequent loans.

A high sense of service animates the producers who are making these films and also the artists who will appear in them. War has been made the motive now of many hundreds of subjects and is likely to be the dominating theme for some time to come. There is scarcely a home in America that has not been touched by the great conflict in some way. Moving pictures possess the power of bringing our people near to the scene of action. They will be eager and anxious to see these new subjects when they appear. Exhibitors are therefore making their plans accordingly, and when the gong sounds for the new drive there will be no false starts in getting under way for the big race.

The sale of Government bonds to citizens is something new to America, and it is a commendable practice from every point of view. Begun as a matter of necessity at a time when the people's earnings are needed to press forward the battle for liberty, it may be that in future years other Government issues will be made for various purposes. The custom is frequently employed in France and other European countries, where the smallest individual from a financial point of view is yet able to invest in his country's bonds. There is no doubt but that it makes for general loyalty and solidarity.

In this country, since the war started, the contents of the melting pot have been thoroughly melted. The scum has risen to the top and is being cast aside, leaving the clean, white-hot metal of Americanism be-

neath. We have a united country, fighting valiantly for the principles of democracy. We have no foreigners with us today. Any man or woman who comes clean through this ordeal has won a place in the great heart of America.

Our men have traversed the high seas and are fighting by the hundreds of thousands on the fields of France. More are following, and yet more will follow, until the final blow destined to crush military autocracy has been struck. When that moment shall come we little know or care. The feeling in America is simply that it must come. The ranks of the enemy are already cracking, and there are indications that soon a false cry of peace will be raised. The great bully of Europe, finding the fight going against him, will try tears and supplications. He will ask for a peace conference, where he may sit in conference with better men, trying by further lies and trickery to hold a part of his spoils. But in this also he seems likely to be defeated.

Meanwhile, it is up to Americans at home to buy more bonds. The war must be financed and the men on the battlefields supported in their efforts. The moving picture industry is preparing to do its share.

TIME AND THE REISSUE

By Edward Weitzel.

AN interesting question in both its artistic and its commercial aspect is how the moving picture public are going to receive a series of contemplated reissues of once highly successful photoplays. One was shown to the reviewers last week, and they agreed unanimously that the greatest merit of the picture was to demonstrate the improvement in story, continuity, unanimously that the greatest merit of the picture was direction, lighting and acting for the screen that has taken place in the last four years. The contrast is startling and gives rise to the question as to whether the screen will be obliged to follow the stage, when it wishes to revive some past success, and have everything belonging to the production brought strictly up to date.

Familiarity with the present standard of screen art must put the best examples of only a few years ago in an exceedingly bad light. It is so easy to excite the ridicule of the spectator by showing him the artistic errors that have been overcome in the making of moving pictures, and by drawing his attention to the undeveloped state of the shadow stage when its technic was so little understood, that putting out reissues without remaking them is a matter for serious consideration.

One feature of the matter is its effect on the actor. To have his artistic sins rise up and confront him, to permit his public to contrast an almost amateurish attempt at acting modeled strictly after the method of the spoken stage with the comparatively matured art of today can benefit neither him nor his profession.

Elusion is the genius of the actor's art and the veil that separates it from a harsh and uncompromising reality is very fragile and easily destroyed. To break down in the slightest degree the high regard he has won for himself and for the artistic standing of his best rounded impersonations is to invite a sneer from the shallow mind and a feeling of deep regret from the judiciously inclined.

Scenario writer, director, cameraman, all come in contact with the same danger, the same opportunity for good natured amusement at a once serious undertaking or the open ridicule of those only too ready to scoff.

Group of War Releases from Red Cross Bureau of Pictures Powerfully Dramatic

WITH the forecast of another American and Red Cross picture called "Of No Use to Germany," three war subjects, each of one reel, form the initial group of releases from the organization's Bureau of Pictures. W. E. Waddell, director, announces the latest subject is entitled "Of No Use to Germany." It deals with the human wreckage that came out of Belgium, citizens too old or too ill or too young to toil at tasks set by the invader. How they are taken care of by the American Red Cross is graphically shown with many scenes that discount the attempted realism of imaginative war photoplays. This release will follow "Soothing the Heart of Italy" which is already being routed to the public through General Film exchanges which are co-operating with the Bureau of Pictures by physical distribution of the film.

Headed by the remarkably popular initial release "The Historic Fourth of July in Paris," which opened with a pre-release run at the Rivoli in New York and at hundreds of Keith, Proctor and affiliated U. B. O. houses outside of New York, the American Red Cross has at this time three single reel subjects at the exchanges, or ready for release, with posters and slides.

The Bureau of Pictures is preparing, with J. T. Kelly as editor, a sheet descriptive of these releases, which will be available to exhibitors to guide them in heralding the pictures. These sheets will be sent to the exchanges.

The current release "Soothing the Heart of Italy" presents scenes from the timely dash of American relief to the homeless people driven before the big enemy advance which occurred about the time America declared war against Austria. Food was scarce and the people were in a panic, not knowing how far south the invaders would come. It was an hour of fear and Italy was actually prostrate. It was at this moment that the blessed processions of Red Cross trucks began rolling into the country with food, medicine and warm clothing, and the people were inspired to new hope. A touching evidence of its effect was the tribute paid to Henry P. Davison by children in the villages during his tour of inspection of the work done. A complete story is told of this period of the war in Italy by the film.

Commissions for Three Lasky Men

L. M. O'Connor and Ed Morrison, two of the cameramen from the Lasky lot in Hollywood, have just completed a course at the School of Aero Photography in New York, which is part of Columbia University, and have been awarded commisions in the photographic division of the army, where they will carry the standards of Paramount and Artcraft photography into the service of their country. Lieutenant Roy Marshall is another Lasky boy who has quickly won his way to a commission. Marshall, who was assistant director with George Melford, enlisted as a private some time ago, and worked up to a non-commissioned officer's job, later receiving his commission.

COLTON TO DO STORIES FOR KANE.

John Colton, the author and dramatist, has been employed by the Gail Kane Productions to write scenarios for the remainder of the pictures of the present series now being produced by Miss Kane for release through the Mutual Film Corporation. Mr. Colton's first story for Miss Kane, the third of her series is now under way at the Biograph studios. The final title has not been decided upon. Mr. Colton is an ex-newspaper man and critic, as well as a dramatist and magazine writer. On the completion of his college course at Columbia University, he went to Minneapolis, Minnesota, where he became dramatic critic for the Daily News. Later Mr. Colton returned to New York. He became an associate editor and subsequently a contributing editor on Every Week.

Billie Ritchie's New Home.

Billie Ritchie, star of Henry Lehrman Sunshine Comedies, has moved into a beautiful new home up in Laurel Canyon in Hollywood, Cal. So enthusiastic has Mr. Ritchie become over his new residence that the white lights of Los Angeles haven't seen him for a long time, and Mr. Ritchie says it will be a pretty distant day before they will again.

The industry has been declared essential because the Government has faith in the industry. Get ready to boost the Liberty Loan.

Lila Lee's Screen Debut as Seen by a World Man

By Edward Weitzel.

THE introduction of the Famous Players-Lasky star, Lila Lee, to the New York public took place at the Rivoli Theatre the week of September 1. Most of the daily papers pronounced the debut of the young actress an unqualified success. S. F. Rothapfel sent the following message to the Paramount office: "The Famous Players-Lasky Corporation is to be congratulated upon the acquisition of a new star. Lila Lee is beautiful, vivacious, and what is more, possesses that absolute essential to success—intelligence. 'The Cruise of the Make-Believes' was accorded an excellent reception at the Rivoli, and if that vehicle may be regarded as a criterion of the future pictures in which Miss Lee is to appear her popularity is assured."

The Evening Mail—She is of the stuff from which celluloid stars are made; she is beautiful to a marked degree and it is quite evident that her pretty little head is crammed full of intelligence. She has "arrived" with her first picture.

The Globe—She has youth and a certain dusky prettiness, but more than that she has imagination, humor and screen magnetism. There is no doubt she has successfully passed the danger of arriving as a mere "discovery."

The Morning World—Spectators at the Rivoli Theatre yesterday witnessed the advent of a new and surprisingly talented motion picture star who, unlike her long line of predecessors, is not a recruit from the legitimate stage.

The Telegram—The young actress is beautiful, has the charm of youth, is most graceful and attractive. She promises to become a strong favorite.

New Star's Unique Personality.

Lila Lee is unlike any other screen star. Her personality is unique in motion pictures. Setting aside her extreme youth and the training she received on the vaudeville stage, where she was known as "Cuddles," it is quickly made manifest that the spectator is going to become very fond of this calm-eyed, frank appearing girl for the same reason that he admires the sweet and wholesome things of life—the breath of a spring morning in the country, the candor and the happy laughter of a little child.

After watching Lila Lee for a few moments, it is easy to understand why she was given the nickname of "Cuddles." Her ability to creep into the affections of all who came in contact with her is still apparent. This qualification is beyond art. Lila Lee will find it her most valuable endowment.

Every successful screen star has something distinctive in personality and method. Mary Pickford wins by the arch innocence of the heroines she impersonates and the impish goodness of her smile. Marguerite Clark has the daintiness and exquisite art of a bit of Dresden ware. Lila Lee does not take the onlooker by storm either by her physical charm or by brilliant flashes of acting; but watching her soon brings the gratifying conviction that back of her pleasant young face is a deeper beauty—beauty of character, the freshness and fascination of a nature that is open and generous and without guile.

Technically she still has considerable to learn. She will advance rapidly, however—the progress she has made already indicates that—and her place in the heart of the screen patron will be won quickly and firmly. "The Cruise of the Make-Believes," her first Paramount release, gives her a character in key with her most responsive impulses. The story has humor and romance; but in adapting it to an American locale a strong flavor of the original English atmosphere and the Dickensesque nature of its characters has been permitted to remain, a condition that works somewhat against the picture's ability to convince.

Theatre Opened at Naval Training Station

A THEATRE with a seating capacity of about 500, designed especially for the entertainment of incapacitated lads at the naval training station at Mare Island, Cal., was recently opened. This was built and equipped by the naval hospital corps under the direction of Medical Director Aman Farenholt, United States Navy, and W. S. Burr, amusement officer, much of the work being done by the boys in training. A feature of the arrangement is the level loges on either side, where forty-eight wheel chairs can be accommodated. Moving pictures are being shown here every night, these being given by San Francisco film exchanges, while once a week vaudeville is added, talent being donated by Bert Levey.

Early in August a benefit entertainment was given at the Columbia Theatre in San Francisco, and $2,000 was raised for the furnishing of this new home of recreation. The entertainment was in the form of a musical comedy composed by E. G. Dickenson and was arranged by a committee of film men consisting of Louis Reichert, chairman; Bert Levey, Phil Frease, Meyer J. Cohen, Newton E. Levi, William J. Citron and Sam Loverich. The publicity work was cared for by Ralph Pincus and Lester Fountain. Many film exchange men and exhibitors attended the opening of the new theatre, the Government supplying a tug to bring them back to San Francisco.

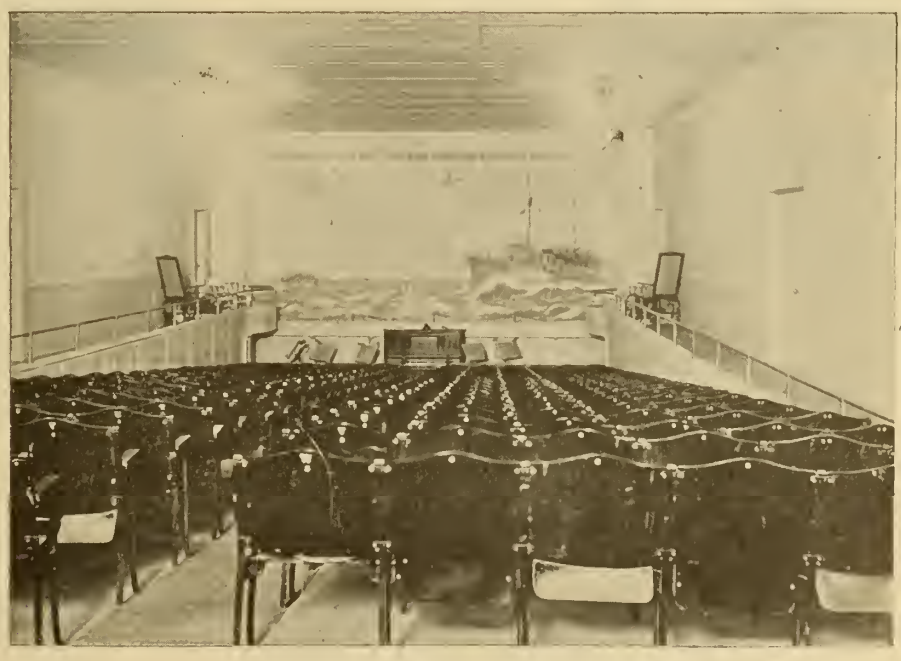
Arthur Jacobs to Manage Talmadge Film Corporation

Arthur H. Jacobs one of the best known men in the producing end of the film industry has just accepted the position of general manager of the Norma Talmadge Film Corporation and studios. He is particularly well fitted for his task through a wide and varied experience; having been an independent producer for a long term, as well as president of the Triumph Film Corporation, during which period he personally supervised productions for such stars as Helen Ware, Julius Steger, Lenore Ulric, Jane Grey and others equally well known. After selling out his interest in this corporation, Mr. Jacobs became an independent producer bringing out such features as "The Flower Of Faith," "Her Fighting Chance" and "When My Ship Comes In."

Mr. Jacobs will make his offices at the Norma Talmadge studios, No. 318 East 48th street.

Rivoli Illustrates German Frightfulness.

If anyone had failed to conceive of the utter wantoness of the German predilection for destruction he had only to attend the Rivoli Theatre, New York City, during the week of September 6 and imbibe the story of the devastation of France by her retreating enemy, as told in the Creel Committee's Official War Review. The dirgeful music with which the orchestra accompanied the scenes of ruin enhanced the sensation of outrage which the spectator felt at the awful destruction that cannot be looked upon as being other than criminal even in a time of war. Orchards deliberately sawed down, farmers' houses, implements, carts and fodder burned and broken. Shell-wrecked villages are to be expected; but the columns of smoke betokening the wreaking of an insane Hun vengeance rising in the direction of the German lines as they destroy all useful articles in a hurried retreat is bound to arouse anew in the hearts of good Americans a loathing for all methods employed in German warfare.



New Theatre at Mare Island, California.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Here's Your Chance.

APPARENTLY this is going to be a poor season in theatricals. Railroad costs are high, and transportation is uncertain. Companies cannot carry heavy loads of scenery, and casts and choruses will be held down as much as possible. If you have theatrical opposition now is the time to make capital of the fact. Point out that there has been no reduction in the mounting of photoplays because the elaborate sets do not require to be transported. Show that the pictures alone will continue upon the same lavish scale. Drive home these facts, and when the playgoer tires of scanty productions he will turn more and more to the picture theatres. If your house is located in a town without traveling combinations you can also make capital of the present conditions by pointing out that even in your town you offer high class actors and sumptuous productions, where the dwellers in the cities have to turn to pictures for adequate mountings and competent casts. Point out that your own little cross roads town is getting precisely what the cities get, and contrast this with the condition before the pictures came, when a few repertoire shows and an occasional "Tommer" was the extent of the entertainment. Today the greatest stars can be found in the smallest towns, and they give the same careful performance that they give in the cities because it is precisely the same film. They do not offer a cast of tryout understudies or feel that it is not worth while to exert themselves for the yaps. They concentrate all their art in a single production, knowing that on this one performance their reputation must stand or fall. Make your people realize that the pictures offer the fullest amusement value.

A New Kaiser.

The Sunset, Portland, Oregon, used a single drawing for the displays for "The Kaiser." They did not use the cut provided by the company, but had a special drawing which was made in different sizes

Three Advertisements Varying from Two to Four Columns Using the Same Drawing.

and used with changes of copy. The illustration shows three advertisements, two, three and four columns wide, all done from the same drawing and mortised for the type announcement. The work has been well done and the advertisement stands up well in competition. Only one cut was supplied with "The Kaiser" the idea being to make this a sort of trade mark, but for a special display this idea is better, we think. We do not like the doggerel verse in the larger display. It is too cheap.

The Right Spirit.

Evidently the Hill, Newark, N. J., has found opposition, for in the last issue of the program there is this greeting to the newcomer:

EDITORIAL

We congratulate ourselves, our foresight was good, the "HILL" is entitled to the best movie plays produced. We were the first to see this view, others are following the "HILL," they are coming on the HILL. But remember (list: a secret), the "HILL" always will show the best before the rest.

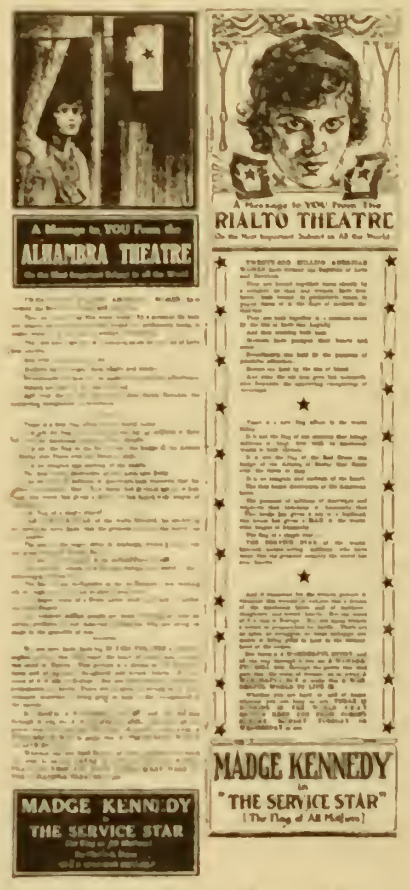
We welcome our new neighbor, we wish its management success. There is room for all of us, the more the merrier. But the "HILL" is your playhouse, and we have many surprises in store for you. Very cordially,

A. JOHNNY MACK,
Directing Manager.

We are glad to see that Mr. Mack has taken to the full signature for his editorial matter, but would suggest that "Managing Director" is more fluent than "Directing Manager." It takes nerve to write a story like that when opposition moves into territory you saw and developed, but we think that it will help the house hold its patronage.

Two Editorial Ads.

Here are two displays of the same editorial advertisement issued by Goldwyn. One is two eighteens and the other two nineteens. The copy is changed from the original in the Rialto advertisement, and we think that some of the strength is lost, but there is a compensating gain in the use of the full-faced type, which is generally used for the editorial copy in the same vein, and the use of the star border gains attention. The lefthand display is the straight Goldwyn copy, set as suggested by Goldwyn. That on the right shows what can be done to gain individuality. It is an interesting comparison, and it emphasizes the variety to be gained by different styles of composition that applies to other subjects than this. It is not merely a matter of writing copy and sending it to the printer. Study type faces and borders, and work until you can get the most effective display for any particular style of copy you may write. Know everything that the printing office has in the line of ornamental material, and use this sparingly, but intelligently. That star border can be supplied by almost any printing office, even in the towns, and it reduces the art expense to the top and bottom cuts. It looks as though it had been specially drawn for this frame, and perhaps it was, but you can have it duplicated from stock material, for every office now has star and flag border material. If you will give the foreman of your office a season pass he'll work with you, and if you'll be generous with your passes to those who actually set your advertising, you'll get still more service, and the passes will not cost half as much as art work will and often you can get the same results or at least reduce the cost of the art work. It pays to study on these little things, for they will result in an effect that will be worth while, and an attractive advertisement will invariably pull harder than one poorly set, for more persons will read it and the message will sink deeper if there is a message there. Cut-work will never replace selling talk, but it can present selling talk in the most attractive form, and that helps. This is not an argument for fussy-looking advertisements, merely for attractive displays,



Two Displays of the Same Advertisement. One is Two Eighteens and the Other Two Nineteens.

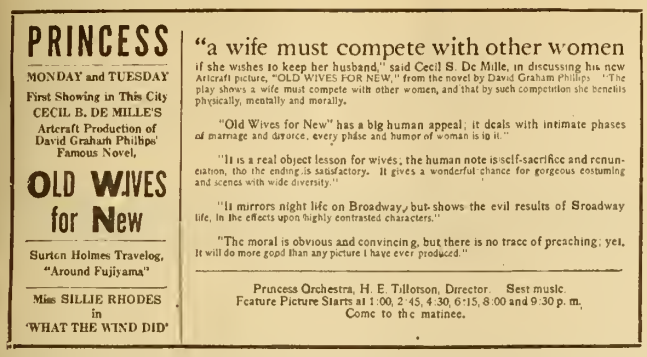
For the Fourth of July.

Sending in a nice layout for "Old Wives for New," Harry E. Gardner, of the Princess, Colorado Springs, adds a stunt he worked on the Fourth of July. As to the advertisement he writes:

> I am enclosing a copy of a curiosity arouser that I ran on "Old Wives for New" that proved a very good experiment. I followed it up Monday and Tuesday by one-by-twos scattered through the pages, with catch lines: "Sure Your Husband Loves YOU Best," "Are YOU a Good Wife," etc. The big one is not just according to lay-out.

The advertisement was a four fives, with the display in the first

column and the selling talk net three oolumus wide. It is a nice way to get room for the sellink talk.


PRINCESS
MONDAY and TUESDAY
First Showing in This City
CECIL B. DE MILLE'S
Arteraft Production of
David Graham Philips'
Famous Novel,
OLD WIVES for New
Surton Holmes Travelog,
"Around Fujiyama"
Miss SILLIE RHODES
in
'WHAT THE WIND DID'
"a wife must compete with other women
if she wishes to keep her husband," said Cecil S. De Mille, in discussing his new Arteraft picture, "OLD WIVES FOR NEW," from the novel by David Graham Phillips. "The play shows a wife must compete with other women, and that by such competition she benefits physically, mentally and morally.
"Old Wives for New" has a big human appeal; it deals with intimate phases of marriage and divorce, every phase and humor of woman is in it."
"It is a real object lesson for wives; the human note is self-sacrifice and renunciation, tho the ending is satisfactory. It gives a wonderful chance for gorgeous costuming and scenes with wide diversity."
"It mirrors night life on Broadway, but shows the evil results of Broadway life, in the effects upon highly contrasted characters."
"The moral is obvious and convincing, but there is no trace of preaching; yet, it will do more good than any picture I have ever produced."
Princess Orchestra, H. E. Tillotson, Director. Sest music.
Feature Picture Starts at 1:00, 2:45, 4:30, 6:15, 8:00 and 9:30 p. m.
Come to the matinee.

A Nice Arrangement Where Much Selling Talk Is to Be Used. The Space Is Four Fives, Used by the Princess, Colorado Springs.

The second advertisement referred to was for the Fourth of July showing. The copy was not sent to the printer until too late for the other theatres to "jump" the idea. It announced that the President's Fourth of July oration delivered at Mount Vernon would be read from the stage at both afternoon and evening performances. It might be explained that for the convenience of the newspapers the speech was sent out ahead and held for release at a certain time, saving telegraph tolls and ensuring prompt delivery. Mr. Gardner probably arranged to get the speech on release, and it was delivered almost at the time the President was speaking the same words. To build up on this Mr. Gardner adds:

> I had fifteen special slides made showing a "Cycle of Democracy" opening with that famous painting, "The Spirit of '76," to the strains of "Yankee Doodle" followed by a slide copy of the big painting, "Siege of Vicksburg" (couldn't find a Gettysburg), quoted the final lines of Lincoln's Gettysburg speech, and showed Lincoln. Appropriate music, of course. I got a good hand on every change, but when I introduced "1918, 'Over There'" and showed a smashing big picture of a U. S. Marine on a background of Old Glory the din fairly made the lights flicker. And at that moment I had nearly 200 people in line who could not crowd into the house. Aside from the business and applause it was well worth the trouble, as quite a bit of favorable comment has floated in since then.

Mr. Gardner gives the real answer when he says that the chief return was in the appreciative comment that followed the showing. Getting your theatre favorably talked about is one of the most profitable forms of advertisement.

Another Double Pager.

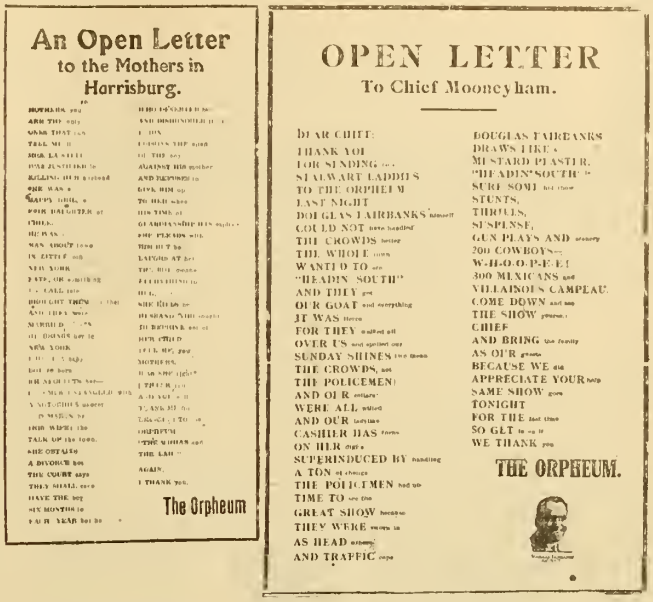
Here is another double-page for "Pershing's Crusaders, this time from the Grand theatre, Faribault, Minn. The space was contributed by the merchants whose names are given at the bottom. If you have already

A Double Page Advertisement for "Pershing's Crusaders" Contributed by the Merchants of Faribault, Minn. You Can Work This Stunt with Any Government Film.

played this first Government film you can work the same idea with "America's Answer" or later issues. There will be a number of these issued, so keep the idea in mind. It is best to get in touch with the advertising manager of the newspaper and let him approach the merchants with the argument that they should come in to help the Government—and it does help, for in no other way can the American public be kept so fully informed as to what is being done. The house also takes a two tens in the same issue for the remainder of the bill, and below the house signature is, "Hurry! Hurry! Hurry!"

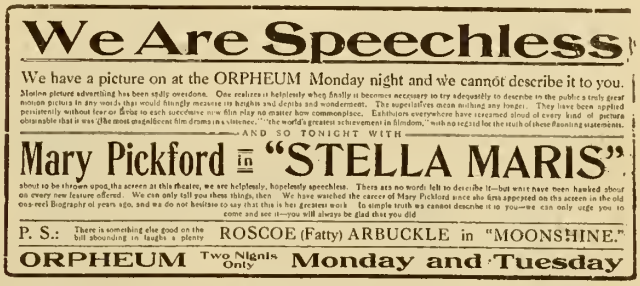
Steve Stunts.

Steve Farrar of the Casino, Eldorado, Ill., and the Orpheum, Harrisburg, seems to be hustling harder than ever now that he has to handle two houses. One of his late stunts is in imitation of K. C. B. Take your



Two Advertisements on the Lines of "The Town Gossip" from Steve Farrar.

reading glass and get the text; particularly that for Fairbanks. Mostly Steve goes in for cross-page spaces four or five inches deep, for he fins that advertising does pay, but this six-inch space for Mary Pickford is rather better than his average, and Steve is holding up a pretty


We Are Speechless
We have a picture on at the ORPHEUM Monday night and we cannot describe it to you.
AND SO TONIGHT WITH
Mary Pickford in "STELLA MARIS"
P. S.: There is something else good on the bill abounding in laughs a plenty ROSCOE (Fatty) ARBUCKLE in "MOONSHINE."
ORPHEUM Two Nights Only Monday and Tuesday

A Six-Inch Cross-Page Advertisement for Stella Maris.

good average these days, especially for a small town man. His stuff has the twang of the big city style, and he keeps business going even at advanced prices, because he picks his shows more carefully, gets better runs and then advertises for patrons in a way that gets the extra coin to pay for the extra expense. He has a lot more nerve than some of the big town exhibitors who think a fifteen-cent top will ruin their business. And you'll notice that he is playing the big stuff two days instead of one. That's one reason why he can advertise. He can keep the film long enough to make money on it.

So Far—

Lately we wrote W. T. Howley, of the Star, Concord, N. H., that his little house organ, Star-light, was all to the good if he could keep it up, and to prove that he can keep it up, Mr. Howley made a whole page of copy over the fact that we forgot to sign the letter. We think he qualifies in the newspaper stakes all right after that, for it is a slim foundation for several hundred words, but he got away with it. He lets page three of the program talk about the plays. The rest of the space is trade ads and talk, and he romps all over the space that is not taken up by the trade advertisements. And we're inclined to think that the Star-light will bring the outsiders better returns than the daily paper, because it is more apt to be studied. Mr. Howley is getting up an orphan's day and letting his patrons contribute toward the expense, and he is also working on a locally produced picture; and if he can run one of those contests and still turn out a cheerful program we'll know he has the mark on him. As a taste of his style here's the way he announces an addition to the staff.

> Mr. David J. Adams has agreed to enter the employ of our concern and will be actively engaged in promoting theatricals during the coming season. His advice in regards to various matters pertaining to the "show business" should prove valuable, and he will have a free hand to place before you the best that the market affords in the way of vaudeville, musical comedy, repertoire shows, etc., etc. We hope that what we don't know—he does—and P. S.—If he does—he'll know a whole lot.

We think that Mr. Howley is getting almost as much fun out of the sheet as are his patrons, but he's welcome to our share of handling the amateur players. We got fed upon that years ago. Perhaps Mr.

Howley will send you a sample program if you send him a stamped envelope for the return. He has the right idea of how to get out a program that is not wasted.

Bleich Displays.

George A. Bleich, of Owensboro, Ky., sends in another batch of his work. One example is a neat arrangement of his Sunday advertisement, with each day in a shaded panel. It's attractive, but we think his old style recently shown, gives his regular readers a better idea of the

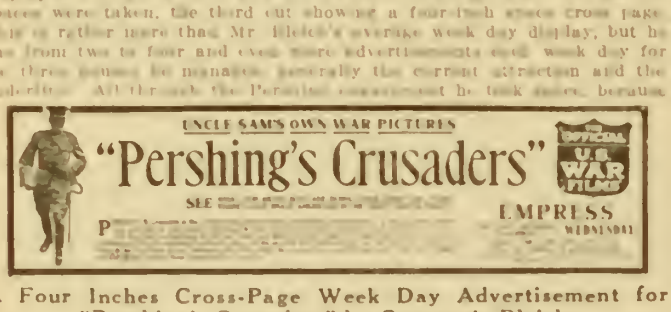
J. WARREN KERRIGAN in "A MAN'S MAN"
EMPRESS
JACK PICKFORD
EDITH STOREY in "Trial Marriage"
WILLIAM FARNUM in "ROUGH AND READY"
WM. S. HART in "Selfish Love"

A Four and a Half Inches, Cross Page, Giving the Weekly Program in the Sunday Issue.

coming program. It is good for a change, but we like the old style better. Another Sunday advertisement is different because Mr. Bleich wanted to make a spread for "Pershing's Crusaders." He split his advertisement, taking four twelves for Pershing and three nines for the rest of the bill. The printer has set the general advertisement too full. Fatty Arbuckle, for example, is so close to the house signature that the value of the name is lost. It would have paid to set the name in type two picas smaller, using the two picas thus gained in white space above and below the name. This is something printers never will learn. The

A Four Twelves and a Three Nines Comprising a Single Sunday Advertisement Which Gives a Special Display to the Big Feature.

other names get a chance to fight for their lives, but the top name is obscured. The Pershing advertisement is very much better. It is nicely displayed and gives full value to the text. Through the week smaller spaces were taken, the third cut showing a four-inch space cross page. This is rather more than Mr. Bleich's average week day display, but he has from two to four and even more advertisements each week day for the three nights he manages, generally the current attraction and the midweek. All through the Pershing campaign he took space, because



A Four Inches Cross-Page Week Day Advertisement for "Pershing's Crusaders" by George A. Bleich.

he knows that the Government desires to give the fullest publicity to this picture and Mr. Bleich is head and front of the propaganda in his town. He serves on all committees and does his bit in other ways.

Poor Program Copy.

There is no use paying for the printing of a program unless you make it work for you. We are looking at a sightly four-pager that stops being good looking when you start to read, for some of the stories are not stories at all, and instead of attracting you to the film make you wonder what there is in the yarn to make it worth while going to see. For example, Vitagraph's "A Game with Fate" is given this announcement:

> Apparently Harwell has lost his fortune. He seeks aid from both Dawson and Shields, but is refused. Meeting the men at a dance, Harwell's fiancee, Elaine, notices the coldness of his reception and asks the reason for it. Harwell tells her that he cannot tell, but asks her to believe in him no matter what happens. That night Dawson disappears, and within a short time Harwell is arrested for murder.

There is nothing in that to make the reader desire to see the story. Indeed there is no story here, for the story of the play is all that follows the promise here printed. It is one of the best stories the Vitagraph has had in a long time—a tricky succession of thrills which very nearly cause an innocent man's death, yet the bald statement given is merely the opening of the story. The editor took a synopsis and cut when he had enough matter to fill the space. In the same way Pathe's "The Mysterious Client" is cut off just when it begins to become interesting in this fashion:

> Harry Nelson, a young attorney, waits vainly for clients. Boris Norjunov offers him money if he will perform an unethical legal service for him. Harry refuses. Suddenly, Jeanne Darcy dashes into the office and begs Harry to protect her until she can put an envelope into a safety deposit box. The appeal moves Harry to accept, but he is attacked in the street and the envelope stolen.

Here again the cut was made when the necessary seven lines were gained without regard to the pull of the selling talk. It is a waste of time and money to put out a two-color program with no more punch than this. Better no program at all than one which convinces the reader that the stories are poor and not worth while.

Ruff Stuff.

Ralph Ruffner sends in a four fulls used by him for "The Kaiser's Shadow." The display is large enough to stand the use of the shaded letter, but we do not like them, no matter how large they may be, but the space is shown in reproduction because of a characteristic Ruff touch. At the bottom of the panel you will notice the Hooded Terror carrying off a helpless maid. The text reads: "If Dorothy ever went after this gun, he'd never have a chance." The serial runs the latter part of the week, and this is a Saturday display for a Sunday showing, but Butte is engrossed in the Pathe serial, so Ruff found a chance to get a laugh and he knows the value of a laugh in an advertising space. In the Thursday advertisement the serial was referred to as "Butte's favorite indoor sport," and that got another laugh. Audiences laugh at the strenuosity of the serials, but they like them none the less, and Ruff, knowing this, plugs away at the serials to get all the good he can from them. As a rule the serials are very poorly advertised. Managers are too apt to take it for granted that the first episode will pull for the entire run of the story. They take pains to get it started right and then let it run with some such casual mention as "And the 15th Episode of 'The Lure of Laura.'" They never seem to think of making capital of the serial every week, but permit their audiences to forget. Every single item on a bill should be exploited, not in an inch or two of space, but with cleverness. Keep up the interest if you want the serial or the short stuff to bring in money.

RIALTO
TOMORROW 4—DAYS—4
THE KAISER'S SHADOW
Involving the Machinations of German Spies in This Country whose stealthy movements are Thrillingly covered by a Clever, Capable Woman of the Secret Service, played by
DOROTHY DALTON
and splendid cast
LAST TIMES TONIGHT
FANNIE WARD in "BANNING THE RAISER"
"THE HOODED TERROR"
ANIMATED WEEKLY

A Four Fulls by Ralph Ruffner Also Advertising a Serial.

HELP FOR THEATRE MANAGERS
Picture Theatre Advertising
By EPES W. NTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

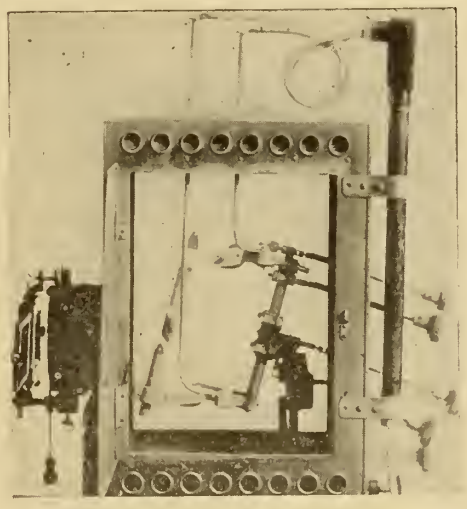
An Entirely New Scheme.

Frank Munz, Minot, North Dakota, submits two very badly burned lugs, photograph and drawings of an invention of his, together with the following letter:

First of all, kindly understand that the lugs are not from the lamps I am in charge of. Will you kindly give me an estimate of the resistance offered by each of these two. One was removed from a Power's, without the use of any tool at all, the other from a Motiograph, which had only run 200 hours, though the lug may have been used longer. In each case current was taken through Ft. Wayne compensarc; 60 amperes; 48 volt arc.

I am including photo, drawings and full data concerning a soldered contact, an invention of my own which is covered by letters patent. Photo shows actual condition after 221 hours actual use (since May 4, 1918), pulling 40 amperes D. C. Am also sending a lug tested in connection with this invention for one-half hour at 75 amperes. There was some heat, true, but it was because I was unable to get a proper alloy for the upright bars and had to use copper, which is a great conductor of heat. As you will see from the lug and attached wire strands, not much heat was carried to them. I am fully convinced that with this device the renewal of lamp leads would not be necessary during the life of the lamp. Aside from the great saving thus effected, a perfect contact is maintained at all times and there is no waste of current through resistance due to burned lugs and wires. Besides this, the device has other good points. It eliminates the wires hanging out of the back of the lamphouse, which is especially advantageous when two machines are operated from a center position, or where the projection room is too small. I have also seen the back of a lamphouse bent out of shape by opening the lamp wide to put in long carbons. With this device the lamp works just as freely wide open or closed, as though no wires were attached. It allows of free adjustments in all directions intended by lamp manufacturers. It costs so little that it will very quickly pay for itself. When properly made it consists of two brass bars and a few pieces of asbestos board. I fully believe that if shown its advantages, any theatre manager would do as did my own employer, who said: "Put it on the other lamp." "That will cost you ten bucks," was my reply, to which he responded: "I don't care what it costs! Put it on." And I did. Condemn it F. H. if you see fit to. It has stood every test.

Why the last remark, Brother Munz? In the first place I could neither condemn



nor commend a device such as this without first having reports on practical tests made by projectionists. In the second place, I do not condemn things just for amusement. My impressions are, however, as follows: First, it would interfere with the vent pipe which every lamphouse should have, leading to the main vent flue or to the open air, but that could be gotten around quite handily. Second, the conductor attached to the lower carbon arm would be subjected to pretty high temperature, which would inevitably act to raise its resistance if copper were used. Whether or not this would hold true with an alloy I do not know; nor have I the necessary book here to determine the point. As to its efficiency in saving lugs and wires there can be no manner of question. From the photograph our readers will be able to judge of the device just as well as I can. I would suggest that when you get them on the market you give the names of several projectionists using them. My own opinion will be based on what they say. As to the amount of resistance the lugs you submit would develop, I could not even make an intelligent estimate. In the one case it would be very heavy indeed and it would be heavy in both. I had thought the type of solid ivory top who lets his lugs and wires get into such utterly wretched condition was about weeded out. By the way, why do you refer to the device as a soldered contact? There does not appear to be any solder connected with it, so far as I can see.

Wise Wisdom.

Recently a New York City projectionist sent in details of a trouble which the editor was unable to solve. It was a very peculiar case and we referred it, by way of experiment, to the Board of Motion Picture Examiners of New York City and Boston, asking them to submit such solution as might seem to fit the case.

Boston comes in with the following; signed by J. J. Carey, Deputy Chief:

> Your communication July 22, addressed to the Board of Motion Picture Examiners, has been referred to this department (Inspection Dept. Ed.). The matter on which you desire information has been referred to the examiners, and from your statement in relation thereto it would appear that a great many causes could be advanced for the trouble to which you refer and statement for the cause of your trouble from the examiners would be merely a guess. Under these circumstances it would appear that this matter would have to be gone over very carefully on the job to arrive at even a fair conclusion, or a remedy to correct the trouble. I will state for your information that each examiner advanced several reasons for the trouble and pointed out cases where almost similar conditions prevailed, and in each case the cause was different.

Um, jesso, jesso! A bit strange, though, that with my somewhat extensive experience I am myself not aware that there are so very many reasons for a D. C. arc persisting in climbing up the back of the carbons.

Later: We are just in receipt of the solution offered by the New York City board of examiners, as follows:

> Regarding trouble experienced by projectionist cited in your communication of July 22, advise that tests be made to determine whether any heat is developed at contacts on main fuse blocks, especially at main fuse connections. The statement of conditions is not complete (It is as complete as it was given me.—Ed.), but we presume the two projectors are connected on opposite sides of a 3-wire D. C. system; that it is the neutral fuse which blows; that the projectionist sets his carbons at an angle to each other, and that the trouble does not occur every time his second arc is struck. The reason his arc climbs the back of the carbon is that the arc voltage is too high, caused by loose connection at main fuse giving him the voltage of the two outside wires (same reason I advanced for this part of the trouble, except that I surmised it was due to a ground.—Ed.), when the second arc is struck. His fuse would not blow when both projectors were in operation, but would blow from the combined heat of the loose connection and the cur-

rent taken through it when using one side of the line only.

This letter is signed by George R Brown, Inspector in charge of Sub-Division of Licenses. I like friend Brown's letter. There is side-step to it. He may be wrong, but has supplied such information as the information seems to warrant, exactly as this editor does nearly every day of his life. If he is wrong it is no disgrace to him or his colleagues on the board, who doubtless considered the matter with him. As he says, the information supplied is not complete. Personally I believe his explanation is the correct one, though that particular explanation had not occurred to me.

The theatre is the Windsor, 823 Third avenue, New York City, Ben Friedman, projectionist. By Brother Friedman's consent I will ask Mr. Brown to send an inspector up to the Windsor, if he will, to verify the conclusion he has reached, or to give us the correct dope.

A Highly Meritorious Action.

John W Quinn, Cambridge, Mass., tells us of a most commendable act on the part of Cambridge Lodge of Elks, as follows:

> Am submitting the following as of possible interest to your readers: Cambridge Lodge of Elks propose installing a Power's projection equipment and asbestos projection room in the Cambridge City Home (Poor House), Sunday, September 8. The committee, John W Quinn, Chairman, Wm. Haserty, Secretary, Thomas Sullivan, Treasurer, Edgar MacDougall, Joseph F. Noonan and Joseph Sully, with view to doing something really worth while in the Big Brother movement, solicited the members, raised the price of the apparatus and had enough left over to give a show and luncheon on the day of presentation.

Now here is something really worth while. This committee showed judgment of high order when it purchased a projection apparatus, because they have supplied something which will provide interest and smiles, for years to come, to the sad hearts of those who have failed, possibly through no serious fault of their own, in the long pull up life's oftime stony hill. Few have been their joys and many their sorrows. We who have fought the battle and won, or believe we have, in so far as actual fear for the future be concerned, are all too apt to forget those who in their declining years face naught but a dreary, drab existence, such as the forced acceptance of "charity" inevitably entails, especially when it comes through open acknowledgement in a "City Home."

I well know this is not exactly a fit subject for this department, but the letter reached my drawer, probably through error in mail distribution, and I cannot refrain from comment on the splendid act of the Elks Lodge and its committee. It was a real Big Brother act, if ever there was one.

Rectifier Connections.

J. L. Casey, Clarendon, Texas, indites the following:

> Guess you don't hear much from we small-town rubes. However, being a regular reader of the department, which is great, I will butt in anyhow. Myself and friend boss own all three editions of the Handbook, which are the best ever, also I own set of Hawkins; excellent books for the projectionist. My projection room is 6½ feet floor to ceiling, 6½ feet wide, and 9½ feet long. Too small, yes! And now for a question. Am running two Motlographs, which I think are as good as any made (trust the Enterprise Company will not get angry with me for letting that get into print. If they wont, I promise not to print the one previous to it—Ed.), but am running one of them off a compensarc and the other off a G. E. Rectifier. What I want to know is, how may I connect both lamps to the rectifier so as to not burn out the tube.

Connect your second lamp to the rectifier secondary leading to the first lamp anywhere between rectifier and machine table switch. This will have the effect of placing the two lamps in multiple. You will not be able to burn both lamps at once, but you can "steal" the current from one to the other, thus: When ready to start the second lamp close the machine table switch and freeze the carbons of the idle lamp. The other arc will go out instantly, and you must separate the carbons to strike the arc very quickly, because while the carbons are frozen (in contact with each other) the resistance of the arc is cut out and the tube overloaded. The plan has disadvantages, as follows: It gives the tube a rather severe "jolt" every time the second arc is struck; it prevents the burning in of new carbons while the show is on, and it requires considerable practice to steal the current from one lamp to the other without losing both arcs. I cannot recommend the plan. Better either get another rectifier or a motor generator of sufficient capacity to allow of burning both arcs at once for a limited period. This department is just as much for the smallest small-town man as it is for the city man. The name of your town brought a smile. I fired an engine on the old Denver and Ft. Worth (now the Colorado Southern) when Clarendon was merely a sidetrack, store, two or three dwellings, a hotel and two saloons. Over the hotel desk was the following legend: "Six miles to wood, six hundred feet to water, six feet to hell. God bless our home." I have myself viewed the foregoing card many times, for Clarendon was the end of a freight division at that time. That was about 1880, I think.

QUESTION BOX

Questions Answered Without Publication of Name or Address.

From a correspondent comes the following:

> Have been a department reader for three years, and have secured therefrom much valuable information. Now I am in an argument and want the right dope. Have two Power's 6-A projectors working at 50-foot throw. They now propose adding twenty feet additional distance of projection. My boss, who is a new man in the game, claims we can still use A. C. and get the same results; also there is a film exchange man (they know it all anyhow) who says the same thing, whereas I claim it cannot be done.

Your boss is in error. You will not "get the same result." Other things being equal, you will get a better one. That you have read the department is good, but I am afraid you have not studied it and the handbook to very good purpose. I have told you many times that within reasonable limits the distance of projection makes no difference in screen illumination provided the lens system of your projectors be properly matched up. This applies equally regardless of kind of current. Assuming a picture of ordinary size, say 12 to 18 feet, very short throws make for poor definition because they make necessary projection lenses of very short focal length. This also may bring the shutter position inside the lens barrel, compelling the use of a shutter blade wider than would be necessary could the dissolving point of the light ray (areal image of condenser) be reached, and this, in turn, makes for a badly balanced shutter and added flicker tendency. Very long throws, say more than 125 feet, with picture of ordinary size makes it very difficult to avoid excessive waste of light because of long back focus of projection lens. As between 50 and 70 feet you will find no difference to speak of in screen illumination, always provided you match up your lens system intelligently, and your definition will probably be somewhat improved, the improvement depending on size of picture you are using, and assuming its size will not be changed. You see, brother, these are some of the things involved in technical knowledge of projection. Knowledge of them and kindred problems marks one difference between the mere "operator" and the projectionist. Those who take pride in their profession and wish to be respected therein will set their brain working and get into the latter class. I am sorry, but your "boss" and the exchange man are in the right and you are in error. Assuming an amperage of 60 A. C. you should have the following, which will not be changed by the added throw, but will be changed by any considerable change in amperage: Two 6½ condenser lenses so set that their apexes are not to exceed 1/16-inch apart, with about 18½ inches from centre of condenser combination to aperture, using plano-convex lenses. Projection lens diameter for 3, 4, 5 and 6 inch back focus, respectively, should be 1.56, 1.84, 2.1 and 2.3 inch. If you use m bi-c condenser lenses then use 6½ meniscus and 8½ bi-convex, with 21 inches from centre to aperture; projection lens diameter requirements essentially the same for equal back focus.

Projection Experience

MOTION PICTURE

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Frank A. Ruth, Chicago, arises to remark:

> In August 24 issue, Brother V. Wood, of Local 330, Ft. Worth, Texas, lays claim to the invention of change-over signal device, also gives warning of intention to protect all rights thereto. Well, Brother Wood is just a bit out of luck; also, perhaps, some coin of the realm. If he will journey to Chicago, we will undertake the contract of showing to him where his device has been in use for more than a year; also we will not only show him the kind he believes himself to be the inventor of, but so many other kinds that he will wonder where they all came from. I have also seen more than a dozen different kinds of automatic cut-offs for rewinders.

I have myself examined a great many kinds of automatic cut-offs for rewinders, and I guess Friend Wood had better investigate before taking any action, legal or otherwise.

Will Keep Posted.

Our old friend G. A. Yager is with the colors now. Says he likes it fine, and his only fear is that the war will be over before he is. Asks that the Moving Picture World be sent to him at Call Field, Witchita Falls, Texas, so he can keep posted even though temporarially out of the game. Says Y. M. C. A. puts up good projection with a single projector and very poor films. Says if he goes through New York City on his way "over there" he certainly will look us up.

Music for the Picture

Conducted by GEORGE W. BEYNON

The Small Showman Seeks for Surer Service from the Producer

WE MAY dwell upon the wonders of our Rialtos and Strands, talk of the big picture presentations in legitimate theatres, where the "Hearts of the Worlds" draw packed houses, stand with mouth agape and in joyful anticipation when we hear of the million dollar picture palaces promulgated, but—every film manufacturer still loudly, and we might say boisterously, acclaims the little man as "The backbone of the industry."

Now the question arises regarding the proper interpretation of this trite, but true saying. Does the producer purposely raise his voice that the little fellow may hear and pat himself on the back, strengthening a further inclination to do business with him—his bosom friend and philanthropist? Is it an insincerity both polite and politic that calls forth these kindly words without any real feeling in the matter?

"By their good deeds shall ye know them!"

The producer who, in all good faith, firmly believing in the general growth of the picture industry, conscientiously solicits the business of the little fellow, not because he is legion, but from a desire to foster his growth, can rightly claim the best of intentions. Good intentions are praiseworthy, but unless they be carried out, become but a barren field. It is said "Hell is paved with good intentions" and we believe it.

It is not within our province to enter into a discussion involving the general film service offered to the exhibitor. Music is our field and its fences give more than enough room for roaming. Hence to our subject!

The music service offered to the exhibitor is a joke. The intentions of the producer no doubt are the best in the world but his ignorance regarding its importance or essentials is colossal. Would he detail a person to get out his publicity service and then go away and forget all about him? Would he wait for the exhibitor to tell him his service was poor? Would he permit his publicity man to work in his own way, when it suited him and be engaged in similar occupations for others or other occupations for himself? Would the producer never study the publicity question for himself nor familiarize himself with its basic principles?

No, all these things he would not do. To think lightly of the publicity service of his business would spell ruin, yet that is the way he thinks regarding music service. He knows music is important. He knows his pictures either stand or fall by music. He knows that exhibitors help to fill their houses by the added feature of good music. He knows that these same exhibitors pay thousands of dollars yearly to maintain an orchestra and their large music library. Singers of the best type are engaged to enhance the program. These cost money. He knows that his music cue sheets are not used in the large houses because they are in no way adequate nor helpful. He knows that because of this inadequacy he must send a print to the projection room of the big theatre in order that it may be "Screened for music." And, lastly, he knows that the service refused by the big fellow because it is worthless he foists on the little fellow and calls it music service. If it is not service for the big show, we cannot see where it can be used in the smaller theatre to foster growth. If a retrograde movement be desired, this service will certainly help.

Until the producer sees the wisdom of appointing a competent musician on his staff, and regards the question seriously enough to closely follow it, making comparisons, developing new ideas, and inculcating a unity of purpose between his picture director and music director, "the back-bone of the industry" is going to continue his sufferings.

Musicians who take upon themselves the duty of arranging cue sheets merely to obtain extra cigar money cannot be relied upon to put forth any unusual energy either mental or physical to make the cue sheets productive of good results. It is a side issue in their young lives. Beside the publicity and picayune they derive from it, there is no incentive to greater endeavor.

Those arrangers, subsidized by publishing firms, cannot give service for their scope is limited. Each cue sheet prepared by them has a strange similarity of suggested selections. It is to their advantage to place before the buying directors all those numbers which they desire to popularize and of which they wish to increase the sale. In other words, the producer is paying to advertise the wares of certain publishers. This is not conducive to good music service for the exhibitor.

Suggested musical selections are a vital necessity. Without them, the cue sheet would be abortive, but unless they be chosen without prejudice or favor, and for the sole purpose of interpreting the scene affected, no results can be expected. Loyalty to the interests of producer should be always paramount. Service to the exhibitor should become the foremost thought, followed by concentration upon the technical part of the work. Variety of music is needed. New numbers and up-to-date "Hits" are called for. The musical leader of every picture thatre should be made to feel that he can depend upon the service submitted to him by the film manufacturer.

Dr. Riesenfeld Praises Department.

THE RIALTO, Times Square.
THE RIVOLI, Broadway at 49th st.

September 6, 1918.

Office of the Musical Director.

My Dear Mr. Beynon:

I am much interested in your new department, "Music for the Picture." There is indeed much that can be improved and done to give atmosphere, and not enough can be said or written on the subject. I cannot express any opinion on the performances in other moving picture houses over the country, as I unfortunately never get a chance of hearing them. I can only tell you that my experience is that I find a fresh riddle to solve with each picture we present, and I am sure this must be the case with other conductors and managers, who will greatly appreciate the help you will be able to give them.

Please let me wish you good luck in your new undertaking and let me assure you of any assistance in my power.

Very sincerely yours,

Hugo Riesenfeld.

"John Brown's Body" Marching Song.

Practically all patriotic songs have been created in a period of national stress. A song to fit the time is notably true of "John Brown's Body," which bears the reputation of being the most stirring march-song of the anglo-saxon race.

The simple little ditty had a most humble origin. The tune is supposed to have been composed by William Steffe, a writer of many Methodist hymns. It was used as a camp meeting song long before the civil war, and was very popular with the negroes of the South.

Most of us have clung fondly to the idea that the "John Brown" mentioned in the song was the great emancipator of Harper's Ferry, who died for and because of his convictions. But there is no place in history for sentiment, and we are disillusioned in the most practical manner.

At the outbreak of the Civil War, the melody was launched on its way by a batallion of Infantry occupying Fort Warren in Boston. The company seized upon the old melody as a medium of relieving the tedium of work. The religious nature of the words did not suit the men and they soon began to improvise. There chanced to be in the company a good-natured Scotchman, named John Brown. The name had an appeal, and around him the song centered. It voiced its way into the hearts of the brave and reckless boys and became their marching song on their way to the front.

In December of 1861, Julia Ward Howe was in Washington. One day she saw a skirmish between troops near the city. There she heard for the first time the song which had become so popular among the Northern soldiers. She went home and wrote the lyrics beginning "Mine Eyes Have Seen the Glory of the Coming of the Lord," and her composition has come down to us as "The Battle Hymn of The Republic."

It would be impossible to conceive of a greater contrast than existed between the inane jingle of the army and the stately words of Mrs. Howe. But the music answered a two-fold purpose in the complex life of a soldier. He could march weary miles chanting the former, and could lay down his life for his country, breathing the faith voiced in the latter.

The surprising popularity of the song

CUE SHEETS for CURRENT FILMS

"Beloved Blackmailer, The."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Impish Elves.	Moderato.	Borch
1 AT SCREENING. 2 min.	THEME	
2. T. SAMUEL BRIGGS BOBBYS... 4 min	May Dreams. Andante Moderato.	Borch
3. T WORKING TIME S UP, DAD... 3 min.	THEME	
4. T BE A GOOD SPORT AND COME.. 3 min	Babillage. Capricious Allegretto.	Castillo
5. T. WHY, YOU ALMOST ACTED... 3 min.	Selection of College Airs	
6. D. AS FOOTBALL SCENE FADES... 2 min.	THEME	
7. T IN THE SILENT HOURS OF THE. 2 min.	Heavy Mysterioso No. 1.	Levy
8. T. SPIKE BROGAN. 3 min. 45 sec.	Legend. Moderato Con Expressione	Friml
9. T. DO YOU REMEMBER BOBBY... 2 min. 45 sec.	Celtic Dance.	Bullard
10 D. WHEN NURSE LEAVES DRUG STORE. 2 min. 15 sec.	Perpetual Motion. Mezzo Allegro.	Borch
11. D WHEN SPIKE TELEPHONES... 1 min. 15 sec.	Cupidletta. Moderato Intermezzo.	Tobani
12 T WESLEY MARTIN, A NEW YORK. 3 min.	Chiffonette. Moderato Con Grazia	Atherton
13 D WHEN BOBBY ENTERS AUTO 1 min.	Capricious Annette. Allegretto Moderato.	Borch
14 D. WHEN BOBBY LEAVES ROOM 4 min.	Mountaineer's March.	Borch
15. T. MORE THAN HE BARGAINED FOR. 2 min. 45 sec.	Wedding of the Rose. Intermezzo	Jessel
16. T. WHILE WALL ST. ENACTS ITS 1 min. 30 sec.	Golden Dawn. Moderato Tone Poem.	Cobb
17 T. AND BY THE END OF THE... 3 min 45 sec.	The Music Master. Allegretto Grazioso	Hegner
18 T. IF YOU ARE GOING TO FIGHT. 2min. 45 sec.	Hurry No. 39.	Minot
19 D WHEN LETTERS ARE MAILED 2 min. 30 sec.	Fata Morgana. Allegretto Moderato.	Tobani
20. T THE FOLLOWING MORNING 2 min. 30 sec.	The Magpie and the Parrot. Allegretto Giocoso	Bendix
21 T. MISS NORRIS OF ALL 3 min. 15 sec.	Scherzetto. From Symphonette Suite	Berge
22 D WHEN BOBBY SEES CORRINE 1 min.	THEME	
23 T. THAT EVENING 3 min.	Alborada. Allegretto	Andino
24 D SCENE CHANGES TO INN 3 min. 30 sec.	Kathleen Waltz. Valse Intermezzo	Berg
25 D WHEN BOBBY ARRIVES AT INN 1 min. 30 sec.	Hinkatin. One-Step	Levy
26 D BOBBY CLIMBS VERANDA 1 min. 15 sec.	Artist No. 69.	Shepherd
27. T A DAY OF RECKONING 1 min. 30 sec.	Graciousness. Allegro Moderato	Smith
28 T LET ME INTRODUCE THE REAL 45 sec.	THEME	
CHARACTER	Comedy drama	
ATMOSPHERE	Neutral	
MECHANICAL EFFECTS	Auto phone dinner bell, china crash, water.	
SPECIAL EFFECTS	None	
DIRECT CUES	None	
REMARKS	None	

"Eagle's Mate, The."

Released by Paramount—Five Reels

Prepared by J. C. Bradford

THEME—Sweetheart		Romberg
1. AT SCREENING. 3 min 30 sec.	Prelude. Moderato.	Bizet
2. T. TWENTY-FIVE YEARS LATER 3 min.	Springtime. Tempo Di Valse	Drumm
3. T. DUKES IN HOUSE. 2 min 15 sec	Down South. Moderato.	Myddleton
4. T. VOWED I WOULD NEVER LIFT. 2 min 30 sec	Dramatic Andante No. 32. Molto Moderato.	Berge
5. D. BOY TELLS OF CAPTURE. 1 min. 30 sec.	Hurry No. 3. Vivace	Minot
6. T. THE RETURN OF THE EAGLET. 5 min. 45 sec.	Adagio Pathetique. Adagio.	Godard
7. D. CLAN WAITING, RIDE AWAY.. 2 min.	Love Theme. Lento Espressivo.	Herbert
8. T. THE AUDACITY OF EAGLES... 5 min 45 sec.	Ride of Valkyrics. Vivace.	Wagner
9. D. CLAN ENTER HOUSE. 3 min. 30 sec.	A Love Song. Allegretto.	Bartlett
10. D. SHERIFF AT DOOR. 3 min.	Dramatic Tension No. 9. Grave.	Andino
11. T. WITH THE RETURN OF HIS 2 min. 45 sec.	Fantastique. Tempo di Valse.	Eville
12 T ANEMONE IS RELIEVED. 2 min. 45 sec	Butterfly. Allegretto Scherzando.	Densmore
13. T. THE EAGLE'S PREY. 3 min.	Love Theme. Lento Espressivo.	Herbert
14 T. I'LL NOT DRINK THAT TOAST. 2 min. 30 sec.	Agitato No. 37. Agitato.	Andino
15. D. ANEMONE AND LANCIA. 4 min. 15 sec.	THEME.	
16. D. ABNER HAS NIGHTMARE 1 min 45 sec	Astarte. Allegretto Moderato.	Mildenberg
17 T. ANEMONE IS LOST. 2 min. 15 sec.	Tete-a-Tete. Moderato.	DeKoven
18. D. LANCIA JOINS ANEMONE. 1 min. 30 sec.	THEME.	
19. D. LANCIA IN WOODS 2 min	Air de Ballet. Allegretto.	Borch
20. D. LANCIA GIVES ANEMONE HER. 2 min. 15 sec.	THEME.	
21 T. LATENT 2 min 30 sec.	The Brook. Allegretto.	Boisdeffre
22 T. THE REV. MR. HOTCHKISS 3 min. 30 sec.	March Miniature. Tempo di Marcia.	Jacobi
23. T. I HAVE DECIDED TO MARRY. 1 min. 30 sec.	Love Theme. Lento Espressivo.	Herbert
24 T. THE JOKE'S ON THE GANG. 3 min	Jeanette. Allegretto.	Riscnfeld
25. T EAGER FOR ENORMOUS RANSOM 3 min. 45 sec	Dramatic Tension No. 67. Molto Moderato.	Shepherd
26. T FISHER RETURNS TO CABIN. 1 min 30 sec	Eastern Romance. Moderato.	Korsakoff
27. T. LANCIA DECIDES. 1 min 30 sec.	THEME. Valse Lente.	
28 T. FISHER TURNS TRAITOR. 3 min 45 sec.	Atholic Overture. Molto Allegro.	Mendelssohn
29 T THREE CHEERS FOR. 1 min 30 sec	Sinbad. Allegro.	Romberg
30. T YOU'RE TOO LATE. 2 min	Poppyland. Moderato.	Kelfert
31 D ANEMONE ENTERS CABIN. 1 min. 30 sec.	THEME.	
CHARACTER	Dramatic.	
ATMOSPHERE	Neutral.	
MECHANICAL EFFECTS	Follow picture.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None	
REMARKS	None	

"In Pursuit of Polly."

Released by Paramount—Five Reels.

Prepared by M. Winkler.

THEME—Impish Elves	Intermezzo	Borch
1 AT SCREENING 2 min. 30 sec	Sleeping Rose. Valse Lente.	Borch
2 T IT ALL HAPPENED 2 min 30 sec	THEME.	
3 T SAY YOU'LL MARRY ME 45 sec	Turbulence. Allegro.	Borch
4 D FLASHBACK TO POLLY 30 sec	Continue pp.	
5. T AS LUCK WOULD HAVE IT 2 min 15 sec.	Serenade	Ern
6 T THE NEXT DAY 3 min 45 sec	Romeo and Juliette. Waltz.	Gounod
7 T GENTLEMEN MY DAUGHTER 3 min 15 sec	Lisolette. Moderato.	Adam
8. T SO ON MONDAY. 2 min 15 sec.	Elysian Dreams. Novelette.	Revilland
9. T THE RACE BEGINS. 3 min. 15 sec	Galop No. 7.	Minot
10. T I'LL GIVE YOU $100. 3 min	Perpetual Motion. Allegro.	Borch
11. T IN THE MEANTIME. 2 min. 30 sec.	Sinister Theme.	Levy
12. D POLLY ON THE ROAD FIXING. 2 min 45 sec	The Enchantress. Moderato.	Peters
13 T AND ALL THIS TROUBLE. 1 min 45 sec.	Humoresque. Allegretto Scherzando.	Tschaikowsky
14 T. THE MOUNTAINVIEW INN. 3 min. 15 sec.	Descriptive Mysterioso. (No. 66)	Minot
15. T. AFTER POLLY'S MAID. 3 min.	Dancing Leaves. Mazurka.	Miles
16. T. COULD YOU EVER IMAGINE. 3 min. 15 sec.	THEME.	
17. T. MEANWHILE BOB COLLEY. 3 min.	Frills and Furbelows. Rondo Rococo.	Crespi
18. T. YOU'RE DISCOVERED. 3 min. 45 sec.	In the Glade. Allegretto Scherzando.	Gruenwald
19. T. IN THE MEANTIME. 5 min. 15 sec.	Half-Reel Hurry.	Levy
20. T WE CAN GET AWAY. 2 min. 15 sec.	Hurry No. 33.	Minot
21. T. LOOK AT ME. 3 min.	Pivo Finale. Symphonette Suite.	Berge
22. T. WE'RE ON YOUR TRICKS. 3 min. 30 sec.	Dramatic Mysterioso No. 22	Berge
23. T. I AM SORRY, BUT. 3 min. 15 sec.	THEME.	

is attested by the fact that it has been made the marching song of Great Britain. It was sung with great enthusiasm by Kitchener's soldier's in the Soudan, and by Robert's troops in South Africa. It was discarded by our men in the Spanish war, where the North marched shoulder to shoulder with the South. That was indicative of good-taste and delicacy of feeling. All felt that the "John Brown" words were too reminiscent of days long dead. None of the splendid body of fighting men of the now ideally merged United States cared to resurrect a sentiment that was better burried in the ground along with the Scotch John Brown and the great man of the same name who gave up his life for an ideal.

Interesting Music Heard at the Rialto.

The Rialto program for the week commencing Sunday, Sept. 8, opened with the Overture, "Solonelle" by Tschaikowsky. Mr. Riesenfeld and his orchestra fairly outdid themselves in this number. The audience showed their approval by giving both conductor and orchestra an ovation.

The musical setting for the scenic, "Punting With Sugar," followed out the Rialto standard for detail—even to sweet melodies.

Annie Rosner, soprano, made the most of a song called "Mine" by Solman. The gentleman conducting the orchestra seemed to have a little difficulty in following the singer. Whether it was the singer's fault or the fault of the conductor, it was hard for us to judge.

The "Prologue from I Pagliacci was given by Desere La Salle, baritone. Just why the aria was not finished, we do not know. Possibly because the average audience has the wrong idea of where the ending of the aria really is, and applauded too soon. But we would suggest that an aria should be finished and in time patrons will realize their mistake.

The feature, "The Law of the North," afforded an atmospheric musical setting, which was admirably done. It is very unfortunate that the number following the feature is alweys spoiled by so many of the audience leaving. As a suggestion —why not hold up this number a bit as at any concert, until the new arrivals are seated. It will surely be appreciated by those remaining. These two charming numbers "Irish Tune From County Derry" and "Shepherd's Hey" were absolutely lost. Even the men in the orchestra were affected and did not play as carefully as usual under Mr. Riesenfeld.

The comedy "His Wife's Friend," followed by "Marche Religeuse" by Guilmant with Arthur Depew at the organ, closed a very delightful program.

Rosey Hits Added to Belwin Catalogue.

Belwin, Inc., again, in the short months of its existence, is proving to the musical world that it intends being an important factor in the industry. Much progress has been made in its catalogue. Its latest scoop is to secure the entire catalogue, with the exception of his albums, of George Rosey, the well known publisher, composer and arranger.

Among the many hits may be mentioned, "Valse Divine," a most impressive waltz; "Valse Moderne," the captivating hesitation waltz of the day; "Golden Youth," a charming characteristic valse lento; "A La Mode," a characteristic French one-step; "Savannah," a thrilling one-step, which has an unusually catchy melody; "Sachem," a sensational Indian one-step, just the kind for dancing and pictures; "Military Tactics," which will hereafter be known as the representative favorite for patriotic music; "A Selection of Favorite Melodies," a medley arrangement of excerpts from famous and standard works.

Within a few days, an important announcement will be made of a unique and special offer to musicians. This offer will last only for a limited time, so we advise everyone to take advantage of this opportunity to secure such valuable additions to his library.

Sacha Votichenko Revives Forgotten Art.

Sacha Votichenko, the eminent Russian musician, came to America in the early part of July, 1917, bringing with him the Royal Tympanon, one of the most unique instruments in existence. Indeed, to him, this tympanon is of priceless value, as it descends to him lineally from his famous ancestor, Pantaleon Hebenstreit, who near the end of the seventeenth century was one of the greatest musicians of his time.

King Louis XIV. presented Hebenstreit with this large gold tympanon as a wedding present, thus it holds cherished memories.

It is difficult to describe the fascination of this wonderful instrument. When Sacha Votichenko stands before it in the dim light of his beautiful New York studio, in the Hotel Des Artistes, he appeares to be a spirit of ancient times. He believes that the tympanon can be heard to the best advantage in a small theatre or studio. All of his concerts, therefore, are of a personal and spontaneous kind, in which the hearers are almost as important as the performer and the conventional gulf between the stage and the auditorium is bridged by community interest and effort.

Of late, Mr. Votichenko's compositions all

Sacha Votichenko.

show the marked influence of the World War. They have the pathetic appeal which it is impossible to describe. Of his playing one may truthfully say, that seldom is it possible to hear anything more beautiful, more mystical, or more comprehensive of all the perfections of vocal and instrumental technique.

It is the human element that stands forth most prominently in this artist's work. His methods, therefore, are worthy of careful and analytical study. There is not a singer or player of ordinary instruments who may not learn much from him.

Rivoli Presents Perfect Performance.

Hats off to S. L. Rothapfel. He has called us "finicky." We accept the appellation. We expect a high standard of music from his theatre orchestras, but it is a pleasant surprise to be offered a **perfect** performance. Again we say, "Hats off to S. L. Rothapfel."

Erno Rapee conducted the "Southern Rhapsody Overture" opening the show of September 8. He excelled himself in the difficult interpresentation of this quaint number. The orchestra put into it everything they possessed in the way of music, and never have we heard them to better advantage. The audience thought so too.

"Carmen Overture" was used for the educational film, "A Modern Mexican Hacienda." It fitted every inch of it, especially the bull fight. And—there was perfect synchrony.

"Temple Bells," an oriental song from the Indian Love Lyrics," by Woodforde-Finden, was well sung by Riccardo Bonelli, a baritone.

Seated upon oriental rugs with the incense pots dreamily smoking, cigarette between his lips, he languidly began the first verse. Beyond him the Sahara sky glowed in stars, the azure blue setting off in relief the red of Persian tapestry. Gradually his ennui disappeared as he became more earnest in his song. Throwing away his cigarette, he plunged into the third verse and brought the large audience to its feet by his mighty finale. It was a real touch of the Orient.

The Animated Pictorial received a fine setting, the chief number being "La Forza del Destina Overture." Here again was perfect synchrony.

The orchestral prelude to "He Comes Up Smiling" was a number called "Smiles." Every layman caught the significant connection by the titles and it made a strong appeal. The picture was lightly fitted, but held a dignity in keeping with the policy of the Rivoli. We congratulate "Roxy." He can play a comedy without the use of clap trap, cat calls and other cheap effects.

The organ solo closed the finest bill we have seen since "Blue Bird" was shown in the same theatre.

New Idea in Music Service Exchange.

Changes of industrial conditions always bring into existence new lines of business enterprise. Probably no new industry has had such a following of auxiliary companies in its wake, as the moving picture estate. We have seen the countless numbers of accessory firms spring up like mushrooms. New publishing houses for handling bills and posters have vied with the music publishers to catch some of the picture money. As the picture business has advanced so have these satellites prospered.

Music is now the great cry of the industry and the far seeing backers of the Music Service Exchange have caught the significance of the cry. Leaders situated in the large cities of New York, Boston, or Chicago, find little trouble in filling their musical needs, but those who guide the musical destinies of the small theatre in outlying districts find it almost impossible to procure a suitable library.

It is for the purpose of serving these unfortunate one, primarily, that the Music Service Exchange has been formed. This firm plans to sell to the leader any music he may need at no increase of price. It guarantees immediate shipment and speedy service. It will keep in close touch with the picture playing game, and if necessary, will select as well as buy if requested to do so. It will not publish any music nor ally itself with any publisher. It will always be a house of service in the strictest sense of the word.

Here is the chance for musicians and theatres to place themselves upon a standing order list that they may receive every new number as soon as it is placed on the market. There should be no excuse in the future for playing antiquated music, nor will the leader escape on the plea that his dealer cannot procure the music desired. Music Service Exchange will get it for you if it is in print.

We have investigated this company and find that it is all that it advertises to be. We extent to those connected with it our best wishes and feel free to say that they are a splendid acquisition to the moving picture industry in general and to the picture playing musician in particular.

24. T YOU MAY FEEL SORRY..... Continue ff.
1 min 15 sec.
CHARACTER ..... Comedy-drama.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... Automobile honks, hoof beats, etc.

"Johnny Get Your Gun."

Released by Paramount—Five Reels.
Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING ..... Nip and Tuck..... Parlow
3 min. Galop.
2 T. BUT THAT PARTICULAR EVE.. In the Tavern ..... Hensen
2 min. 15 sec Waltz.
3 T. ABOUT TWO PAYDAYS LATER. Hurry No. 2..... Langey
4 min Allegro.
4 T. SO BILL BURNHAM, THE HOOTIN ..... Babillage ..... Gillet
3 min. 15 sec. Allegro.
5. T. AT THE BURNHAM HOUSE. ... Cupid's Frolic..... Miles
4 min. Moderato.
6 T DON'T YOU KISS ME..... Phyllis ..... Doppen
2 min. Valse.
7 T WELL, IT'S MY TALCUM POWDER ..... Caprice Annette..... Borch
3 min. 15 sec. Allegretto Grazioso.
8.T WELL, ANYHOW, SHE'S A PIP. Badinage ..... Herbert
2 min. 30 sec Allegretto Rubato.
9. T. THE STABLE BOYS HAS FOUND. All for Joy. Fahrbach
2 min. 45 sec Galop.
10. T. MEANWHILE ATTORNEY COTTER ..... At Sunset..... Cohen
2 min. 45 sec Moderato.
11. T. I KNOW A SQUAW IN CARSON. Prestissimo Galop. Waldteufel
3 min. 45 sec Galop.
12. T. THE BUTLER SAYS I—FLIRTED Iris ..... Reynard
3 min 30 sec. Moderato
13. T. THEN THE MONEY I'VE BEEN. Phyllis ..... Dappen
2 min. Valse.
14 T. THE NIGHT OF THE BURNHAM Camouflage ..... Lampf
3 min. 15 sec. Marcato—One-Step.
15. T JOHNNY GET YOUR GUN Calicoco ..... Frey
3 min. 30 sec. Moderato—Fox Trot
Moderato.
16 T AFTER A NIGHT'S REST Babillage ..... Gillet
2 min 15 sec
17 T. VERY WELL, THEN I WILL 1 cycle Galop Puerne
2 min 45 sec Galop
18 T. DIG IN, POLLY. Hurry No 2. Langey
3 min Allegro.
19. T' THEM'S GIRLS TRACKS Agitato No 3 Langey
3 min. 15 sec Allegro.
20 T YOU'LL BE OVERLOOKING HELL ..... Vely's Gracle..... Geruman
2 min 30 sec Allegretto.
21 T NO, I AIN'T BILL I'M Prestissimo ..... Waldteufel
3 min Galop
CHARACTER Comedy
ATMOSPHERE Neutral
MECHANICAL EFFECTS Follow picture
DIRECT CUES Johnny Get Your Gun"
REMARKS Be sure to get this old song for use in the picture

"Love's Law."

Released by Metro—Five Reels
Prepared by Sullivan

THEME—Reverie ..... Lento Espressivo ..... Rikrand
1. AT SCREENING ..... Prelude ..... Jarnefelt
1 min 15 sec Allegro Quasi Allegretto
2. T THE ONE JOYOUS THING. Humoreske ..... Tschaikowsky
1 min Allegro Scherzando
3 T WHEN DIRECTORS MEET TO .. Prelude ..... Kistler
2 min 15 sec Andante Serioso.
4 T HAMILTON AT ONCE PITS .. Dramatic Tension No 44.
1 min 45 sec Moderato Agitato Borch
5 D CLOSE-UP SONIA AND OLD .. Simple Aveu ..... Thome
2 min 15 sec Moderato-Dramatico.
6 T THEY'S GIVEN US ANOTHER .. Ein Maerchen ..... Bach
3 min. 15 sec. Dramatic Fantasie
7 T. SONIA CAN FIND PLENTY TO DO ..... Romance ..... Gruenfeld
3 min. 15 sec. Andante Con Moto
8 T. "WHERE'S MY VIOLIN? ..... Romance ..... Gruenfeld
15 sec Agitated Appas
9 D MEN OUTSIDE SHANTY ..... Romance ..... Gruenfeld
2 min 30 sec Andante Con Moto
10 T. NIGHTFALL BRINGS TO .. Simple Aveu ..... Thome
1 min. Moderato-Dramatico
11. D. HAMILTON PLAYING VIOLIN. Humoreske (Violin only),
30 sec Dvorak
12. T. THAT IS MY VIOLIN. ..... Dramatic Allegro No. 1. Langey
45 sec. Agitato.
13. D. SONIA PLAYING VIOLIN ..... Flower Song..... Lange
1 min. 30 sec. (Violin only)
14 T. "I GUESS I RAN TOO HARD" Simple Aveu.. Thome
2 min. Moderato.
15. T. SO, FOR A YEAR SONIA ..... Humoreske ..... Dvorak
1 min. 15 sec (Violin only.)
16. T. "SHE IS QUITE READY FOR" ..... THEME.
4 min.
17. T. ALEXIS KAFFRIOFF, A FELLOW ..... Extase ..... Ganne
4 min. 30 sec. Andante Appass.
18 D. AFTER ALEXIS HAS LEFT. ..... THEME.
2 min. 15 sec.
19. T. HAMILTON'S BUSINESS..... Misterioso Moderato No. 7,
2 min. Moderato. Brell
20. T. AT LAST SONIA'S GREAT..... Maesmawr ..... Braham
2 min. 15 sec. Valse Lente.
21 T. SONIA'S TRIUMPH..... Humoreske ..... Dvorak
1 min. (Violin and piano.)
22 D. AFTER SONIA STOPS PLAYING. Maesmawr ..... Braham
1 min. Valse Lente.
23. T. "CONGRATULATIONS — YOU WERE" ..... THEME.
1 min. 15 sec.
24. T. "MARRIAGE! DON'T YOU KNOW" ..... Dramatic Agitato No. 43. Borch
1 min. 30 sec.
25. T. "YOU HAVE INSULTED SONIA". Agitato No. 2..... Andino
1 min. 15 sec. (Furia.)
26. T. DAYS PASS WITH HAMILTON.. Rustle of Spring..... Sinding
2 min. Agitato Moderato.
27 D SONIA ATTENDING SICK WOMAN ..... Andante Pathetique No. 23,
1 min. Borch
28. D. AFTER FADE-OUT—HAMILTON. Andante Agitato... Mendelssohn
2 min. 15 sec. Fantasie.
29 T FOR MEN MUST WORK..... Simple Aveu..... Thome
1 min 3 sec. (Dramatic-Pathetic.)
30 T "IT'S ABOUT TIME THAT SOMEONE" ..... Erl King..... Schubert
4 min. 15 sec. Allegro Agitato.
31. T. "I LIED—LIED TO SAVE YOU". Dramatic Tension..... Andino
2 min. 30 sec
32 D. WHEN ALEXIS ENTERS ROOM. Allegro Agitato No. 69. Minot
2 min. 15 sec.
33. T. THROUGH THE LONG HOURS... THEME.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... American and Russian.
MECHANICAL EFFECTS ..... Follow the picture.
SPECIAL EFFECTS..... Violin and piano duet and violin alone.

"Money Mad."

Released by Goldwyn—Five Reels.
Prepared by M. Winkler.

THEME—Silent Sorrows ..... Andante Pathetique ..... Borch
1. AT SCREENING ..... Oriental Song..... Kiefert
2 min 15 sec
2 T ELSIE JEAN MAE MARSH..... Serenade Dramatic ..... Wider
2 min
3 T. THE REV. DR. GAVIN ..... My Paradise... Zamecnik
3 min. Moderato.
4 T. YOU'VE GIVEN THE MEDICINE. THEME.
2 min 45 sec
5 T AND JUST AT DAYBREAK ..... Sorrow Theme. Roberts
2 min.
6. T YOUR MOTHER IS GONE. ..... Tragic Theme. ..... Vely
1 min 30 sec Dramatic
7 T. THE READING OF THE WILL ..... Dramatic Narrative ..... Pement
2 min 15 sec Andante.
8 T. AND WHEN FOUR YEARS PASSED ..... Love Song..... Flegler
1 min 45 sec. Dramatic.
9 T THAT NIGHT ..... The Vampire..... Levy
1 min 45 sec
10. T A WEEK LATER ..... THEME.
1 min 30 sec
11. T. ELSIE PAYS A LITTLE VISIT.. Capricious Annette..... Borch
1 min Melodious Caprice.
12. T SO FEW DAYS LATER ..... Continue to Action.
2 min 45 sec
13. T. FOR TWO DOLLARS THE DOCTOR ..... Melody ..... Kretchmar
1 min 45 sec Moderato.
14. D ORIENTAL SERVANT AT TABLE Weird Oriental Theme.. Levy
1 min
15. D. ORIENTAL SERVANT LEAVES . THEME.
3 min.
16. T I BEG PARDON, I JUST ..... Dramatic Tension No. 6. Levy
1 min.
17. T. AT CHARLTON ST. ..... Continue to Action.
2 min. 45 sec
18. T. AND FOR MOTHER'S SAKE Continue pp.
45 sec
19. T. NEXT DAY ..... Sinister Theme ..... Vely
3 min 15 sec
20. T. ELSIE, DEAR, I CAN'T MAKE . Weird Oriental Theme.... Levy
2 min. 45 sec
21. T. I WILL WAIT UNTIL HE..... Dramatic Mysterioso..... Levy
3 min. 30 sec
22 T. A FEW DAYS LATER..... THEME.
2 min.
23. T. AND MADAME RAMA PREPARES ..... Sinister Theme..... Vely
2 min 30 sec
24. T. WHILE SIMA ANXIOUS TO.... Dramatic Agitato ..... Hough
45 sec.

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25. T. AND SIMA TELLS THAT.....THEME.
30 sec.
26. T. THAT NIGHT.....Continue ff.
30 sec.
CHARACTER.....Dramatic.
ATMOSPHIERE.....Neutral.
MECHANICAL EFFECTS.....Follow picture.

"A Nymph of the Foothills."

Released by Greater Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME—Mountain Song.....Andantino Moderato.....Borch
1. AT SCREENING.....THEME.
2 min. 15 sec.
2. T. JEFF CRANDALL WHO HAS....Pulcinello.....Aletter
3 min. 45 sec. Allegretto Intermezzo.
3. T. "PLENTY OF TIME TO BE"....La Grace.....Bohm
3 min. Moderato Intermezzo.
4. T. ALKY HALL, WHO LIVES AS....Pastoral.....Kiefert
3 min. 15 sec.
5. T. "YOU'D A MADE A KETCH"....THEME.
2 min. 45 sec.
6. D. WHEN FISHING ROD DROPS..Vivo Finale.....Berge
3 min. Symphonette Suite.
7. T. "BUT IN SPITE OF ALL".....May Dreams.....Borch
2 min. 45 sec. Moderato Romance.
8. T. "WE, TOO MIGHT BUILD US"..THEME.
1 min. 15 sec.
9. D. WHEN EMMEY AND BEN LEAVE.....Agitato No. 49.....Shepherd
1 min.
10. D. WHEN EMMEY ENTERS HOUSE Dramatic Tension.....Levy
1 min.
11. D. WHEN EMMEY CLIMBS THROUGH.....THEME.
8 min.
12. T. "SHE'S RUN AWAY WITH THAT".....Furioso No. 60.....Shepherd
30 sec.
13. T. "THIS IS THE LITTLE WOMAN".THEME.
2 min. 15 sec.
14. D. WHEN EMMEY LOOKS AT RING. Andante Appassionato.....Castillo
2 min. 45 sec.
15. T. AT THE HOME OF THE KIRKLANDS.....Tragic Theme.....Vely
3 min. 30 sec.
16. T. WHILE BACK IN THE FOOTHILLS.....Sinister Theme.....Vely
4 min.
17. T. SOMETIMES LIFE IS JUST....Serenade d'Amour.....Bion
1 min. 30 sec. Moderato Grazioso.
18. T. SOCIAL EVOLUTION.....Hunkatin.....Levy
2 min. One-Step.
19. T. THEIR FIRST PARTING.....THEME.
2 min. 30 sec.
20. T. "WHERE WERE YOU MARRIED".....Elegie, Op. 38.....Grieg
3 min. Allegretto Semplice.
21. D. WHEN EMMEY ENTERS BEDROOM.....Homeward, Op. 62.....Grieg
3 min. Allegro Giocoso.
22. T. BACK AGAIN WITH THE COOL. Andante Doloroso No. 51,
4 min. Borch
23. T. THE SCALES OF JUSTICE.....Dramatic Andante.....Berge
3 min.
24. D. WHEN JURY RETURNS TO COURT.....Dramatic Tension No. 44. Borch
Moderato Agitato.
25. T. "THIS IS A FINE COURT".....Dramatic Finale.....Smith
1 min. 45 sec. Moderato Appassionato.
26. T. AFTER LONG SEARCHING HE..THEME.
1 min. 15 sec.
CHARACTER.....Dramatic.
ATMOSPHIERE.....Neutral.
MECHANICAL EFFECTS.....Shots, water, rain and train.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.

"On the Quiet."

Released by Paramount—Five Reels.
Prepared by W. Winker.

THEME—Impish Elves.....Allegretto Moderato.....Borch
1. AT SCREENING.....He's a Jolly Good Fellow.Song
1 min. 15 sec.
2. T. THIS IS THE GIRL.....THEME ff.
3 min.
3. T. THIS IS THE JUDGE.....Humorous Drinking Theme,
1 min. Roberts
4. T. THIS IS BUN.....Eccentric Comedy Theme,
1 min. 45 sec. Roberts
5. T. AND THIS IS BUCKY.....Humorous Drinking Theme,
2 min. 15 sec. Roberts
6. T. YOU MADE ME WHAT I AM....You Made Me What I Am
15 sec. To-Day.....Song
7. D. CLOSE-UP OF GIRL.....THEME.
2 min.
8. D. ROBERT IN BED.....Two Thomas Cats.
5 min. (Comic Trombone Characteristic.)
9. D. INTERIOR OF BATHROOM.....Scherzetto.....Berge
3 min. 15 sec. Symphonette Suite.
10. T. I'LL OWE IT TO YOU.....Dramatic Recitative.....Levy
3 min.
11. T. REMEMBER YOU'RE SPEAKING. Valse Des Midinettes. Bachman
1 min. 15 sec. Valse Moderato.
12. T. SO ROBERT REFORMS.....Black and Blue Rag...Nichols
3 min. 15 sec.
13. T. IN THE MEANTIME AGNES.....Serio Comique.....Sorensen
2 min. 45 sec.
14. D. INTERIOR OF RECEPTION ROOM.....Capricious Annette.....Borch
3 min. 15 sec. Intermezzo.
15. T. ROBERT, YOU WERE INTOXICATED.....THEME.
2 min. 30 sec.
16. T. I'LL SEE THAT.....Humoresque.....Tschaikowsky
3 min.
17. T. THIS IS THE REPORTER.....Cupid's Frolic.....Miles
1 min. 30 sec. Moderato.
18. T. WHERE THE BLACKMAIL BEGINS.....Continue pp.
45 sec.
19. T. BOOKS, BOOKS!.....School Life.....Johnson
1 min. March.
20. T. THERE'S ONLY ONE WAY.....Legend of a Rose.....Reynard
1 min. 45 sec. Allegretto.
21. T. THE HIGH COST OF.....Sparklets.....Miles
2 min. Moderato.
22. T. STAGING THE SCENE.....Jealous Moon.....Zamecnik
2 min. 30 sec. Moderato.
23. T. FOR THE LOVE OF MARY...Turbulence.....Borch
2 min. 45 sec. Allegro.
24. T. MAKE THESE GIRLS THINK...Three Graces.....Herman
2 min. 30 sec. Allegro.
25. T. THAT WAS THE BABY'S BOTTLE.....Intermezzo.....Arenski
2 min. Presto.
26. T. YOU'VE MADE A MISTAKE.....Half Reel Hurry.....Levy
6 min.
27. T. THERE'S A LIFE SAVING STATION.....Sinister Theme.....Levy
2 min. 45 sec.
28. T. SO YOU'RE A DIVER.....Gavotte Piquante.....Pierson
2 min. 15 sec. Allegro.
29. T. ALONE AT LAST.....THEME.
30 sec.
CHARACTER.....Comedy.
ATMOSPHIERE.....Neutral.
MECHANICAL EFFECTS.....Follow picture.
SPECIAL EFFECTS.....Trombone cat calling.
DIRECT CUES.....'You Made Me What I Am To-Day"

"Soldier's Oath, A."

Released by Fox—Five Reels.
Prepared by Geo. W. Beynon.

THEME—Unnecessary.....
1. AT SCREENING.....Canzonetta.....Godard
2 min 30 sec. Allegretto.
2. T. DO YOU REMEMBER.....Reverie.....Corelli
2 min. Andante.
3. T. THEN WAR LIKE A VOICE....Marseillaise Segue into Pershing's March.....Watt
3 min. 15 sec.
4. T. DEATH APPEARS.....Misterioso Dramatic No. 22,
1 min. 30 sec. Borch
5. T. AT FIELD HEADQUARTERS....March Militaire.....Schubert
1 min. 45 sec. Allegro.
6. T. CLOSE UPON HIS HEELS.....Misterioso Agitato No. 66,
2 min. Agitato. Smith
7. T. I SWEAR TO FULFILL PROMISE.....Organ only.
2 min. 15 sec. Andante.
8. D. PIERRE ENTERS HOME.....Prayer.....Wolff-Ferrari
2 min. 15 sec. Andante.
9. D. BURGLAR ENTERS HOME.....Allegro Agitato.....Andino
1 min. 30 sec. Subdued—pp.
10. D. WIFE SURPRISED BY BURGLAR.....Pizzicato Misterioso.....Minot
1 min. 30 sec. Agitato.
11. D. AT DEATH.....Asa's Death.....Grieg
2 min.
12. T. MY MAMMA WON'T SPEAK TO ME.....Three Songs from Eilland,
2 min. 30 sec. Andante Dolorosa. Von Felitz
13. D. LETTER INSERT.....Marseillaise.
1 min.
14. T. DUVAL, LAST NIGHT.....Elysium.....Speaks
3 min. 30 sec. Andante.
15. D. AT THE HOME OF THE DUKE..Norwegian Folk Song....Borch
2 min. Andante.
16. T. THE COURTMARTIAL.....Light Cavalry.....Von Suppe
2 min. 30 sec. Allegro.
17. T. THEN THE WONDERFUL COMES.....Destiny Waltz.....Baynes
4 min. Waltz, slow and sad.
18. T. TEN YEARS PASS.....Garden of Love.....Ascher
1 min. Allegretto.
19. D. AT FIRE IN PRISON.....Fire Music—La Valkyre,
3 min. Furioso. Wagner
20. T. JUSTICE CAN REWARD.....Even Song.....Martin
2 min. 15 sec. Andante.
21. T. THE NIGHT OF PIERRE'S.....Waters of Venice...Van Tilzer
3 min. Valse.

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22 T. A REFUGE AND A LIVELIHOOD. Caressing Butterfly. Barthelemy
3 min. 15 sec. Allegretto Grazioso.
23. T. SHATTERED HOPES. Reverie. Vieuxtemps
4 min. Andante.
24 T. YOU CALL YOURSELF. Dramatic Agitato. Berge
1 min. 30 sec. Agitato.
25. T. HE IS MY FATHER. Romance. Rubinstein
3 min. Andante.
CHARACTER. Dramatic.
ATMOSPHERE. Warlike.
MECHANICAL EFFECTS. Sand blocks. Sirene.
REMARKS. Good music makes a good picture.

"Till I Come Back to You."

Released by Paramount—Six Reels.

Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING. Arabesque No. 2. Debussy
2 min. 15 sec. Allegretto.
2. T. BECAUSE OF A LEAKY. Chasing the Chickens. Walker
4 min. Fox Trot.
3. T. YOU DON'T UNDERSTAND. Prelude. Jarnefeldt
1 min. 15 sec. Allegro.
4. T. THE ADVANCING GERMAN LINE. Dramatic Allegro No. 1. Langey
3 min.
5. T. AT THE ORPHANAGE. Phyllis. Deppen
2 min. 15 sec. Waltz.
6. T. ANSWERING THE CALL OF WAR. Marche Burlesque. Gillet
2 min. 15 sec. Un peu Allegramante.
7. T. THE CAPTURE OF VON KRUTZ. Misterioso No. 1. Langey
3 min. 30 sec. Moderato.
8. T. THE PRE-ARRANGED ESCAPE. Fingal's Cave. Mendelssohn
4 min. 15 sec. Allegro.
9. T. ALIAS "KARL VON KRUTZ". Misterioso No. 2. Minot
4 min. Moderato.
10. T. I'VE NO TIME FOR NONSENSE. Tears. Zamecnik
3 min. 15 sec. Moderato.
11. D. APPEARANCE OF AEROPLANES. In the Village. Godard
1 min. 30 sec. Allegro Vivace.
12. T. THE GERMAN INSPECTOR VISITS. Valse Poupee. Poldini
3 min. 30 sec. Valse.
13. T. I'M GOING TO TEACH YOU WHO. Presto No. 5. Lake
1 min. 45 sec. Presto.
14. T. ALBERT, KING OF BELGIUM. Dramatic Allegro No. 1. Langey
1 min. 30 sec. Allegro.
15. T. A BRAVE, LITTLE MESSENGER. A Curious Story. Frommel
3 min. Allegretto.
16. T. AMERICAN "KULTUR". An Old Love Story. Conte
2 min. 30 sec. Andante.
17. T. I DON'T LIKE GERMANS ANY. Misterioso No. 1. Langey
2 min. 30 sec. Moderato.
18. T. AT THE GERMAN PRISON CAMP. Ruy Blas. Mendelssohn
1 min. 45 sec. Allegro Molto.
19. T. BURROWING LIKE MOLES. Fingal's Cave. Mendelssohn
4 min. Allegro.
20. T. I'M THE ONLY ONE WHO WAS. Valse Poupee. Poldini
4 min. Valse.
21. T. LOSE NO TIME IN GETTING TO. Little Sandman. Ellenberg
2 min. Andante.
22. T. IT'S TOO BAD YOU'RE A GERMAN. Revised Answer. Zamecnik
3 min. 15 sec. Allegretto.
23. D. ENTRANCE OF CHILDREN. In the Village. Godard
1 min. Allegro.
24. T. BEAT IT BACK TO OUR LINES. Erl King. Schubert
3 min. Vivace.
25. D. STRONG'S WRIST WATCH. Dramatic Tension No. 9. Andino
3 min. Grave.
26. T. CONFUSED BY THE ARROW. Agitato No. 1. Langey
3 min. 45 sec. Allegro.
27. T. DON'T WORRY, THERE'LL BE. Hurry No. 2. Langey
3 min. 30 sec. Allegro Vivace.
28. T. THERE AREN'T ANY MORE. Ruy Blas. Mendelssohn
5 min. Allegro Molto.
29. T. DID THE GERMANS CUT YOU. Cantabile. Gelterman
1 min. 15 sec. Andante.
30. T. COURT MARTIAL. La Brabanconne. (Belgian Air)
3 min. 30 sec. March.
31. S. YOU SAID TO TAKE CARE OF. Men of Sparta. Zamecnik
2 min. 15 sec. Marziale.
32. D. APPEARANCE OF U. S. SOLDIERS. Hail Columbia. (American Air)
1 min. 15 sec.
CHARACTER. Dramatic.
ATMOSPHERE. Warlike.
MECHANICAL EFFECTS. Fellow pictured.

"T'Other Dear Charmer."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Scherzetto. Allegretto Moderato. Berge
1. AT SCREENING. Over the Top, Boys! Berge
2 min. 45 sec. March.
2. T. I DON'T KNOW WHETHER YOU. Sweet Bells. Gruenwald
3 min. Allegretto Intermezzo.
3. T. TOM WENTWORTH, WHO STOPPED. Procrastination Ray. Cobb
3 min. 30 sec.
4. T. THE FOLLOWING DAY. THEME
2 min. 30 sec.
5. T. BREAKING THE NEWS TO AUNT. Sleeping Rose. Borch
2 min. 45 sec. Valse Lento.
6. T. HALLWELL HALL IS NEAR. Turkish Towel Rag. Allen
3 min. 30 sec.
7. T. SATURDAY MORNING. Rattletrap. Mehden
3 min. Allegretto.
8. T. IT'S NO USE, SHE CAN'T. Bitter Sweets. Engelmann
3 min. Moderato Intermezzo.
9. T. WHERE IS THE FRENCH MAID? Savannah. Rosey
3 min. Allegretto.
10. T. WALTZ OR TWO-STEP. THEME
1 min.
11. D. WHEN SCENE FADES TO. Impish Elves. Borch
3 min. 30 sec. Intermezzo.
12. D. WHEN DOG CHASES BETTY. Hunkatin. Levy
3 min. 30 sec. One-Step.
13. D. WHEN BETTY AND TOM LEAVE. THEME
4 min.
14. D. WHEN BITLER CALLS TOM. Withered Flowers. Klefert
2 min. 45 sec. Intermezzo Pathetic.
15. T. POOR LITTLE BETTINA. Visions. Buse
4 min. Intermezzo.
16. T. OH! PLEASE DON'T BOTHER. Kathleen. Berge
3 min. 15 sec. Valse Lento (piano only).
17. D. WHEN TOM SEES BETTY. THEME
3 min.
18. T. I WON'T GO BACK TONIGHT. Sparkling Moselle. Gruenwald
2 min. 30 sec. Allegretto Moderato.
19. D. WHEN BETTY LEAVES AUTO. THEME
30 sec.
20. T. SO YOU THROW OVER THE. La Coryphee. Hosmer
3 min. 45 sec. Moderato e Rubato.
21. T. MY COUSIN, SHE TELL ME. Serenade Badine. Gabriel-Marie
3 min. 45 sec. Scherzando Serenade.
22. T. I WANT YOU BETTINA. THEME
1 min.
23. T. MY DIAMOND BROOCH IS STOLEN. Dramatic Narrative. Pement
2 min.
24. T. IF BETTINA GOES. THEME
2 min.
CHARACTER. Comedy drama.
ATMOSPHERE. Neutral.
MECHANICAL EFFECTS. Auto, electric bell, dog barking.
SPECIAL EFFECTS. Piano to action.
REMARKS. Give special attention to mechanical effects.

"Whatever the Cost."

Released by Pinzn—Five Reels.

Prepared by Geo. W. Beynon

THEME—Shadowland. Allegretto. Gilbert
1 AT SCREENING. Midshipmite Polka. Loffler
2 min. Allegretto.
2 T. JESS (Anita King). THEME
2 min. 30 sec.
3. T. JOHN FARLEY. Langunge des Fleurs. Roberts
3 min. 30 sec. Valse.
4 T. GLEN COVE. Dramatic Agitato. Minot
2 min.
5 T BLACK JACK. Piano to action.
2 min. Western Dance.
6. T PIPE THE SISSY, BOY. Intermezzo. Arensky
2 min. Vivace.
7. T FIND OUT WHERE THEY. Dramatic Tension. Andino
3 min. 15 sec.
8 T THE CONTENTS OF THE TRUNK. THEME
3 min. 30 sec.
9 T CAN YOU LET ME HAVE. L'Arlesienne Overture. Bizet
4 min. 30 sec.
10. T. PAUL'S KNOWLEDGE. Hawke's Dramatic Series. Hawk
3 min.
11 D. WHEN JESS SEES BODY. THEME
1 min. 45 sec.
12. T. THAT NIGHT THE NEWS. Fedora. Giordano
2 min. 15 sec. Dramatic Agitato.
13. T. LIKE A SUNBEAM. La Melancholie. Prume
3 min. 15 sec. Andante.
14. T UNCLE DUD HAS SUCCEEDED. Summer Dreams. Squire
2 min. Moderato.
15. T. EVENTS OF THAT NIGHT. Dramatic Recitative. Levy
2 min. 15 sec.
16. D. PAUL ENTERS ROOM. Hurry No. 2. Langey
1 min. 45 sec.
17. D. END OF FIGHT. En Mer. Holmes
2 min. 30 sec. Dramatic Andante.
18 T I SAID, WHATEVER. Mephistole. Bolto
4 min. 30 sec. Overture.
19. T HE LIES. Le Villi. Puccini
3 min. 15 sec. Begin before K.
20. T. I KILLED YOUR FATHER. Visions. Tschaikowsky
2 min. Andante.
21. T. THAT GIRL SAVED YOUR LIFE. THEME
3 min. 30 sec.
CHARACTER. Dramatic.
ATMOSPHERE. Sea-faring.
MECHANICAL EFFECTS. Water, shots.
SPECIAL EFFECTS. Piano, violin, singing to action

Leaders' Service Bureau.

Questions Asked—Suggestions Offered.

Q. Can you tell me the name and address of the organization which looks after music for the camps? I have been told there is such an organization in New York which supplies sheet music of popular and marching songs for the cantonments at cheap rates. One of the drafted men from our office has written me as editor of the music column to find out the name of such an organization. He is at Camp Devens and says there is a woeful lack of music there. Any information you can give me on this subject will be appreciated.

A. It is understood that the "Raymond B. Fosdick Commission on Training Camp Activities" is collecting sheet music for distribution among the camps in the United States, but as this commission is located in Washington, D. C., there would have been more or less delay in communicating with it. Therefore, we telephoned directly to the following music publishers of New York, stating the need of Camp Devens. In every instance the answer was at once: "We will be pleased to send music." So the thanks of the "boys" at Ayer can be given to Shapiro, Bernstein & Co., 226 West Forty-seventh street; Joseph Stern, 102 West Thirty-eighth street; J. H. Remick & Co., 219 West Forty-sixth street; Leo Feist, 235 West Fortieth street, and M. Witmark & Sons, 144 West Thirty-seventh street.

The generosity of the musical profession generally is most gratifying to those connected with it. There has never been an appeal sent out for music, musical instruments or for singers and instrumentalists to take part in entertaining the soldiers at the camp, but what a ready and instant response has been received. It is hoped that Camp Devens soldiers will enjoy the contributions of music which they will shortly receive.

* * *

Q. I am a leader working in a picture house and supporting a family of three. I fall within the draft age. How does the law effect me?

A. You are working in what is considered an essential industry and you can claim exemption on that ground. The fact that you have a family wholly dependent upon you is a further reason for your exemption, and we believe that your local board will hardly expect you to go to the front.

* * *

Q. Our director is continually balling me out in front of the others and I feel that it is unjust. What can I do?

A. Get a new job or find out the real reason behind his actions and govern yourself accordingly.

* * *

Q. I receive much benefit from reading the Leaders' Service Bureau. Perhaps this question will not properly come under that head, but I am most anxious to know what becomes of the royalties on the German-owned Grand Operas in this country now that we are at war with that country. Can you tell me?

A. A great number of German-owned Grand Operas, Operettas, Plays, Songs and Books have been very successful in this country and have yielded splendid royalties. Only a few weeks ago, A. Mitchell Palmer, alien property custodian, took over the American rights to all such property which had been reported. The royalties in payment of these American rights are being collected and will be invested in Liberty Bonds.

* * *

Q. "I am preparing my next season's program and wish some songs which appeal to the public. I like 'The Women of the Homeland,' but it is a patriotic number. Is the public tiring of this kind of music? What would you advise.

A. No one is tired of patriotic songs. "The Women of the Homeland" is a good song, with a pronounced heart appeal. Mme. Schumann-Heink includes it regularly in her repertoire and this fact alone proves the worth of the composition.

* * *

Q. "Exactly what does libretto mean? Have operas always had librettos? Is an interesting libretto essential to an opera?"

A. Libretto is the diminutive of the Italian word, "libro," book, and means "little book." Time and use have modified that definition, however, for now the word libretto is, technically, "the book of the opera." In France, much interest centered around words of the opera and in French operas, the story is always interesting—with an appeal to the understanding of the audience. In light opera, it is essential that the words shall be understood, that the comedy may not be lost, but in grand opera, bad diction has been responsible for the fact that the public often listens to the music with no understanding of the plot of the opera. In the seventeenth century, Metastasio was a celebrated librettist. The "Father of French Opera," Abbe Perrin, with Cambert, produced the first French opera, "La Pastorale," which was first performed in 1659. Scribe, Barbiere, Meilhac and Halevy wrote the librettos of the nineteenth century. W. S. Gilbert, to whom Sir Arthur Sullivan was indebted for his librettos, is one of the most recent famous men. Planche was the author of Weber's "Oberon." Verdi was indebted to Boito for his "Otello and Falstaff." This will serve to give you a faint idea of the value of this form of composition.

HONOR ROLL

LAD O'ER THE SEA

By

GERTRUDE WILSON

Published by Harold Flammer
New York

This plaintive little ballad is one of the best we have heard. Filled with sentiment, it has the true heart interest that will appeal to your patrons. Beautiful in melody, it makes an admirable theme. Get it.

Oscar Spirescu Passes Away Suddenly.

It was with deep regret that we learned the sad news of the passing of Oscar Spirescu, Symphony Director of the Strand Theatre, New York.

Mr. Spirescu had endeared himself to orchestra and patrons by his musicianly ability and kindly manner. Coming into the picture playing field after a wide experience in Grand Opera and Symphonic works, he rapidly forged to the front, quickly grasping the new elements that go to make pictures popular.

The Strand has sustained a distinct loss through his death and many thousands of his unknown friends will miss his genial presence. We extend to those bereaved our heartfelt sympathy, assuring them that Mr. Spirescu lived not in vain. His influence and character have stamped the industry indelibly.

DUSK IN JUNE

By FAY FOSTER

Makes a most remarkable photoplay theme and has been popularized upon all the programs of the greatest singers during the past year. An orchestral arrangement of this most beautiful song will shortly be issued.

ADVANCE OF PUBLICATION orders will be accepted at 50 cents for a complete orchestration, to be delivered as soon as issued. This price will be withdrawn.

WE'LL BE GOING HOME

Warship and Trench Song

of the

Sailors and Soldiers

Written for the Boys in Blue and Khaki
By the Rt. Reverend JAS. HENRY DARLINGTON
(Bishop of Harrisburg)

Motion Picture Theatres which have joined the "singing army" of the folks back home and will agree to use this stirring war song in their "Community Sings" may have a non-destructible slide of the words FREE, with order for song.

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"Till I Come Back to You"	Paramount	1894
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Manufacturers' Advance Notes

Metro Announces Its Quartette of October Releases

METRO PICTURES CORPORATION announces four superb production for the month of Octover, in its All-Star series, in addition to the great Nazimova production, "Eye for Eye," and the Screen Classics, Inc., superfeature, "Pals First," starring Harold Lockwood. Two new stars are included in the quartette of luminaries of the month's release.

"Secret Strings," introducing Olive Tell as a star in the Metro constellation, heads the list for the month. Miss Tell scored heavily in "To Hell With the Kaiser," in which she was featured, Lawrence Grant playing the name-part of the Kaiser. "Secret Strings" provides an idea vehicle for her beauty and histrionic gifts. Kate Jordan is the author of this story, which appeared originally in Ainslee's Magazine. June Mathis has prepared it for Miss Tell's use in five absorbing acts. It has been directed by John Ince.

"Secret Strings" is the story of a master-crook and how he was outwitted by master-detectives, with the aid of a clever woman. The finish of the story contains a surprise. Mystery is one of its principal elements and the action is spirited.

Miss Tell in the role of Janet Newell is surrounded by a distinguished cast. She has practically two leading men, William J. Kelly and Hugh Thompson. John Daly Murphy is seen as the man who poses as Richard de Giles. Marie Wainwright, who was long a star in Europe and America, plays Mrs. de Giles. Hugh Jeffrey, John A. Smiley, Edward Lawrence, Barbara Winthrop and Bert Tuey are also in the cast.

Second on the list, and released Oct. 14, is "His Bonded Wife," with the favorite little star, Emmy Wehlen. This picture provides Miss Wehlen with a vehicle of wonderful attractiveness. The part of Doris Morse provides Miss Wehlen with every opportunity, and should make her even more popular than ever in Metro's All-Star Series. Miss Wehlen is famed for the perfection of her gowning, and in "His Bonded Wife" there is a contrast in simple and elaborate raiment.

"His Bonded Wife" has scenes of surprising novelty and charm. One of the most interest shows an al fresco entertainment at the Newport villa of the heroine. Another scene shows the rush hour in the neighborhood of Herald Square, New York, with employees pouring out of Macy's, Saks', and Gimbel's and the Hotels Martinique and McAlpin in the distance. These scenes have been skillfully handled by Camerman Bergquist.

Creighton Hale heads the cast surrounding Miss Wehlen. He has the role of Philip Hazard. Warda Howard, William Frederic and John Terry also are cast in excellent parts.

Lois and Arthur Zellner wrote "His Bonded Wife," which was adapted for the screen by June Mathis, and Charles J. Brabin has directed it.

Hale Hamilton will be introduced as a Metro star in "Five Thousand An Hour," which will be released Oct. 21. It is a picturization of the story by George Randolph Chester of "Get-Rich-Quick Wallingford" fame, published by Bobbs, Merrill & Co. Mr. Hamilton apepared opposite May Allison in "The Winning of Beatrice," and wrote for Miss Allison "The Return of Mary," her September release.

"Five Thousand An Hour" was directed by Ralph W. Ince, assisted by W. W. Cohill, and photographed by William Black. June Mathis has made the scenario version. Mr. Hamilton has the part of Johnny Gamble, who achieves wealth by a series of clever and amazing financial adventures. The part shows Mr. Hamilton at his best, with the contagious good-nature, daring and vigor that characterize that actor's best work.

The picture shows the actual races of "the season" at Saratoga, and both the Saratoga and Belmont race tracks are shown. Some brilliant people have been chosen to surround Mr. Hamilton in his first Metro vehicle. Lucille Lee Stewart, as Constance Joy in "Five Thousand an Hour," has a totally different type of part from that of her first Metro picture, "Our Mrs. McChesney," with Ethel Barrymore, in which she plays a chorus-girl bride. In the Hale Hamilton picture her own charm and beauty have full sway. Gilbert Douglas plays Paul Gresham, a villain. This is Mr. Douglas's first appearance in pictures, although he has been prominent in Broadway productions. Robert Whittier, well known on both stage and screen, plays another villain. Florence Short, also a Metro favorite, plays Constance's chum, Polly Parson. Her most recent picture was "Kildare of Storm," starring Emily Stevens. Other clever people in the cast are Robert Middlemass, Charles Edwards, Warren Cook, William Frederick and Isabel O'Madigan.

"The Testing of Mildred Vane," with May Allison as the star, will be the month's final release, coming Oct 28. This picture is from the pen of Charles T. Dazey, the author of "In Old Kentucky," and it has been adapted for the screen by George D. Baker, production manager of Metro's West coast output. Wilfred Lucas, who also directed Miss Allison in "The Return of Mary," has directed "The Testing of Mildred Vane," and William E. Fildew is the cameraman.

Spiritualism is the theme of a portion of this story, and the power of heredity is cleverly linked with it to form an absorbing picture. Unscrupulous people make use of these mighty forces, in the photodrama, to attempt injury to innocent persons, and for a time Mildred Vane (May Allison) is in dire straits. Science adds to the tensity of the clever scenes in this five-act feature, and there are also vistas of great scenic beauty.

Darrell Foss again, as in "The Return of Mary," plays opposite the star. His part is that of Albert Moreland, a young professor. George Field plays the villainous Dr. Miguel Hernandez. Fred Goodwins has the picturesque role of Ralph Jeffries, a man with a wrong viewpoint of life. Nigel de Brulier plays Matthew Vane, Mildred's father. "The Testing of Mildred Vane" affords Miss Allison a wonderful opportunity to show her dramatic powers.

Maxwell Karger is manager of productions of the New York output, supervising every detail of the preparation of pictures, and George D. Baker is in charge of the Hollywood, Cal., plant.

Anita King, Smuggler's Daughter.

In "Whatever the Cost," Anita King's next picture for distribution by the W. W. Hodkinson Corporation, the Outdoor Girl of Plaza pictures is seen as the daughter of the leader of a gang of whiskey smugglers. She is supported by an able cast consisting of Stanley Pembroke, Patrick Calhoun, Corenne Grant, Bruce Smith, Charles Dudley and Gordon Sackville.

Scene from "Three Wounded Men" (Universal).

Powerful Story for Hayakawa's Second Special

SESSUE HAYAKAWA'S second special production, "The Temple of Dusk," made by the Haworth Pictures Corporation, for release through Mutual, is built around a story of Japanese devotion and ideals that culminates in supreme sacrifice.

Frances Marion in constructing this tale for Hayakawa has built a story that contains the elements permitting luxuriant settings and exceptional situations. Miss Marion feels that she has created a work that equals her most famous photoplay successes, which include "The Foundling," "The Daughter of the Sea," "The Feast of Life" and "Rebecca of Sunnybrook Farm."

In "The Temple of Dusk" Sessue Hayakawa interprets the role of a chivalrous young Japanese poet of a proud old Samurai clan.

Hayakawa has been surrounded with a brilliant cast. Jane Novak and Sylvia Bremer, two of the best known young women in pictures, who have appeared in numerous successes, play leading parts. Lewis Willoughby, an English actor who has a reputation in this country as an artist of distinction, interprets a prominent role. Henry Barrows, who has both a wide stage and screen experience, is prominently identified with the cast. Mary Jane Irving, the four-year-old child actress, plays an important role.

In addition to these there are a number of Japanese actors numbering among them twelve Geisha girls who were former members of the Imperial Dramatic Company of Tokio, in which Hayakawa was formerly starred.

The picture was made under the direction of James Young, whose screen work is well known. His long association with pictures has placed to his credit a large line of successes.

Elinor Field in Many Characters.

Elinor Field, the winsome high school girl star of the Strand-Mutual comedies, is called upon to play a great variety of characters in her latest production, "All Kinds of a Girl," which will be released by Mutual on September 17.

This is perhaps the first time in her young career that she has been called upon to interpret so many different characters in one picture, a feat that would be worthy of someone of longer experience. She interprets the demure, quiet little girl knitting for the Red Cross who is of a retiring nature and always industrious, seeming to have no time for frivolities. Then there is the little domestic girl who loves to potter about with pots and pans, working over steaming kettles, constantly applying the dust cloth and broom. As the sporty girl in riding habit she handles a horse, drives a car and is constantly active in an athletic way. As the vampire she charms both old and young, but uncle, with his gray hair and nose glasses, seems to fall hardest.

Miss Field is enjoying an ever increasing popularity in the smart little comedies in which she is starring. Her youth and personality lend them a fresh and cheering wholesomeness.

Animated Weekly Shows World Series.

The latest Animated Weekly release of the Universal includes big scenes from the world series games between the Cubs and the Red Sox. The presentation of a world series game on the screen as a news event represents one of the big achievements of the present day film production.

There was a time when the filming of such a contest was only accomplished through the payment of thousands of dollars for the privilege, and the picture was shown in those days as a feature attraction. Nowadays the world series has become a mere incident among more essential news incidents on the screen.

Scene from "Vive La France" (Famous Players-Lasky).

Dorothy Dalton in Ince Subject, "Vive La France"

That Dorothy Dalton's forthcoming Paramount picture, "Vive La France!" released September 15, will be one of the most thrilling war films of the day, is the confident belief of the producer, Thomas H. Ince, who has supervised personally every foot of the film.

The story of "Vive La France!" was written by H. H. Van Loan and C. Gardner Sullivan did the scenario. R. William Neill directed with the assistance of Bert Seivel, while John Stumar, assisted by George Barnes, is responsible for the camera work. It is Barnes who went aloft in an aeroplane to get scenes of an aerial conflict, obtaining results said to be startling in the extreme.

Supporting Miss Dalton as leading man is Edmund Lowe. He is a newcomer to the Ince forces, but it is said that his acting is distinctly superior in quality and that he is certain to find favor with the film-going public. Frederick Starr and Bert Woodruff are also in the cast, which apparently is of uniform excellence. The production is said to have been staged with a lavish hand.

"A Japanese Nightingale" Heads Pathe Program

The Pathe program for the week beginning September 22 is headed by the first of the Extra Selected Star Photoplays, "A Japanese Nightingale," from the popular romance of Onata Watana. Miss Ward's artistic work in this play has earned her enthusiastic praise, and there is a sure appeal in her big dramatic moments. With skilled direction, George Fitzmaurice has placed the story in the most exquisite settings, and for sheer beauty some of the scenes have never been equaled.

The sixth episode of the swift moving Western serial, "Hands Up," featuring Ruth Roland, is called "Flames of Vengeance." Echo, the heroine, is saved from the blazing Inca sacrificial pit by the timely arrival of her cowboy friends.

Toto, the irresistible clown-comedian, is in one of his funniest acrobatic moods in going through his adventures in "The Great Water Peril," a characteristic Rolin creation.

No. 15 of the Post Travel series is an excursion into the Dutch West Indies, and one beholds the complete transportation of a bit of Holland into the tropics. To those who find poetry in the taste of that delicious liquor the settlement of Curacao will have a peculiar interest. It is a unique part of the Carribean, which is full of odd and unusual places, as these little journeys show.

No. 4 of the "Far Flung Battle Line" will appeal to the patriotic interest of everyone who sees the pictures, for they show the American troops on furlough in France—one of the lighter sides of the great war in which there are smiles, good humor, good fellowship and sight seeing.

No. 13 of the Official War Review for variety of scene and information is one of the most interesting of the series thus far. It shows many points of the great struggle, and is a comprehensive lesson in pictures. The popularity of this feature is growing enormously, and Pathe expects that soon it will not only be shown in the 3,000 vaudeville houses when it was booked in a single contract, but in every one of the 15,000 picture houses of all classes.

Harry Carey in Dramatic Situation.

"Three Mounted Men," the special attraction featuring Harry Carey, Universal's ace among the western actors, which will be released October 7, presents an unusual twist in dramatic action. The spectacle is given of a prisoner being rescued from a posse by the same outfit which previously had captured the man and turned him over.

Harry Carey, cast as Cheyenne Harry, is a prisoner in solitary confinement, the victim of a conspirator, when suddenly he receives a pardon and the order to go out and get the man who has caused his misfortune. The situation is one of those tense emotional happenings, the like of which form the vital germ in the world's greatest literature.

How the suddenly freed man went about his task, and how he soon found the love of a girl rising in his path to defeat the task that gives him freedom, further sustain the suspense of the film. "Three Mounted Men" was switched on Universal's special attraction schedule to take the place of "Vanity Pool," featuring Mary MacLaren, which now will be released October 21.

"Jack" McGowan, Assistant Director.

John McGowan, playing opposite Viola Dana in Metro's forthcoming production, "Oh, Annice!" recently became assistant director for a day. Albert H. Kelley, assistant to John H. Collins, who directs the Viola Dana productions, was unexpectedly called away. McGowan asked Director Collins whether he might not be his substitute. Collins assented and it was soon found that McGowan had all the making of a director. For instance, he put a pencil behind his ear, took off his coat, rolled up his sleeves and made notes of the scenes taken. Director Collins had nothing but good things to say about his "assistant for a day."

Scene from "The Hushed Hour" (Garson).

Paramount Comedies for Coming Year Include One Two-Reeler Each Week

For the first time since starting the issue of two-reel comedies, the Famous Players-Lasky Corporation now announces that it will release one comedy a week for a full year. This is made possible through the fact that arrangements have been perfected for the production and distribution of exactly fifty-two two-reel comedies during the production year 1918-19, which began September 1.

All these comedies will be released under the Paramount trademark, the list including twenty-six Paramount-Mack Sennett comedies, sixteen by James Montgomery Flagg and ten starring Roscoe "Fatty" Arbuckle. Accordingly, a complete schedule of releases has been made out for the year, a Sennett comedy being set for every other week, with the Flagg and Arbuckle products appearing on the alternate dates. The complete schedule follows:

September 1, Flagg; 8, Sennett; 15, Arbuckle; 22, Sennett; 29, Flagg. October 6, Sennett; 13, Flagg; 20, Sennett; 27, Arbuckle. November 3, Sennett; 10, Flagg; 17, Sennett; 24, Flagg. December 1, Sennett; 8, Arbuckle; 15, Sennett; 22, Flagg; 29, Sennett. January 5, Flagg; 12, Sennett; 19, Arbuckle; 26, Sennett. February 2, Flagg; 9, Sennett; 16, Arbuckle; 23, Sennett. March 2, Flagg; 9, Sennett; 16, Flagg; 23, Sennett; 30, Arbuckle. April 6, Sennett; 13, Flagg; 20, Sennett; 27, Flagg. May 4, Sennett; 11, Arbuckle; 18, Sennett; 25, Flagg. June 1, Sennett; 8, Arbuckle; 15, Sennett; 22, Flagg; 29, Sennett. July 6, Arbuckle; 13, Sennett; 20, Flagg; 27, Sennett. August 3, Flagg; 10, Sennett; 17, Arbuckle; 24, Sennett.

With this sequence of releases the desirability of booking the entire output of Paramount comedies for the year becomes apparent to exhibitors. For not only is each series distributed through the twelve months' schedule as evenly as possible, but the alternations are such as to make the sequence perfectly balanced. It is possible, moreover, for exchanges to retain this same sequence in second and third-run bookings as well as those in the first-run houses, affording all exhibitors an opportunity to secure a perfectly-balanced schedule of comedy releases for the entire year.

Carmel Myers Cheerful War Worker.

Carmel Myers, who is starring in "One Bright Idea," her newest Bluebird photoplay, is one of the hardest little war workers on the Bluebird lot. She has been made godmother to two outfits of our military forces, she has under her supervision the collection of tinfoil at the studio, and has appeared at many Red Cross and War Relief benefits. But her best work was accomplished after her return to California from her recent eastern trip, where she made her appearances at six of the large eastern cantonments. At each of these camps she closed her talk to the soldier boys with the statement that she would be more than glad to take back to California any message from the boys who had relatives there.

Many hearts have been lightened around Los Angeles way by Carmel's messages of cheer, for to those who wear service pins the next best thing to having the dear one back is to speak to somebody who actually saw him thousands of miles away from his home. And Miss Myers is delivering these messages.

England Gets the Profits From Official War Serial

IN ARRANGING for the distribution of the seven-episode serial, "Fighting for Freedom," composed of official British war pictures, the Universal has undertaken to turn over all profits to the British government. The contract provides only a moderate percentage to the film company for service and cost of handling the picture.

"Fighting for Freedom," as judged by its reception at the opening in New York, is certain to take its place as one of the leaders among patriotic films. It is an authentic revelation of the British war forces on the ground, in the air, and on the sea in action. The production will be released in regular weekly installments, with all the elements of a dramatic serial. The first release is set for October 1.

Following are the titles of the episodes, each conveying an idea of the character of unusual scenes depicted: "Admiral Beatty's Fleet in Action"; "Bomb Dropping from Aerial Submarine Destroyers"; "The Sensational Capture of Bagdad"; "Thrilling Feats of the Royal Flying Corps"; "Repairing War's Ravages"; "Chinese and African Workers Trailing the Hun," and "Britain's Battling Bull Dog—the Navy."

Montagu Love and June Elvidge are being co-starred by World Pictures in "The Quickening Flame." Work now progressing is being directed by Travers Vale.

World Pictures for October Led by "Road to France"

"The Road to France," the picture starring Carlyle Blackwell and Evelyn Greeley, which is built around the wartime activities in American shipyards, features the World Pictures releases for the month of October. "The Road to France" is released on October 14.

First on the list of the month's releases comes "The Appearance of Evil," a decidedly different picture, starring June Elvidge. This will be released on October 7. Appearing with Miss Elvidge are Frank Mayo and George MacQuarrie. Others prominent in the cast are Clay Clement, Nora Cecil and Inez Marcel. Lawrence Windom directed the picture. The story is by Horace Hazeltine, and Clara S. Beranger made the scenario.

"The Road to France" is by Harry O. Hoyt, and it is in six reels. Dell Henderson directed it. It gives the most striking and interesting views of shipyard activities, and includes the launching of a big freighter named "The Liberty," which was christened by Mrs. E. H. Gary, wife of the steel magnate. Carlyle Blackwell and Evelyn Greeley have strong, effective roles. "The Road to France" is a big "special" in every sense of the word, and it is released on the regular World program.

Third in the month's releases comes "Just Sylvia," starring Barbara Castleton and Johnny Hines. Travers Vale directed it. Prominent in the cast are Eloise Clement, Tony Merlo and Jack Drumier. "Just Sylvia" is released on October 21.

The month's final release comes on October 28, and it is "The Grouch," starring Montagu Love. "The Grouch" is remarkable for the beauty of the scenes filmed in the bayous of South Carolina, for the strength of the story and the power of Mr. Love's acting. Forest Halsey wrote the story. Oscar Apfel directed the picture. Prominent in the cast are Dorothy Green and Margaret Linden.

Work Resumed at Keeney Studio.

After a brief lull of activities during the late summer and early fall work has been resumed by the Frank A. Keeney forces at the studios recently purchased by Mr. Keeney at 308-12 E. Forty-eighth street. The first picture is entitled "Her Family's Honor," and will feature Catherine Calvert, who has been starred in all the Keeney pictures thus far. "Her Family's Honor" is by E. Lloyd Sheldon, who has contributed many successes to the screen, as well as to the stage and the pages of the magazines.

Miss Calvert will be supported by an exceptionally strong cast. The story was especially written for her, and gives her a role which admirably fits her winsome personality. Her popularity as a screen artist has been amply demonstrated in the great success of the two Keeney pictures thus far released, "A Romance of the Underworld" and "Out of the Night." The third picture, "Marriage," is to be released shortly. It is expected the date will be announced within a few days.

Marie Walcamp in Five-Reeler.

Marie Walcamp, a Universal star who has figured in serials, is playing the lead in a photodrama that Colin Campbell is directing. The feature is adapted from Bret Harte's story, "In the Carquinez Woods." Lanier Bartlett prepared the screen script.

Director Campbell has taken the company to the redwood forests near Santa Cruz, Cal., and the picture will be on the identical location mentioned in the original story. Al Whitman, formerly with the Vitagraph, is playing opposite Miss Walcamp. Other members of the cast are Alfred Allen, Frederic Starr and Lilly Clark. This is Miss Walcamp's first five-reeler since she played in Bluebird's "The Flirt."

Viola Dana Does "Souse" Scene.

Viola Dana, for the first time in her theatrical career, was recently given a scene in "Oh, Annice," her new Metro picture, which she found difficult to grasp. She was called upon to do a "souse" scene. Annice, while wearing the garb of a boy, pretends to be intoxicated, in order to gain admittance to a sanitarium where the hero is being wrongfully held prisoner. The star tried again and again to play the scene, but the effect was not realistic.

Director John Collins could think of but one way out—to have someone with worldly experience train her. A kind-hearted actor, whose name is withheld for obvious reasons, volunteered to do the teaching. Up and down the studio floor he staggered reminiscently, Miss Dana following in his footsteps, much in the manner of Leon Errol giving a dancing lesson in the Follies. She almost gave up hope of ever getting the true "I won't go home until morning" look, and was heard to regret that she had no experience of her own to draw upon. However, it was not long before she had the art down perfectly, and those viewing "Oh, Annice!" on the scene will be able to testify not only that Miss Dana is an apt student, but also that she had an excellent teacher.

Vivian Martin in "Her Country First."

Exhibitors who book "Her Country First," the Paramount picture starring Vivian Martin, which is released September 22, are assured of a timely, patriotic picture, which has a mixture of comedy and dramatic thrills, and which is one of the popular little star's best vehicles, according to the producers' announcement. It was written by Mary Roberts Rinehart, and the name of that famous authoress is proof of a story of unusual excellence and drawing power.

The picture concerns the adventures of Dorothy Grant, a pretty and winsome heroine, who is determined to do something for her country. Vivian Martin is said to be at her best as the determined little Dorothy Grant, and she receives excellent support from John Cossar, J. Parks-Jones, Florence Oberle, L. W. Steers, Louis Willoughby, James Farley, Lillian Leighton and Jack McDonald. Director James Young has done himself proud, according to reports, in his excellent blending of the comedy and dramatic elements. Frank E. Garbutt's photographic effects are well above the average, it is said, and establish the pictorial excellence of the picture from the beginning. Edith Kennedy wrote the scenario from Mrs. Rinehart's story.

"Battle Cry of Liberty" After "The Common Cause"

ALTHOUGH J. Stuart Blackton has not yet set the release date for "The Common Cause," the superfeature he is now completing under the auspices of the British-Canadian Recruiting Mission for Vitagraph distribution, he is, nevertheless, not halting in his plan to work steadily on special productions to be offered the exhibitor as up-to-the-minute attractions of propaganda as well as entertainment value.

In line with this plan, therefore, he has just announced that after "The Common Cause" is launched he will immediately begin work on "The Battle Cry of Liberty," the story of which is from the collaborated pens of Charles T. Dazey and Commodore Blackton himself. "The Battle Cry of Liberty" is destined to be the successor of "The Battle Cry of Peace," which will be remembered as the forerunner of war specials of propaganda nature produced by Commodore Blackton four or five years ago for and distributed by the Vitagraph Company, of which he was one of the founders.

William Farnum Scores in "Riders of the Purple Sage"

WILLIAM FARNUM has scored the greatest success of his career in the dramatization of Zane Grey's novel, "Riders of the Purple Sage," according to an announcement made this week by the producer.

First run houses everywhere report a tremendous business, says the statement, and the William Fox policy of utilizing only novels and plays that have achieved definite success as works of literature or from a financial standpoint is assured continuation throughout the 1918-1919 season.

Emphasis is laid on the assertion that improvement in motion pictures from this time forward must come through better and bigger stories. With the growth of the motion picture's popularity among all classes there has also developed a finer discrimination on the part of patrons until today the motion picture lover demands something better than the film fare given him only comparatively recently.

It is in recognition of this demand for big stories that William Fox has shaped his production policy. "Riders of the Purple Sage" is only one of many big books and stage plays which he has bought for production this season, and its success is taken as complete justification of his stand.

The run of "Riders of the Purple Sage" at Los Angeles may be taken as an example. The engagement in that city was at the Kinema Theatre, and because of the experience of this theatre with male stars since its opening nine months ago the success of "Riders of the Purple Sage" is especially gratifying. The manager of the Kinema says that he has played numerous male stars since he opened his theatre, but all of them had proved failures. William Farnum in "Riders of the Purple Sage," however, opened on a Sunday to a record crowd. Moreover, the crowds continued throughout the whole week, capacity houses being the rule at every performance. The manager reports that he did the biggest business he has ever done with "Riders of the Purple Sage."

This is only one instance of many that have been brought to the attention of the Fox Film Corporation.

Louise Glaum in "Goddess of Lost Lake"

LOUISE GLAUM, who has done nothing but heavy dramatic roles, will surprise her admirers when they see her light comedy acting in "The Goddess of Lost Lake," her next picture, a Robert Brunton production to be distributed by the W. W. Hodkinson Corporation. In the role of a quarter-breed Indian girl, Miss Glaum graduates from college with high honors and takes her refinements of dress and manner back to her tribe. W. Lawson Butts, as the hero, passes through the country, and the girl mischievously decides to pretend to be a stolid, ignorant squaw and win his love with brilliant feats of horsemanship, faithfulness and childlike love.

The amusing complications which arise in the love affair while, meantime, an exciting plot unfolds about an ancient Indian legend of gold, make of "The Goddess of Lost Lake" a story crammed with human interest, thrills and real drama—all enacted against the mighty pines and crags and canyons of the San Bernardino mountains. Wallace Worsley directed the picture, which was photographed by L. Guy Wilky.

Thrilling Scenes in "Official War News."

It is a grim, thrilling picture that is shown in the thirteenth issue of Pathe of the "Official War Review"—the rain of busting shells that fall just in front of the advancing men. Here, indeed, one sees the spirit and feels the throb and vibration of the great conflict and realizes the enormous sacrifices in flesh and blood. And yet this wonderful martial panorama is not without its sunny side, for it is shown that, even in the shadow of sudden death, men may laugh and make merry.

This, one of the most interesting and inspiring of the series thus far, will be released the week of September 23. It shows how, as the Hun lines bend back, thousands of eager soldiers, fighting for the democracy of the world, press on to join the fighting; the building of pontoon bridges, over which the armed men pass like a great stream. There are other views of no less interest and historical value in the "Official War Review," which covers all points of the conflict, and which is viewed each week by increasing thousands of patriotic Americans.

Edna Goodrich in "Treason."

"Treason," the Edna Goodrich special production, which will be released by Mutual on September 29, was written especially for her by Henry R. Durant. Together with Miss Goodrich he drafted the high spots of the story, covering the various situations and developing the plot along lines that would permit this gifted actress the widest latitude.

Mr. Durant has a great number of successful stories to his credit which have appeared in fiction form in the various successful magazines. Several of his more important offerings have been converted into motion pictures. "Treason," however, was written by him for Miss Goodrich's use.

In "Treason" Mr. Durant has injected human interest, suspense, love, patriotism and some happy ingredients which have made a well rounded out story, not only adaptable to motion pictures, but suitable to Miss Goodrich's individual style of acting.

The story revolves about a young wife whose happiness is centered in her husband and child, but feels her husband is neglecting her. When the final test comes, however, she proves herself a true wife and patriot.

Hayakawa Strong in Chicago.

E. H. Duffy, manager of Mutual's Chicago office, reports that bookings on the Hayakawa Productions have broken all Chicago records for feature productions of Mutual.

"Practically every representative house in Chicago has booked the Hayakawa pictures," said Mr. Duffy, "the majority of them booking for two and three days. I have never heard so many complimentary remarks from exhibitors as I have had on 'His Birthright' after the trade pre-view. One thing that has impressed the trade favorably is the advertising and publicity aids given in the special press-book issued on this production. I predict that the box-office returns will justify the statement that the Hayakawa Productions are the best 'buy' on the market today."

Flash Knives in "The Velvet Hand."

Authorities on wrestling will see much to make their eyes sparkle in the fight scene of "The Velvet Hand," the Bluebird scheduled for September 30. The players who enact the struggle were carefully trained for the scene, and some unusual tricks of attack and defense are revealed. The fighters are Eugene Corey, in the part of Russino Russelli, and Wedgwood Nowell as Prince Viscomte.

Russino, finding the prince in company with the woman whom Russino loves, attacks the prince with a knife. The latter skillfully wards off repeated blows of the flashing knife and swings his adversary around several times with a wrestling manoeuvre of science. Fritzi Brunette is star of the film.

Cumulative Advertising Pushes "The Romance of Tarzan"

ADVERTISING past advertising" will be one of many unusual features of the exhibitor-to-the-public publicity campaign on "The Romance of Tarzan," soon to be released by First National Exhibitors' Circuit.

Apart from the novelty appeal of the sequel to the celebrated "Tarzan of the Apes" is the insistent possibility of a direct and strong attack in the advertising and publicity for "The Romance of Tarzan" on the tremendous amount of general advertising which has been given to this phenomenal fictional character of story and screen by the sale of more than three million books of the Tarzan stories by Edgar Rice Burroughs, and its subsequent publication in six thousand newspapers, and the translations into fourteen languages.

This record-breaking amount of publicity paved the way for the success of "Tarzan of the Apes." Then the showing of the vivid picturization of his experiences as a child of the jungle, nursed at the breast of a wild mother ape, and reared in the tree-tops, piled up to tenfold its former volume the popularity of the character of Tarzan.

The cumulative effects of this world-wide publicity in books, newspapers and on the screen has created what is described by officials of First National Exhibitors' Circuit as the greatest ready-made market that has ever awaited any feature production.

Exhibitors will be urged, by representatives of the distributing company, to focus their advertising for "The Romance of Tarzan" on this popularity so that there will be no chance of a misunderstanding by patrons of the fact that the sequel story is the concluding chapters in the pictorial version of the weird life and strange experiences of the original Tarzan.

Virginia Hammond to Support Louise Huff.

The engagement of Virginia Hammond by World Pictures to support Louise Huff in "The Crook of Dreams" registers the screen acquisition of one of the best known leading women of the legitimate stage. Before going upon the stage Miss Hammond was a teacher in the public schools in Chicago. Her first appearance on the stage was when she became a member of E. H. Sothern and Julia Marlowe's company. She stayed with this organization for several years. When Mr. Sothern and Miss Marlowe separated professionally Miss Hammond was elected to the position of leading woman to Mr. Sothern. She appeared with this eminent star in "If I Were King," "The Proud Prince," "Lord Dundreary," "Hamlet" and other plays in which Mr. Sothern's name is indissolubly linked. Upon Mr. Sothern's active retirement from the stage Miss Hammond married. Last season she again made her re-entry in the profession, playing the leading role in "What's Your Husband Doing" at the 39th Street Theatre, New York. Many times in the past Miss Hammond has been approached by picture companies with a view of securing her services, without success. Her engagement with the World company was brought about through the personal friendship between her and R. B. McIntyre, the casting director of the company.

Mae Marsh in Dual Role.

The unusual opportunity to do something she had never before attempted is responsible for the delight Mae Marsh feels in her newest Goldwyn picture, "Hidden Fires," in which she plays a dual role, which not only exploits her versatility, but it is part of an uncommonly strong story.

As is usually the case, the two girls are widely different in character. One is Peggy Murray, who dispenses newspapers, magazines, cigarettes and candy from a hotel stand. The other is Louise Parks, daughter of a wealthy woman, who has been caught in the whirlpool of Bohemia and sunk to the depths. Her mother is pining away for the sight of her when her physician is struck by the resemblance to the lost girl he sees in the face of little Peggy Murray. After much persuasion, he induces Peggy to take the place of Louise in order to save the life of the mother. Much against her will, Peggy consents to the pardonable deception, and the mother accepts her as her long-lost child. It is at this point that the real drama begins.

Emmy Wehlen's Picture "Sylvia on a Spree"

WORK has been begun at Metro's Sixty-first street studio on Emmy Wehlen's forthcoming feature, "Sylvia On A Spree," an original photoplay by E. Forst, which has been adapted for the screen by June Mathis.

The opening scenes in this attractive production, which is being directed by Harry L. Franklin, are laid in the "den" of a clairvoyant, a woman of the type patronized by the ignorant and credulous. Francesca Ward has been engaged to play the clairvoyant in question, Madame Claire St. Clair. Miss Ward has had her own act in vaudeville, but the role of Madame Claire St. Clair so appealed to her that she cancelled some bookings in order to accept it.

W. L. Percival will play Jack Bradley, the part opposite Miss Wehlen. Mr. Percival recently appeared with Ethel Barrymore in Metro's production of "Our Mrs. McChesney," in the role of the traveling salesman, "Beauty" Blair. He is American born and bred, hailing originally from Philadelphia, and having spent most of his life in New York. He has played for all the leading managements of the American stage, including Klaw & Erlanger, Lew Fields, Charles Dillingham, Florenz Ziegfeld and the Shuberts.

Not all the cast of "Sylvia on a Spree" is complete as yet. However, Frank Currier has been engaged to play Prof. D'Aubrey, the old actor, and Eugene Acker will be Walter, Sylvia's brother. Mr. Currier has been in so many Metro pictures that he has almost stoped counting them. One of his latest appearances was as Prof. Munroe, the father, in "To Hell With the Kaiser" the great Screen Classics, Inc., patriotic feature.

Fred Warren will assist Mr. Franklin in directing, and Arthur Martinelli will preside at the camera. Beautiful exterior scenes will be photographed in connection with "Sylvia on a Spree," and the locations of these will be announced at an early date.

"Winning the War" Series Released by Pathe Oct. 20

The first of the "Winning the War" series showing the activities in America toward assisting in victory of democracy on the battlefields of Europe will be released by Pathe the week of October 20. It is called "The United States Boys' Working Reserve Solves the Great Farm Problem."

Divisions of Films, Committee on Public Information, some time ago arranged with Pathe to produce a series of one-reel pictures from scenarios furnished by the committee and to be known under the announced title. At that time it was believed possible to make a regular monthly release, but, owing to the many restrictions regarding the photographing of Government work, the releases cannot be fixed by schedule. They are therefore booked on a contract basis.

The second picture is well on the way, and will be released about November 17, while it is planned to release the third on December 15. They will prove to be some of the most interesting revelations of the war, for they show us just how thoroughly the peaceful part of the nation is throwing all of its energy into the war. The big note was sounded with the first picture—a note to service and to patriotic duty!

Cavalieri in a "Woman of Impulse."

Mme. Lina Cavalieri, the internationally famous beauty and star of grand opera, will make her next screen appearance in "A Woman of Impulse," which will be released on the Paramount schedule September 29. In this photoplay, adapted by Eve Unsell from the stage play by Louis K. Anspacher, which was produced with great success in 1909 at the Hudson Theatre, much of the story of Mme. Cavalieri's own career is said to have been reproduced. Moreover, it is said to afford the celebrated diva a role even more dramatic than those she essayed in her two previous Paramount successes, "The Eternal Temptress" and "Love's Conquest."

Edward Jose, who produced both of Mme. Cavalieri's two former pictures for Paramount, directed the star in this production. The cast was carefully chosen and is said to be of uniform excellence. Raymond Bloomer is leading man and the supporting players include Robert Cain, Gertrude Robinson, Ida Waterman, Leslie Austern, J. Clarence Handysides, Corinne Uzell and Mrs. Matilda Brundage.

United Theatre Equipment in St. Louis.

During the past year the United Theatre Equipment Corporation has executed plans for the handling of its constantly growing business. For the St. Louis territory the United Theatre Equipment Corporation has appointed the Church & School Motion Picture Co., 109 N. Ninth street, St. Louis, Mo., under the management of Mr. Geo. N. Dobson. A large stock of U. T. E. apparatus and specialties has been placed in St. Louis.

The stock includes a large number of Power's No. 6-A and No. 6-B Cameragraphs, for which the U. T. E. Corporation is the exclusive distributor in 26 states. The Church & School Motion Picture Co. have also taken steps to install several Hallberg motor generators, electric economizers and incandescent lamp mazda regulators for both A.C. and D.C. and Mr. Dobson reports a big demand for the Velvet Gold Fibre Screen and other U. T. E. specialties.

Exhibitors in the vicinity of St. Louis will find it to their advantage to communicate with our representative, the Church & School Motion Picture Co., because Power's loan mechanism can be had while repairs are being made on worn machines, and besides a regular service station is maintained for the purpose of taking care of the troubles, if any are experienced, or where improvements in the projection is desired.

Mr. Dobson is an expert and will put at the service of the exhibitors the entire projection engineering department of the United Theatre Equipment Corporation.

Bluebird Makes Change in Title.

The title of "Vendetta's Daughter," the Bluebird scheduled for release September 23, has been changed to "The Velvet Hand." Fritzi Brunette is the star of this film. The picture is based on a story by Edith Barnard Delano. F. McGrew Willis wrote the scenario and Douglas Gerrard was the director. The scenes are laid in Italy.

Miss Brunette is cast as Gianna Russelli, the daughter of an old violin maker.

Blackwell-Greeley Filming "Allies."

Carlyle Blackwell and Evelyn Greeley, under the direction of Dell Henderson, are at work on "Allies." This photoplay was originally published in the Saturday Evening Post under the title of "The Hudge Black One-Eyed Man."

June Elvidge
In "The Appearance of Evil" (World).

Mutt and Jeff Cartoon "The Kaiser's New Dentist"

As an example of the policy now almost exclusively followed utilizing big news events as the themes of the Mutt and Jeff Animated Cartoons, an announcement this week calls the attention of exhibitors to the current release, "The Kaiser's New Dentist." Besides showing Captain Bud Fisher's famous characters in an exceptionally humorous situation, this cartoon is declared to have the benefit of the great advertising accruing from the serial story published by the New York World and nearly a hundred other papers throughout the country. This serial was written by Dr. A. N. Davis, an American, who was the Kaiser's dentist for fourteen years, and who only recently returned to this country. Dr. Davis' story, recounting his personal relations with the German War Lord, created a sensation wherever it was published, and, it is understood, it will soon be issued in book form.

In "The Kaiser's New Dentist," Mutt and Jeff, like the shrewd business men and the true patriots that they are, take advantage of the fact that the Kaiser is in need of a good dentist, and, through a ruse, get to Berlin and open an office. First, they prevail upon the Crown Prince to become one of their patients, and their treatment of him is so effective that the greatest long-distance fighter in the German Army persuades his father, the All Highest, to sit in the new dentists' chair. That is what the dentists are waiting for, and shortly after Mutt gets the forceps on the Kaiser's pet molar the audience in any given theatre will be allowed to stand up, and in slow, measured tones chant that ditty: "Good-bye, Kaiser Bill!"

Metro Cameraman Has Submarine Tank.

Frank Williams, camerman for the latest Bushman and Bayne Metro picture, "Little Miss Moneybags," has patented a tank for photographic under-water sea effects which will be used in Metro productions at an early date. This device is said to make it possible to photograph undersea scenes without the blurs and shadows which formerly seemed to be a necessary evil in connection with such pictures.

Mr. Williams was chief cameraman with the Keystone Company for Mack Sennett and for "Charlie" Chaplin, and he photographed "Mickey" with Mabel Normand. He was sent abroad by the Pathe company to take scenes for their weekly news pictorials. He worked for Universal, Mutual, World, and when Bushman and Bayne began their joint screen career he ground the camera for a number of the pictures in which they appeared.

Expert Advertising Aids Save Money for Showmen

AN EXPERT on such subjects in the Universal estimated the other day that the advertising service provided by that company for its Special Attractions amounts to an annual saving of about $200,000 a year for the exhibitors. He based his calculations on the fact that every exhibitor using Special Attractions who intended to advertise the pictures adequately in the local newspapers would have to hire special talent to make the drawings and lay out the copy, etc., if the Universal did not do this for him. Universal sends out complete matrices of scientifically prepared advertising and elaborate press sheets for every Special Attraction.

An average of three high class advertisements is provided for each Universal Special Attraction. Preparing the press sheets for these subjects keeps a formidable staff busy all the time. But this staff would be a corporal's guard compared to the number of persons employed on the campaign if each exhibitor had to use his own resources.

The expert figured that more than two hundred writers would be required to make the chief exhibitors their own advertisers. Each writer would have to study the pictures for his ideas, and each would get different ideas. Then there would be a vast outlay for material. Drawings and plates costing thousands of dollars would have to be produced, only to be scrapped when the pictures finished their run in each town.

Thirteen special attractions will have been released by December 30 since July 1. Every one is declared to be what its trademark implies—a film of special attractiveness. The films represent dramatic stories of strong values. An exhibitor without special training would have a tremendous task in studying the stories and getting the vital advertising thoughts out of each.

Following is the list of current and pending releases of special attractions and the stars who are featured in them: "Hell Bent," Harry Carey; "Her Body in Bond," Mae Murray; "The Mortgaged Wife," Dorothy Phillips; "A Woman's Fool," Harry Carey; "Bread," Mary MacLaren; "Modern Love," Mae Murray; "Talk of the Town," Dorothy Phillips; "Vanity Pool," Mary MacLaren; "Three Mounted Men," Harry Carey; "Danger—Go Slow," Mae Murray; "Kiss Or Kill," Herbert Rawlinson; "Till We Meet Again," Dorothy Phillips; "The Big Little Person," Mae Murray, and "Boiling Over," Harry Carey.

Pathe Advertising for "Wolves of Kulter"

In addition to the country-wide poster campaign, announced by Pathe, for the exploitation of the patriotic serial, "Wolves of Kultur," made by the Western Photoplay Co., the serial will have the most extensive advertising helps that Pathe has ever given to a similar feature.

Pathe's Publicity Department has been busy at work for the last two months on the preparation of helps of all description. Every exhibitor in the United States will receive an attractive booklet to which he may turn for information and direction concerning every angle of the serial. It will be composed of thirty pages with a complete cover design in five colors, a reproduction of the splendid 24-sheet by Burton Rice, whose previous work for Pathe has evoked commendation from all over the country.

There have been prepared a special line of attractive ad cuts and mats, portrait cuts of many sizes of Leah Baird, the star, Sheldon Lewis, and Charles Hutchison, for use on programs and advertisements, and cuts on each of the first three episodes, so as to give the story a big initial momentum.

In addition to the regular lobby display furnished on all serials, there is to be issued a sepia, 22x28, scene photo on every episode. These scenes were selected with special care both for their pictorial and dramatic value as showing the biggest moments of each episode.

Having abundantly demonstrated the success of banners, Pathe will in a generous measure apply the scheme to "Wolves of Kultur," reproducing the 24-sheet in five colors, thus gearing up the banners with the billboard campaign. Many exhibitors have found this arrangement productive of the best results.

Cameraman Rides "Sausage" for Screen Telegram

At Omaha, where the government conducts the largest balloon school in the world, Harold P. Brown, staff cameraman of the Screen Telegram, secured the first motion pictures ever taken from an American observation balloon at this school. These pictures have been passed by the Committee of Public Information and are shown exclusively in the Screen Telegram Number 53.

These "eyes of the artillery" are perhaps only second in importance to the airplane as an observation medium. Mr. Brown has secured some exceptional views of the workings of the balloons. His efforts were not confined to the air. He obtained intimate pictures of the detailed ground work necessary to the launching of one of these "sausages," showing them ascending and descending. He also shot scenes showing their peculiar construction.

The photography of these pictures is clear and clean-cut. The city of Omaha, punctuated with its many houses, thoroughfares and big buildings, as seen from above, stands out clear and distinctive. Other balloons at their stations dot the sky, giving an idea of how these observers go about the business of detecting enemy activities.

Harold P. Brown.

"Treat 'Em Rough," New Tom Mix Play

THE motto of the United States Tank Corps, "Treat 'Em Rough," has been chosen as the title of the new Tom Mix picture, it is stated by the Fox Film Corporation. The picture, which is an adaptation of a novel by Charles Alden Seltzer, "The Two-Gun Man," was completed last week at Prescott, Ariz., where Mix and his company spent four weeks on a ranch. The company had to go to Prescott to find a ranch big enough for the setting of "Treat 'Em Rough," which demanded real Western life and actual cowboy acting. One of the stunts Mix has to perform was what is known among cowboys as "bulldogging the herd." To do this it was necessary to stampede a large herd of cattle.

Confident in Mix's ability to break up the stampede, the foreman of the ranch readily assented to Director Lynn Reynolds' request that the herd of cattle be stampeded. A fusilade of revolver shots among the animals soon had them started on a mad rush across the prairie. Mix, while all the cowboys of the ranch looked on admiringly, rode through the thundering herd until he got to the leader. Then, still on horseback, he worried the steer until it fell, thus breaking up the stampede. Directly in the path of the cattle were Jane Novak, leading woman in Mix's company; the camera man, and Director Reynolds.

Had Mix's horse fallen the star would have been trampled to death beneath the hoofs of the frightened cattle, and Miss Novak, Director Reynolds and the camera man would have been in great peril of death.

World Pictures Keep Hotel Help Contended.

J. J. Sweeney, manager of White Face Inn, a summer resort hotel located on Lake Placid at White Face, N. Y., and also proprietor of Highland Park Hotel at Aiken, S. C., has arranged with World Pictures to supply him with a weekly program, because he has, in a great measure, solved the help question through the use of moving pictures. Mr Sweeney has found that help around hotels want amusement as well as the guests, and if you keep them in good humor you can retain their services. "Moving pictures is the best medium," declares Mr. Sweeney. "I devote two evenings each week to pictures, and give the cooks, waiters, chambermaids and bell boys plenty to talk about, thereby throttling their wandering spirit. The ideal program consists of a five-reel feature, a two-reel comedy, and a one-reel travelogue."

Film Benefits by Changed Title.

In changing the title of "The Bargain True" to "The Lure of Luxury," Universal plays up the big idea in the Bluebird picture. The film was adapted by Fred Myton from a story by Nalbro Bartley. Elsie Jane Wilson is the director. The picture will be released October 7.

By the lure of luxury, Philip Leswing, a wealthy man, tries to wean Dale Aldis, the daughter of his dead friend, from the love of a country boy. Leswing invites Dale to New York, introduces her among grand persons and into the dazzling circles of the city's upper life. His efforts to conquer the girl with luxury and the strong emotional conflict that travels through the story proves interesting.

Shirley Mason in First Emerson.

The first John Emerson-Anita Loos production for Paramount, "Come On In," in which Shirley Mason and Ernest Truex will make their first appearance as co-stars in Paramount pictures, has been scheduled for release September 22. The play, which was directed by John Emerson, was written especially for the diminutive stars by Mr. Emerson and Miss Loos and is said to be perfectly suited to their distinctive talents.

Doris Kenyon,
Heading her own company, De Luxe Pictures, Inc., in her latest successes, "The Street of Seven Stars," "The Inn of the Blue Moon," and "Wild Honey."

Doris Kenyon Starts Making "Wild Honey"

DORIS KENYON'S next picture, "Wild Honey," by Louis Joseph Vance and Vingie E. Roe, will be made at the Biograph studio. Following the arrangement made by Theodore C. Deitrich, president of De Luxe Pictures, Inc., with William L. Sherry for eight pictures a year beginning September 1, work will be started this week.

It is probable that all of the Doris Kenyon pictures during the year will be made at the Biograph studio, either in New York or California. Mr Deitrich has made arrangements with Thomas A. Persons for studio space at the Biograph. If the coal shortage prevents continuation of the work in New York Miss Kenyon and her company will immediately leave for the Biograph studio in California.

The exteriors for "Wild Honey" will be made in the Adirondacks and on Staten Island. A town, consisting of two streets, is now being built at the latter place and will be used as the principal set for the production. As soon as these scenes are taken, the entire company will be sent to the Adirondacks, where the mountain scenes will be filmed.

"Wild Honey" will be by far the most pretentious production yet made by De Luxe Pictures, Inc.

A Younger Marsh on the Screen.

Screen fans will be interested in knowing that Mildred Marsh, the baby sister of Mae and Marguerite Marsh, will be seen with Gail Kane in "The Daredevil," the second feature of the present series Miss Kane is making for the Mutual Film Corporation. Little Miss Marsh is sixteen years old, and has been spending her vacation away from convent in New York with her sisters and mother. She will leave in September for school in San Francisco, and the motion picture studios will not know her again until her next vacation.

Mildred Marsh hopes to become an all-the-time screen actress when she finishes school.

Farrar Has Dramatic Role in "Hell Cat."

Geraldine Farrar's second Goldwyn picture, "The Hell Cat," announced for release November 11, is not alone a powerful story. It provides the star with a colorful, highly dramatic role as well—a character, Geraldine Farrar declares, which is more like her famous "Carmen" of the opera than any she has ever had.

William Russell Clever in "Hobbs in a Hurry"

WILLIAM RUSSELL'S latest picture, "Hobbs in a Hurry," is an avalanche of pep, ingenuity and applied humor and is being booked by representatives of the American Film Company, Inc., with great success throughout the thirty-odd selling territories of the corporation. The picture is the first one of a series of eight made by William Russell Productions and handled by the American and through Pathe Exchanges.

Not only because it is a side-splitting story, but because it bristles with surprising athletics and much wholesome comedy, the picture is exceptionally well received. Unlike some of the productions abounding in "stunts", this picture does not become tiresome and the onlooker does not become over-fed with explosive and unjustified exhibitions of somebody's being a "helluva feller." On the other hand Russell's story justified the clever work of the star of ever growing popularity because the many hair raising situations are the consequence of the story and the story was not written around the tricks.

Hobbs is always in a hurry and sweeps the rest of the action and cast with him into a maelstrom of laughter. It is a veritable cataract of surprises. Russell's work on top of a fast train and on horseback should make the stunt specialists, the world famous riders, sit up and take notice.

After the picture "Hobbs in a Hurry" has gone the rounds it will be evident that Russell's versatility is far greater than any of his former subjects would indicate.

Film Comedian Victim of Thugs.

Charles Inslee, an L-Ko comedian, is recovering from injuries received recently when he was beaten and robbed by automobile bandits. Inslee was accosted on a lonely road near the L-Ko studio by a party in a passing automobile.

They offered to take him back to Los Angeles when Inslee entered the machine and was taken to a deserted part of Huntington Park and suddenly attacked by the two men and the woman who were in the machine. He was stripped of his valuables and left unconscious on the road.

Goldwyn Signs Cella and Tate Theatres.

Goldwyn Pictures will have their first run in St. Louis at the big Columbia Theatre, chief of the Cella and Tate chain of houses and subsequent runs in the Shenandoah, the Kings, and the smaller theatres of this great organization. Negotiations for the signing of the biggest picture combination in St. Louis were conducted between Frank N. Tate and Charles Cella and representatives of Goldwyn and their signing for the complete annual output of Goldwyn for all of their houses is a signal indorsement of the position that Goldwyn has attained in the industry.

Changes Titles and Release Dates.

Universal has announced this week changes in the title and release dates of several Bluebirds and special attractions. "The Society Sensation," formerly called "The Borrowed Duchess," will be released September 23. "The Velvet Hand," formerly entitled "Vendetta's Daughter," will be released September 30. "The Lure of Luxury" is the new title for the picture formerly called "The Bargain True." It will be released October 7.

Hart in "The Border Wireless."

William S. Hart's next Artcraft appearance will be in "The Border Wireless," which is announced for release October 6. This picture is an adaptation of a story by Howard E. Morton, and the task of fitting the picturesque Ince star and his Western rig into a strictly modern tale, one which required no little ingenuity, was entrusted to C. Gardner Sullivan.

Rogers a Big Surprise in "Laughing Bill Hyde"

APPEARING nightly before several thousand persons, being seen in the last three years by several million, sought by the picture magnates without being persuaded to enter the motion picture field, a personality who in a fortnight will prove to be one of the big surprises of the cinema in years, makes his screen debut.

The personality is Will Rogers, and his first picture is the Rex Beach Goldwyn success, "Laughing Bill Hyde," one of Mr. Beach's popular stories that demanded and required the presence of a definite and unusual personality. The famous wit and lariat thrower from the Texas Panhandle is a retiring and modest genius, much given to under-rating himself. "I don't believe I'd amount to much in the movies," Rogers would say in the same slow drawl that thousands have chuckled over in the theatre.

It can be announced with certainty that Will Rogers was all wrong about himself. He is an instantaneous success on the screen; a human, lovable fellow with an abashed smile; with a deep well of pathos.

"Just say, he is the most human man I have ever seen on the screen," says Rex Beach by way of interjection and assurance, and a Rex Beach appraisal ought to be good enough for anybody.

"Laughing Bill Hyde" is a gripping, human drama of redemption by a master story-teller; a story that has just been waiting for the ready-made personality to put in an appearance.

"From the crown of his head to the soles of his feet Will Rogers is 'Laughing Bill Hyde,'" says Mr. Beach. "When I look at him off screen without make-up I feel as if my character had stepped right out from between the covers of the book."

Metro Will Screen Novel by Anne Warner

METRO PICTURES CORPORATION has acquired for the use of Francis X. Bushman and Beverly Bayne the screen rights to "The Gay and Festive Claverhouse," one of the most brilliant stories of the late Anne Warner. Little, Brown & Co. published this fascinating story, which fits the well known co-stars as if it had been originally written for them. June Mathis and Katharine Kavanaugh are adapting the Warner story into a five-act motion picture.

Mr. Bushman and Miss Bayne will begin work on this as soon as they complete Elaine Sterne's story, "Little Miss Moneybags." Charles J. Brabin, who has directed "Little Miss Moneybags," will also have "The Gay and Festive Claverhouse" in charge. J. Bernard Durning will be his assistant and Frank Williams will be cameraman.

Francis X. Bushman will play the part of the Hon. Ernest Claverhouse. The scenes are laid in England and on the "Continent," and range from quiet rural communities to the most frivolous gaming centers of the idle rich. It will be given an elaborate production. The cast to support the co-stars in this attractive offering will be announced soon.

James Assisting Lockwood's Directors.

Eddie James is now assisting both Edwin Carewe and Henry Otto, the alternate directors of Metro features starring Harold Lockwood. He acted as right-hand man to Mr. Carewe in the making of "Pals First," soon to be released by Metro as a Screen Classics, Inc., and is now aiding Mr. Otto, who is putting on "The Great Romance," a romantic drama written especially for the star by Finis Fox.

James has been identified as an assistant director with Mme. Petrova's company for years, and previously was associated with World, Selig and Universal.

Scene from "A Tale of the Forbidden City" (Select).

Chinese Scenes in Talmadge Picture Completed

NORMA TALMADGE last week completed the Chinese scenes which make up the first part of the Chinese feature, "A Tale of the Forbidden City." She is now working on the second half of the picture with scenes laid in the Philippines. Reed Hamilton has been engaged to play the role of Lieut. Philip Halbert in this portion of the big feature. Most of the work will be done in Miss Talmadge's studio at 318 East 48th street, but one or two location "shots" will be required for the action showing American soldiers suppressing a rebellion of the natives.

The Chinese settings designed by Willard M. Rineck, Miss Talmadge's technical director, are declared to be especially fine and will reproduce accurately such scenes as the Emperor's palace in Pekin and a wealthy Mandarin's home. Sidney A. Franklin is directing the picture and Edward Wynard and H. Lyman Broening are photographing it. The story is by George Scarborough and scenario by Mary Murillo. "A Tale of the Forbidden City" will be released about November 1.

Laemmle Suggests Idea to Boost Fourth Loan

AN ADDRESS written by Carl Laemmle, president of the Universal, entitled "Keep the Home Fires Burning," which he intended to distribute only to Universal exchanges and exhibitors, has made a hit. The Liberty Loan officials of the New York district liked the speech and the suggestions accompanying it so well that they intend now to ask other employers to deliver similar statements to their workers.

The film manufacturer's written statement calls upon employers to appear before their employes when the drive opens and make a personal appeal for their support to the Loan to the last limit of their resources. Mr. Laemmle outlines the things the employer should say to his men. He tells what it means to put men on the other side and to "keep the home fires burning." He concludes with the following counsel to the employers:

"After you've made your little speech about fires, fire any employe who doesn't prove his pure Americanism till it hurts and pinches."

Steps are being taken to have professional speakers visit the factories and other establishments where large numbers of workers are employed and deliver addresses on the day the drive starts, along the line suggested by Mr. Laemmle. It is expected regular Liberty Loan speakers will help to carry out the suggestion.

"Hobbs in a Hurry" Is Fast.

William Russell is seen in "some picture" in "Hobbs in a Hurry,' 'the first of a new series of eight productions by the William Russell productions and presented by the American Film Company, Inc. A human whirlwind, transacting business and making love all at the same speed, Hobbs, Jr., son of a conservative and aristocratic father, does all but overturn the universe. The story is from a magazine narrative of George Lee McCandless, and the cast comprises Winifred Westover, as the much wanted ingenue; Carl Stockdale, as the Scotch and therefore canny heavy, and Hayward Mack, who does an unusual double role, but not the timeworn dual characterization of twin brothers.

Mary Miles Minter Plays the Woman.

A unique picture is the coming Mary Miles Minter subject, "Rosemary Climbs the Heights." It is the second of a series of eight Minter productions by the American Film Company, and really the first story in which Miss Minter goes above the "flapper" age.

As Rosemary, she is suddenly transplanted from an ancient and sleepy village into the sophisticated life of metropolitan artists. Though unspoiled, she became entangled in the meshes of intrigue and is the target for the revenge of a woman scorned. The village girl, having a remarkable talent for doll carving, becomes famous, and is on the verge of disaster when things take a sudden turn and everything ends happily. The story is by Bernard McConville, and the picture is directed by Lloyd Ingraham. The unrivaled scenery of Ben Lomond was used for most of the exteriors.

Louise Huff, having completed "The Heart of Gold," is now working on "The Crook of Dreams." Oscar Apfel is Miss Huff's new director. This makes the fourth picture contributed by Miss Huff to World Pictures releases.

United States Senate in "The Burden of Proof"

The United States Senate in action serves as a prominent detail for a photographic drama occurring in Marion Davies' forthcoming Select picture, "The Burden of Proof," which has just been released. This remarkable scene was made during a session of the Senate when an important piece of legislation was being voted upon. It was obtained through the effort and influence of Julius Steger, Miss Davies' director, and is only one of the astonishing scenes of official Washington that appear in this picture.

Although there have been shown at various times in news reels and other special features scenes of official Washington at work, including a picture of the President reading his war message to Congress, this is believed to be the first time in the history of the country that the members of the Senate have allowed themselves to be photographed in action to provide "copy" for a photoplay.

Vangie Valentine Coming in Binney Productions

VANGIE VALENTINE is now being presented by Harold J. Binney in a series of feature pictures which will be released through the William L. Sherry Service. The vehicles in which Miss Valentine will be seen will be prepared from established successes and original writings by George Edwardes Hall, who will be remembered from his long association with Herbert Brenon and who has had film experience in the leading European studios as well as in those of this country.

No expense will be spared to make these offerings unsurpassed by any. Particular attention will be paid to the sets, and the latest styles of celebrated interior decorators will be used in an effort to make the Binney productions distinctive. Players of achievement will be seen in even the minor parts.

All of the Binney productions will be released through the Sherry Service.

"Triumph of Transportation" by Pathe.

"Triumph of Transportation," to be released by Pathe the week of October 6, is a picture inspired by the prodigies being accomplished in the conduct of the great world war, and, though it deals with animal power and with mechanism, still, in relation to big things accomplished, it has the charm of real romance—the romance of gigantic achievement. With America at war, the transportation problem, both at home and in Europe, has become more and more vital.

How a gigantic industry, in which America leads the world, is being operated, principally for the benefit of Uncle Sam, is shown in minute and engrossing detail. Motor trucks are turned out literally by the thousands and have come to play an important role in our war, especially to free railroads for troop movements. Those who see this picture will understand more clearly the regulations made necessary by the demands of war.

Universalites at Work and Play.

Having completed "The Brass Bullet," an eighteen-episode serial directed by Ben Wilson, Juanita Hansen is to take a months vacation, earned through continuous day and night work and scores of hazardous feats she was required to perform.

Harry Carey, Universal's ace of the saddle, is vacationing at his log ranch at Newhall, California, after finishing "Rolling Over," under the direction of Jack Ford. In the meantime the Universal scenario department is casting about for another vehicle for their outdoor star.

Dorothy Phillips and her company are now at Bear Valley for the Canadian scenes of "Till We Meet Again," Universal's war drama, which is being made under the direction of Allen Holubar. This spectacular production will be completed within a month. William Stowell is again Miss Phillips' leading man.

Timely Events Shown in "U" Animated Weekly

The reminder of that Italian victory is going to poke its nose into every port of the seven seas. One of the cameras from the Animated Weekly department of the Universal took pictures of the reminder the other day when the victory message carrier slid into the water at Kearny, N. J. The scene was the launching of the freight ship Piave. This vessel will be, as its name implies, a symbol of what the Italians did to the Austrians in the fight for humanity.

The launching of the Piave is only one of the eleven remarkable news subjects covered in the latest Animated Weekly. The scenes include: Y. M. C. A. men meet big guns at Washington; Lads in training practice the art of smashing the Hun; Cubs and Red Sox clash in world's series; Chicken and Egg Day at Petaluma, California; Argentine cadets guests at Annapolis; How the horse takes the place of gasoline and New York automobiles on Sunday; American power boat wins at Detroit; How nation honored memory of Lafayette; The Army Medical Department reviewed before departure for "over there."

Mary Pickford's Next Deliciously Humorous.

For genuinely delicious humor and timely interest, it is said that Mary Pickford's latest Artcraft picture, "Johanna Enlists," from a story by Rupert Hughes, scenarioized by Frances Marion, is the most pleasing offering of the year and in many respects one of the most novel vehicles for the charming star. September 29 is the release date.

A point of unusual interest is that the scenes showing the American troops encamped were supplied by the 143d Regiment of Field Artillery, of which Miss Pickford is Honorary Colonel. The troops encamped at Universal Ranch where the shots were made, so of course, they will be absolutely realistic, even to a court-martial carried out in real style. Miss Pickford is said to have been supplied with a role that, while entirely different from anything she has previously done, is certain to bring her many new admirers as well as satisfy to the last degree all those who have declared her "America's Sweetheart."

Wm. D Taylor directed the production, assisted by Frank Richardson. Charles Rosher photographed the picture and the settings are declared to be most excellently arranged. A cast of real excellence has been supplied, with Douglas MacLean as leading man.

Victoria Theatre's Departure.

Manager John J. Farren, of the Victoria Theatre, Rochester, has announced a departure in the policy of his theatre. Beginning with this month the Victoria will show Fox pictures, the first being Peggy Hyland in her initial Excel Picture release, "Bonnie Annie Laurie."

In connection with the showing of "Bonnie Annie Laurie," Mr. Farren launched a special advertising and publicity campaign. The day before the showing he ran a two-column, eight-inch advertisement which was a combination of an advertisement supplied by the Fox Film Corporation and an idea of his own. The name of the theatre, as if it were on an electric sign, was at the top, and from two chains lettered "Vaudeville" and "Photoplays" was suspended a large cut with the billing and containing the pictures of Peggy Hyland in nurse's costume and a wounded soldier. The Victoria advertisement dominated the page it was published on in every paper.

The Whole Town Joins In Making Hokum Film

EDDIE LYONS and Lee Moran could be expelled from the Motion Picture Makers' Secret Society for the things they do in "Frenzied Film," the latest Lyons-Moran Star Comedy. This picture throws all the secrets of the film game to the four winds.

The story is that of how a small town went into the film business. Here is the yarn: Everybody in the town of Hokum is a stockholder in the Hokum Motion Picture Company. Joshua Spinach, editor of the Hokum Sentinel, is the author of the scenario; Si Perkins, justice of the peace, postmaster, feed store proprietor, is the director; Jud Weatherby, town photographer, is the crank grinder; Hi Hawkins, constable, is the assistant director, props and a few other things; Nancy Squibs, the deacon's daughter, is heroine of the drammer.

The film shows Hokum making that picture—a drama of Alaska—then shows the picture on the screen.

Dance Dedicates New Vitagraph Stage

The new Vitagraph stage at the Hollywood studio was formerly dedicated with the holding of a dance on the night of September 7. Tickets were one dollar a couple, and the proceeds were given to the Motion Picture War Service Association for the benefit of the Base Hospital which this association aims to build in Los Angeles. Marguerite Whistler, head of the property and wardrobe department of the Vitagraph plant, had the affair in charge and was assisted by other members of the Vitagraph company.

Kathleen Clifford in Tense Drama of Divorce

The injustice to children when parents follow their own selfish desires in seeking a divorce is the subject of "The Law That Divides," a Plaza picture starring Kathleen Clifford and distributed by the W. W. Hodkinson Corporation. Prominent in the supporting cast are Kenneth Harlan, Stanley Pembroke, Patrick Calhoun, Gordon Sackville, Ruth Lackaye, Corenne Grant and Mabel Hyde.

Film Star Selling Hats.

Madge Evans, the famous World Pictures star, who has just completed "The Latch String" under the direction of Tefft Johnson, has proved that she is not alone a great motion picture actress, but also a clever and enterprising business woman.

Madge is cashing in on her tremendous popularity by embarking into the hat-selling business, and she is introducing the hats by making personal appearances at the leading department stores in the bigger cities. Recently she personally introduced the hats to admiring throngs in a big New York department store—the throngs nearly swamping the store. Before this she appeared in Brooklyn, and will also go to Philadelphia, Boston, Cleveland, Buffalo and other points.

Many Simplex Installations.

The Hollis-Smith Company, 1201 Liberty avenue, Pittsburgh, Pa., exclusive distributors for the Simplex projector in the states of West Virginia and Western Pennsylvania, has reported to the Simplex Company forty-four sales of Simplex projectors made within the last four weeks.

The installations included machines placed in the Grand Amusement Co., Johnstown, Pa.; Pastime Theatre, Lewiston, Pa.; Olympic Theatre, Latrobe, Pa.; Bellevue Theatre, Bellevue, Pa.; Temple Theatre, of the Harry Davis Enterprises, Pittsburgh, Pa.; Sagamore Theatre, Sagamore, Pa.; Avelon Theatre, Avelon, Pa., and the Lowrie Theatre, Troy Hill, Pittsburgh, Pa.

State Rights Department

Conducted by C. S. SEWELL

Many Interesting Subjects in Gaumont News Reels

IN honor of the Italian victory over the Austrians, one of the largest of the recently launched American ships has been named the "Piave," and in No. 25 of the Gaumont News, released September 10, the christening of this vessel by Countess di Cellere in the presence of thousands of other enthusiastic Italian-Americans is pictured.

This number of the News is so full of important happenings that it is not possible to enumerate all of them in this brief article. War Service Day at the Harvard Stadium; the celebration in the nation's capital of Lafayette Day and the victory of the Marne; the final good-byes and cheering messages which the Cabinet and prominent officials gave Y. M. C. A. officials leaving for overseas; Uncle Sam's call for women to be trained for wireless work, and the graduation of the first class of civilian sailors for our new merchant marine are some of the subjects covered. There are two "food" subjects: the celebration of National Egg Day, and the surprising way in which it is possible to grow a years' supply of potatoes in a 6-ft. frame full of rich earth. This last subject, alone, should prove of international interest.

Gaumont Graphic No. 25 is released September 13, and its principal subject shows what our boys are doing in France. We see the immense commissary buildings which are being constructed, and the enormous supplies of all kinds which are being stored for the needs of our overseas army. In one pile there are $700,000 worth of automobile tires, and this is only five per cent. of the number on the way.

Among the other subjects in this number of the Graphic is shown the final review by the Secretary of the Navy of 4,000 members of General Butler's "Fighting Marines," who are now ready for the fray; Uncle Sam's new "chow gun," which can fire 1,500 square meals every two hours; millions of pennies collected to provide milk for war babies, etc.

Louis Wiener Joins the Manx-Man Company

SALES DIRECTOR J. L. KEMPNER, of the Manx-Man Company, announces the acquisition of Louis Wiener, formerly of World Film Corporation, for the force of "Manx-Man" special representatives operating from the Goldwyn exchanges in co-operation with the Goldwyn branch managers.

Mr. Wiener entered the motion picture field with the Kinemacolor Company, where he was also associated with Mr. Kempner. He will explain the special publicity campaign and merchandising possibilities of "Manx-Man" in the New England territory.

The New York Goldwyn office reported ten "Manx-Man" bookings for the week commencing September 9. Up state the feature opens shortly at the Strand, Buffalo, with eight bookings at local houses. The film showed at the Washington, Detroit, last week, and is now playing "follow" dates at Grand Rapids, Lansing and Bay City.

Special Representative Leon Schlessinger, in a four-day flying trip through Iowa, visited Dubuque, Mt. Vernon, Clinton, Cedar Rapids, Lyons and Mechanicsburg, and booked "The Manx-Man" to exhibitors in all of them.

Julia Arthur Is Featured in Edith Cavell Picture

AN important acquisition to the screen is the announcement of the engagement of Julia Arthur to play the leading role in Anthony Paul Kelly's screen production, "The Woman the Germans Shot." Owing to previous contracts, Messrs. Plunkett and Carroll, who are handling this feature, were unable to announce earlier the engagement of this

Julia Arthur
In "The Woman the Germans Shot"
(Plunkett & Carroll).

prominent American actress for the role of the martyr nurse. Miss Arthur has been working for weeks under the direction of John G. Adolfi.

The American public has a real affection for Julia Arthur, and a profound respect for her magnificent talent. Her most recent successes include "The Eternal Magdalene," "Seremonda" and "The Flame of Liberty." Miss Arthur is supported by a strong screen cast, and Director Adolfi is said to be making this story of the death of the British Red Cross nurse, who, because she followed the instinct of a god-fearing human woman and dared to love her country, was deliberately murdered by a conscienceless military system—one of the real big propaganda messages the screen has offered.

Arrow Makes Many Sales

THE Arrow Film Corporation continues to be very active in the sale of territorial rights on feature productions, and announces that the following sales on the pictures they are marketing have recently been consummated: "The Hun Within Our Gates," to the Hun Within Our Gates Film Exchange, for New York City and northern New Jersey; "Her Aviator," to R. D. Marsdon Attractions, for New England States, and to Day Film Corporation for western Pennsylvania and West Virginia; "Accidental Honeymoon" and "Struggle Everlasting," to Exhibitors' Film Exchange for Maryland, Delaware, District of Columbia, Virginia and North Carolina; "Finger of Justice," to Alfred Gilligham, for Michigan, and to Frank Magnam, for New Jersey; "Perfect Model," to Harry Samwick, for New York City and northern New Jersey; "Sunset Princess," to Day Film Corporation, for western Pennsylvania and West Virginia, and "Hand of Vengeance," to Arrow Film Exchange, for eastern Pennsylvania and southern New Jersey.

Masterpiece Films To Continue in Ohio

MASTERPIECE FILM ATTRACTIONS will continue to make a strong bid for business in the Cleveland and Cincinnati territory, according to Sol L. Lesser, president, who made the announcement recently in reference to the enlisting of his partner, Leon D. Netter, in the service.

Mr. Lesser states that he has no intention of withdrawing from this field, in which he is definitely and permanently established, and that the high standards in quality and service of the past will be carefully maintained and improved upon, where possible.

George Jacobs is manager of Lesser's Ohio branches. Mr. Netter's interest is still intact though he is now in the service of Uncle Sam.

Sol Lesser's invasion of territory East of the Rocky Mountains has met with great success. In his twenty-five companies, touring Western and Middle Western states with D. W. Griffith's "Hearts of the World," he is establishing the nucleus of a distributing service that may eventually reach from coast to coast.

In New York Lesser maintains headquarters at 418 Longacre Building, with M. S. Rosenfield in charge. Other offices are: Chicago, 1205 City Hall Square, George Davis, manager; San Francisco, 191 Golden Gate avenue (main offices); Los Angeles, 514 West Eighth street.

Many Sales Announced for "The Master Crook"

HARRY RAVER announces the disposal of considerable territory for his newest production, "The Master Crook," a mystery play in which Edmund Breese enacts the title role, with Alma Hanlon playing the principal female lead. "The Master Crook" was written by Edmund Breese, who portrays eight different characters in the story. Burton King directed the production. The picture is in five reels. Among the exchanges that have recently closed contracts for the purchase of territory are The First National Exchange of Pittsburgh, Yale Photoplay Company of Kansas City, Celebrated Players Exchange, Chicago, Standard Film Exchange of Cleveland, Cincinnati and Detroit, Modern Feature Photoplay Company of New York, Boston Photoplay Company of Boston, and the Independent Theatre Supply Co. of Montreal.

Harry Raver is now arranging for the disposal of the remaining territory.

Screencraft Now Making Plans for Distribution

MESSRS. FLECKLES AND WEINBERG, of Screencraft Pictures decided that they would give Director Frank Reicher a free hand in filming the screen version of Edith Barnard Delano's Harper's Magazine story "Flaming Ramparts." The director was not interferred with in any way and it is said that it is one of the best photodramas that this well known director has made.

A market has already been established. For some time Mr. Fleckles has been busy perfecting exchange arrangements for, and Screencraft's twelve annual releases. A complete list of the exchanges through which bookings can be made will be announced within a very few days. Every territory has been covered and the distribution will be complete so that exhibitors will have the opportunity of showing these "features of distinction."

Throughout the making of the initial picture great care was taken to have it as nearly perfect as possible and it is announced that the same method will be followed in all other films made by Screencraft. The picturization of Miss Delano's Magazine story is said to give the makers every right to the claim that they are manufacturing film dramas of more than ordinary merit.

The first offering of Screencraft Pictures, Inc., will present Mary Boland and Lucy Cotton in an absorbing drama of every day life. The magazine story has been prepared for the screen by Eve Unsell who is credited with a number of successful pictures.

Sales of the Week

ARROW FILM CORPORATION announces the sale of considerable territory on "Huns Within Our Gates," "Her Aviator," Accidental Honeymoon," "Struggle Everlasting," "Finger of Justice," "Perfect Model," "The Sunset Princess," and "The Hand of Vengeance" in an article in another column of this issue.

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Announcement of sale of territory on "The Master Crook" is made by Harry Raver in another article in this department.

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Pioneer Film Corporation announces the sale of the following rights on "The Still Alarm": To First National Exhibitors Circuit, Denver for Wyoming, Utah and New Mexico. To Specialty Film Company for Oklahoma Texas, Arkansas and New Mexico, and to First National Exchange Seattle for Washington, Oregon, Idaho and Montana.

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The Bee Hive Exchange, Chicago, will handle the Ford Educational Weekly in northern Illinois, southern Wisconsin, northern Indiana and eastern Iowa for the Griever Distributing Company.

Julia Dean Featured in "Ruling Passions"

THE Schomer Photoplay Producing Co., Inc. is about to offer on the state rights market 'Ruling Passions," the six-act photodrama written and directed by Abraham S. Schomer, author of "To-Day," "The Yellow Passport," "The Inner Man," etc., with Julia Dean in the role of Eveline Roland, one of its star parts.

Born in Minneapolis, Miss Dean felt a call for a histrionic career while pursuing her studies in the private schools of Salt Lake City, to which place she had removed with her parents. She attracted the attention of the late Joseph Jefferson and became a member of his company, and is said to have been the youngest artist, other than the children who played with him, who ever appeared in his company.

Miss Dean has had many important engagements in vaudeville and on the legitimate stage. She supported Nat Goodwin in the "Altar of Friendship," appeared with Kyrle Bellew and Eleanor Robson, was the feature player of "The Little Grey Lady," added greatly to her fame in "Paid in Full," and created the role of Virginia Blaine in "Bought and Paid For."

She is a member of the Daughters of the Revolution and has charge of many of the dramatic entertainments of that organization.

Mr. Schomer selected Miss Dean for the part of Eveline Roland because of his belief that she possessed to the full the wide sympathy and high talent necessary for the part that bears many of the burdens of 'Ruling Passions."

W. H. Offers a New Series

W. H. Productions Company announce that they will in the near future release a new series of Keystone one-reel comedies, featuring Mabel Normand and Ford Sterling. Also a series of Kay-Bee two reel Western dramas.

Due to the success of its former re-issues, W. H. Production Company expects that this latest series of subjects will also meet with the approval of the State Right buyers, exhibitors and the public.

Novel Press Book for "Hun Within Our Gates"

THE Arrow Film Corporation, releasing the six-part feature, "The Hun Within Our Gates," in which Derwent Hall Caine, son of the well known author, Hall Caine, and Mademoiselle Vaikyrien are starred, are issuing a novel press book in connection with this production. The pages, instead of being the size of an ordinary letterhead or larger, only measure three and a quarter inches in width by six and a half inches in length, about the size of a herald folded.

Notwithstanding the difference in size, this campaign book is said to contain approximately the same amount of material as the ordinary press book. Each page is devoted to a sample "ad" or cut and is printed only on one side. The size permits of the book being carried conveniently in a pocket or mailed in a small envelope.

The twenty-four sheet stand for this picture is also out of the ordinary, as the main picture, printed in the centre, covers twelve sheets, with other characters on the other two six sheets, so that if desired the twelve sheet may be used alone.

William Duncan Appears in New Vitagraph Serial

Director-Star William Duncan is missing again from the Vitagraph studios in Hollywood, but no one is alarmed. W. S. Smith, studio manager, says that he doesn't know where Duncan is, but wherever he is, he's working like a "bear-cat." Duncan has started work on a new fifteen episode serial, "The Man of Might," in which he will be supported by an all-star cast, including Edith Johnson and Joe Ryan.

Originality and Vim in "The Better Half"

Originality, vivacity and genuiness, unsullied by the mark of the ordinary artist, are the outstanding features of Alice Brady's forthcoming Select picture, "The Better Half," which will be released during the current month.

"The Better Half" is a story of twin sisters, Trixie and Louise Thorley. The twins are as different below the surface as they appear alike above.

Barbara Castleton's New Picture.

Barbara Castleton is being starred by World Pictures in "What Love Forgives." Perry Vekroff is in charge of the direction. Prominent in the cast are John Bowers, John Hines and Muriel Ostriche.

"Wives of Men" Announced for State Right Market

FLORENCE REED in "Wives of Men" closed at the Casino Theatre last Saturday a box office and artistic success and is now offered to state rights buyers. All territory is available, with the exception of New York and New Jersey, which is retained by the Pioneer Film Corporation. The exploitation given "Wives of Men" in the New York dailies will prove valuable to exhibitors and state rights buyers. A complete line of advertising matter and elaborate posters has been prepared, and every help will be given exhibitors and state rights buyers in their exploitations of "Wives of Men."

Nathan Hirsh, president of the Pioneer Film Corporation, announces that "Wives of Men," starring Florence Reed, has been booked by Marcus Loew for all his theatres for a total of seventy days beginning October 28. Mr. Hirsh further reports that his office has been flooded with inquiries for state rights, and that all indications point to a rapid disposal of all territories.

Scene from "Wives of Men" (Pioneer).

Trade News Brevities

ASK REGULATION IN THEATRE LICENSING

Toronto Exhibitors Association Protests Plans for 2,000 Seat House at Danforth and Broadview Avenues

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

REPRESENTATIVES of the Moving Picture Exhibitors' Protective Association of Ontario, Inc., waited upon Mr. McGarry, Provincial Treasurer, at Toronto, on Wednesday, September 11, to make formal protest against the granting of moving picture theatre licenses to any more Toronto theatre enterprises unless with the knowledge and consent of the Exhibitors' Association. This move was taken because of a plan to erect a large suburban theatre at Danforth and Broadview avenues, near which intersection an important viaduct is shortly to be opened. With the opening of this bridge considerable traffic will be turned into the Danforth avenue district.

The association took the stand that the granting of a Provincial license to a new theatre in this district would be very detrimental to the interests of the three exhibitors already on the ground, the three houses directly affected being the Model, Iola and Playtorium. Officers of the association declare that the investments of the moving picture business in Toronto, when licensed and regulated as they are, should be protected by the Government by refusing to grant new theatre licenses indiscriminately. It is felt, however, that nothing can be done if new interests secure the license of an existing theatre and use it for a brand new house.

It has been announced in Toronto that the plans for the proposed new theatre call for a structure with a seating capacity close to 2,000 and there will also be accommodation for the parking of many cars. It is also intimated in official circles that the Loew interests were negotiating for a site for a new theatre directly opposite to the proposed picture house.

The proposed new theatre would be right next door to the Playtorium unless the latter is included in the area. The Playtorium was recently taken over by a new manager who secured a two-year lease on the premises. The owner of the Playtorium is one of those, however, who has been protesting against the erection of the new house. The upper floor of the Playtorium has been used by the Ontario Board of Censors for a number of years. The Board is preparing to move to downtown quarters, however, a portion of the Provincial Government's building on Richmond Street West having been reserved for censorship purposes.

A real estate man is actively engaged in making preparations for the establishment of the proposed new house, but it is generally declared that he is acting for a Toronto exchange. Incidentally, there is hardly an exhibitor in Toronto who will not admit that he has received offers for his interests and theatre valuations have taken a sudden jump.

Peck To Be Called January 1.

Ray Peck, of Toronto, formerly service manager of the Canadian Universal Film Company and editor of the Moving Picture Digest, has been exempted from service with the Canadian Expeditionary Force until January 1. Peck recently visited his old home in Chatham, Ontario, and also visited the large theatres of Detroit and other cities.

Exhibitor Goes Into Auto Business.

R. S. Slesinger, of Toronto, formerly owner of the Royal Alexandra Theatre at Lachine, Quebec, is now engaged in selling "Flivvers" in Toronto for Parkdale Motors, Limited, and is also publishing the Ladies' Wear Bulletin, a semi-monthly paper.

Gets Canadian Rights on More Features.

Charles L. Stephenson, general manager of the Exhibitors' Distributing Corporation, Limited, Toronto and other cities, has announced that his company has secured the Canadian distributing rights for "Berlin, Via America," the Canadian franchise for which is controlled by Thomas Conway, of Montreal. Mr. Conway was formerly the manager of the Gayety Burlesque Theatre, of Montreal.

The Exhibitors' Distributing Corporation has also secured the Canadian rights for "Nine-Tenths of the Law" and Arbuckle single-reel re-issues. Arrangements are also being made for the early release of "The Still Alarm," the Canadian rights for which the company holds.

The Winnipeg office of the new company is now in full operation under the direction of Manager Hill.

Opera House Has Successful Opening.

William Dineen, the well-known exhibitor of Toronto, had a very successful opening of the Grand Opera House, Peterboro, of which he is now the manager. The theatre was redecorated and refurnished under the direction of Manager Dineen, who has been responsible for artistic effects in a number of Canadian theatres. The theatre was reopened on September 2.

Appeal Board Stops Paramount Film.

After being shown in several Toronto theatres, "The City of Dim Faces," a Paramount picture, starring Sessue Hayakawa, was condemned by the Ontario Board of Appeal on the complaint of the Chinese Consul of Toronto. The picture was not recalled by the Ontario Board of Censors, as previously reported. Objection was taken to the depiction of Chinese underworld life.

Sherman Theatre Raises Prices.

W. B. Sherman of the Sherman Theatre, Moose Jaw, Sask., has made a slight increase in admission prices in that house, the new prices going into effect on Labor Day. Afternoon prices are now 25 cents for adults and 10 cents for children; evening prices are 50 cents and 25 cents, respectively.

RESUMES SUNDAY SHOWS FOR SOLDIERS

War Camp Committee Perfects Plans for Entertaining Enlisted Men on the Sabbath in Philadelphia

By F. V. Armato, 144 North Salford street, Philadelphia, Pa.

ARRANGEMENTS were completed last week by the Committee on Recreation of the War Camp Community Service for the resumption of Sunday evening entertainments at various theatres for the enlisted men in the army and navy. Through the efforts of O. F. McCormick, chairman of the committee, all the organizations contributing their services and their properties to these entertainments will give them this winter absolutely free. Frank W. Buhler, managing director of the Stanley Corporation, controlling the Stanley, Palace, Arcadia and other theatres, has agreed with Mr. McCormick to open the company's houses when requested. The Musician's Union Local No. 77, A. F. M., Adolph Hirshberg, president, and the International Alliance of Theatrical Stage Employes Local No. 8 of Philadelphia, Benjamin Harrison, president, voted unanimously to permit their members to contribute their time and talents to the War Camp Community service for this purpose without renumeration. Actors, actresses, ushers and other employes of the theatres, owners and managers through the Managers' Association all told Mr. McCormick that they would be glad to give their services and their properties to help entertain the enlisted men who will be in Philadelphia on Sunday evenings this fall and winter with time hanging heavily on their hands. The five theatres selected for these entertainments are Keith's, Globe, Forrest, Grand Opera House and the Broadway, Broad and Snyder avenue.

Milligan's Propaganda Film Approved.

M. E. Milligan, of the Metro Exchange, Philadelphia, who is the author, director and producer of the propaganda photoplay "Peace with Power," which he made for the American Talking Picture Corporation, is being congratulated upon its success, especially as it has been recommended by the officials at Washington, D. C., who have viewed the picture to have it shown at all the community theatres and army and navy centers throughout the country.

Pennsylvania Theatre Notes.

Walter Candner, of the Grand Theatre, Reading, recently took over his partner's interest there, assuming entire ownership to the theatre.

J. Jefferies, of the Roxborough Theatre, has resumed operating his theatre every day of the week and is experiencing an excellent increase in the business.

M. E. Commerford Amusement Company has purchased the old Younis Theatre in Providence, and after extensive repairs will reopen it as the Rivcli.

M. Steifel has added the Montgomery Theatre on East Girard avenue to his chain of theatres.

NETS BIG SUM FOR SICK BENEFIT FUND

Ball Given by San Francisco Operators at Exposition Auditorium August 31 Brings Big Receipts

By T. A. Church, 1507 North Street, Berkeley, Cal.

THE sixth annual movies' ball in aid of the sick and death benefit fund of the Moving Picture Operators' Union of San Francisco was held at the Exposition Auditorium on the evening of August 31 and netted a handsome sum for this fund. The general ball committee having charge of the affair included the complete list of officers, in which several changes have recently been made. These are: M. Goodman, president; C. Sweeney, first vice-president; A. Cohn, second vice-president; A. L. Noriega, third vice-president; H. L. Berry, fourth vice-president; A. L. Bennett, fifth vice-president; A. F. Howell, secretary; Peter Boyle, business agent; C. R. Jones, treasurer, and T. Brown, sergeant-at-arms. Mayor James Rolph, Jr., was chairman of the evening, and the reception committee consisted of six city and county judges. The entertainment committee included the following: Eugene H. Roth, of the California and Portola theatres, chairman; E. Bruce Johnson, of the Turner & Dahnken Circuit, A. M. Bowles, representing the American Film Manufacturing Company; Louis R. Greenfield, of the Kahn & Greenfield Circuit, and N. K. Herzog, of the Silver Palace Theater.

In addition to dancing a high-class entertainment was provided, including moving pictures furnished by leading exchanges, and the latest illustrated songs. One page in the official program was donated to the local chapter of the American Red Cross by sixty-one operators, with $40 contributed by them. The service flag of the organization was displayed at the ball, this containing thirteen stars representing J. M. Barnett, George Bauman, M. L. Britt, John Ford, Jr., Phil Garcia, B. Hilman, A. Lavell, M. Munter, C. B. Paden, C. Steinfield, J. A. Shinn, E. M. Schwarz and R. M. Wilson.

Sign Contracts for Exclusive First Runs.

Eugene H. Roth, managing director of the California and Portola theatres, has closed contracts for the exclusive first-run showings during the coming year of all Douglas Fairbanks, Elsie Ferguson and D. W. Griffith pictures, all Artcraft-Paramount specials, all Ethel Clayton, Dorothy Dalton, Clara Kimball Young, Norma Talmadge, Constance Talmadge and Alice Brady productions. He has also arranged for the Allied Official War Weekly, the Gaumont News, the Gaumont Weekly and the Hearst-Pathe Weekly. Arrangements have also been made with the local Gaumont representatives, Blaine Walker, and Ralph Earle, formerly with Pathe, for the latest local subjects. He has also contracted with Marion H. Kohn for all the scenics and special De Luxe releases of the Educational Film Corporation. Mr. Roth has left for New York with Herbert Rothschild, president of the company which conducts the California Theatre, to attend an important conference. Herman Heller, formerly conductor of the Palace Hotel orchestra, has assumed charge of the California Symphony orchestra and is contracting for many leading artists.

Paramount and Artcraft Week a Success.

The management of the Famous Players-Lasky Corporation is delighted with the manner in which exhibitors flocked to the banner on National Paramount and Artcraft Week, the showing in this territory being considered remarkable. Among the houses in the Greater San Francisco district that showed these productions all week were The California, the Imperial, the Portola, the Royal, the New Mission, the New Fillmore, the Clement, the Hayes, the Unique, the Odeon, the Kinema, the Chimes, the Strand, the New Piedmont, the Lorin, the Hamblen and the Sequoia. The management of the New Fillmore Theatre not only booked Paramount and Artcraft pictures exclusively for the first week in September, but will devote the entire month to this service.

Film Men Help Tom Gilboy.

Through the generosity of film exchange men and exhibitors a fund amounting to about $400 has been raised for Tom Gilboy, a special film messenger, who was run down a short time ago by an automobile on Film Row and seriously injured. It has since been found necessary to amputate his left foot and in addition he is suffering from bruises and internal injuries. Louis Reichert is treasurer of the committee of film men handling the fund.

Poster Rentals Advance.

The increased cost of paper, labor and materials has compelled the Western Poster Company to make a slight advance in its rental prices and six cents a sheet is now charged for posters instead of the old rate of five cents. This concern is now handling advertising matter for nineteen film manufacturers and distributors and has recently added to the list the Parex, the General Film Company and the Universal.

Crawford Opens Theatre Supply House.

A. B. Crawford, for more than ten years with the Turner & Dahnken Circuit, has severed his connection with this firm to enter the business field on his own account. He has taken over a store at 120 Golden Gate avenue and has opened a music roll exchange and theatre supply establishment under the name of Crawford's. A large stock of new music rolls has been secured and special attention will be made to the music roll exchange business. Mr. Crawford has been succeeded at the Turner & Dahnken Circuit by M. Newman.

Film Folks Interested in Club House.

The moving picture fraternity throughout California is taking an active interest in the club house being erected on Market street for the use of enlisted navy boys. This is a four-story structure, the ground floor of which is given over to club purposes and the upper stories to sleeping quarters where about three hundred can be accommodated at a time. Many moving picture stars have given beds for this club house, and these are distinguished by brass plates bearing the name of the donor. The expenses of the club house will be met in part by the profits of the Red Cross tea room maintained on the mezzanine floor of the California Theatre by the Navy and Marine Auxiliary of the Red Cross. Prominent moving picture stars and leading stage folks serve tea here and the place has become very popular.

San Francisco Jottings.

The Consolidated Film Company is now in its new home at 90 Golden Gate avenue, where one of the finest exchanges on Film Row has been fitted up. The E. L. C. Company, of which Rueben Cohen is manager, also maintains offices here.

The Coliseum Theatre, being erected by S. H. Levin, will be ready for occupancy about November.

W. W. Kofeldt, formerly manager for Pathe at Seattle, but more recently manager of the Majestic Theatre at Portland, is now scouring the seas for Uncle Sam and was here recently on his way to Manila.

I. P. Arnold, at one time with Pathe at Salt Lake City, arrived here recently to accept a position with the Famous Players-Lasky Corporation.

GASOLINELESS SUNDAYS FILL THEATRES

Auto Ban Creates Increased Patronage for Louisville Picture Houses—Some Unable to Handle Crowds

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

SUNDAY business in Louisville is rapidly developing and improving each week under the Gasolineless Sunday movement. On Sunday, September 8, several theatres were unable to handle the afternoon and evening crowds, turning back many people, and having long lines waiting for admission. Such a rush of business has never been known in the Louisville theatres, during either the best fall or spring rushes, and unusual pictures are not necessary either to bring out the people.

Sunday Closing Question Up Again.

Another chapter of the Sunday closing agitation in Lexington will be written by Magistrate Bodkin's court in the county on September 25, when the case of the Commonwealth against the Berryman Realty Company, operators of the Ben Ali Theatre, will come up again. The company is charged under the old Blue Laws with employing persons to work in the theatre on unnecessary work on the Sabbath. The result of the first trial was a hung jury, that being about the middle of August, after the early trials of the houses for operating on the Sabbath were settled favorably for the exhibitors. It is believed that the exhibitors will secure a favorable decision from the jury in this case, and that Sunday shows will go ahead, although steadily bothered by the efforts of the churchmen.

Barkley Fights for Sunday Opening.

A. B. Barkley manager of the Georgetown Opera House, Georgetown, has started a war against every concern in that city that operates on Sunday, in an effort to close up everything, and make it so uncomfortable that the authorities will permit him to operate on Sunday. Mr. Barkley has sworn out warrants for the arrest of Thomas B. McCann and Louis Fava, confectioners, on a charge of operating thir places on the Sabbath, charging violation of the old Blue Laws, the same laws under which he was hailed into court. At the present time a case is pending in the circuit court against Barkley for operating on Sunday.

Knox Theatre Company Incorporates.

The Knox Theatre Company, Louisville, capital $500, has been incorporated by Charles Koch, Fred J. Dolle and Henry Reis. These men are all connected with the chain of theatres operated by the Broadway Amusement Enterprises. Mr. Koch being at the Rex; Mr. Dolle at the Alamo, and Mr. Reis at one of the downtown houses. The new company plans to operate a theatre at Camp Knox, a new cantonment extending from Stithton, Ky., to West Point. The company secured options on land adjoining the cantonment several months ago, when the first rumors came out concerning the location.

Hosick Visits Louisville.

J. R. Hosick, manager of the Liberty Theatre, Rockport, Ky., and a prominent banker of that district, was in Louisville last week attending the annual convention of the Kentucky Bankers' Association.

Howe's Travel Pictures at Macauley's.

Macauley's Theatre, Louisville, is again showing the Lyman H. Howe Travel Festival, this house having shown these pictures for the past several seasons to advantage while short of stage attractions in the early season.

MONTREAL THEATRES RAISE ADMISSIONS

Climbing Cost of Operating Forces Six Managers to Charge Twenty-five Cents Including War Tax

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

ADMISSION prices at six of the leading theatres of Montreal, Quebec, have been raised, following a number of conferences by the exhibitors at which the matter was fully discussed. The increascs went into effect on Sunday, September 15, and the six theatres in line are the Connaught, Strand, Holman, New Grand, Tivoli and Regent. All but the last-named house are located on St. Catherine Street West and in the downtown shopping section. Manager Mills of Loew's Theatre declined to enter into the plan for the present.

The apparent increase is five cents, making the general admission for evenings twenty-five cents. But the new rate includes the war tax of two cents so that the patron is required to pay only three cents more.

The decision to make the increase was brought about by the steadily advancing costs in operating the houses. One manager declares that the operating expenses are now eighty per cent. more than at the start of the war. The various federal, provincial and municipal taxes make up a considerable portion of the increased cost. The Dominion reel tax of fifteen cents per day amounts to $8 per week for the average Montreal theatre or about $400 per year. The total revenue during a year from Montreal theatres alone is estimated at $30,000 by the Inland Revenue Department.

A tax of 85 cents per seat is collected yearly by the city license department and one of 50 cents per seat is also collected every year by the province. The total seating capacity of Montreal's moving picture theatres is 42,000 and the city therefore gets $35,700 a year in taxes and the Province $21,000.

The managers of the six theatres above named contend that they have been deriving no profit on the capital invested for some time.

Operators' Union Holds Shortest Session.

The Moving Picture Operators' Union of Toronto, Ontario, held the shortest meeting in the history of the local on Sunday, September 1, when the mere formality of opening and closing the session was gone through by President Dentelbeck. This is interesting in view of a statement appearing in a Toronto newspaper to the effect that the local operators were preparing to ask for a substantial wage increase.

Griffith Film Closes Six Weeks' Run.

"Hearts of the World," a Griffith film, closed a six weeks' solid run at $1.50 top prices in Toronto, on September 7, after which the show went to the Majestic Theatre, London, Ontario, for a week and later to the Temple Theatre, Hamilton, Ontario, for three weeks. Another "Hearts of the World" company also opened at Allen's Regent Theatre, Ottawa, on September 16 for two weeks, while still another print of the Griffith production was used to open the new Allen Theatre in Westmount, Quebec, on the same date.

The fourth print of "Hearts of the World" now being used in Canada started a long run at the Dominion Theatre, Winnipeg, on Labor Day, September 2, and it will go to Brandon to be presented in the Allen Theatre in that city at the end of the Winnipeg engagement. Next on the Western Canadian circuit will be Moose Jaw and Calgary.

Canadians Observe Paramount Week.

Vancouver, B. C., was the one city in Canada to observe the National Paramount-Artcraft Week formally and officially. Vancouver newspapers ran one-page announcements about the week and a number of local theatres featured Paramount or Artcraft releases. The Rex Theatre had "Say, Young Fellow"; the Dominion Theatre presented "A Desert Wooing"; the Broadway Theatre showed "Rimrock Jones"; the Globe Theatre had "A Doll's House," and the Kitsilano Theatre featured "Stella Maris."

Canadian National Announces Releases.

The Canadian National Features of Trenton, Ontario, the Canadian film producing company which went into the hands of the receiver some months ago, has been resurrected insofar as the marketing of its pictures is concerned for the present.

The company's first release, "Power," was given its premier presentation at a trade showing in the Strand Theatre, Toronto, recently.

Manager G. W. Brownridge, who has charge of the handling of the affairs of the company, announced that the foreign rights had been disposed of to a considerable extent.

The company's second release, "The Marriage Trap," featuring Marguerite Snow and others, was also shown a few days later in Toronto. These are the most pretentious photoplays produced in the Dominion so far.

Palace Theatre Reopened.

The Palace Theatre, Greenwood avenue and Queen street East, Toronto, was reopened on Labor Day with "God's Man," at 5-cent and 10-cent prices. This house was originally known as the Woodbine Theatre and has been closed several times.

Dineen Opens Opera House at Peterboro.

The Grand Opera House at Peterboro, Ontario, was reopened as a moving picture theatre on Labor Day under the management of William Dineen, a prominent Canadian exhibitor and a former resident of Toronto. The house was crowded for every performance on the first day. The theatre had been renovated throughout and the equipment had been considerably improved. Mr. Dineen himself was responsible for the artistic effects secured. It will be the policy of the house to reserve seats for all evening performances.

New Policy at the Strand.

A new policy for the Strand Theatre, one of Toronto's finest downtown theatres, has been announced by Manager Clarence Robson, to start on September 30. There will be no change in admission prices, which range from 5 cents to 35 cents, and program will be changed twice weekly, as heretofore, except in unusual instances. The open booking policy will be dropped, more or less, however, and Goldwyn and Select attractions will be featured. Special attention is to be paid to orchestral accompaniment and one of the changes will be the placing of an increased orchestra in a stage pit. The Strand was originally Shea's Vaudeville Theatre and the orchestra has always been found on the audience side of the footlights. The stage proper will be eliminated, however, under the new order of things. Mr. Ernest Knaggs will continue to be the orchestra director.

Manager Robson has also decided to open the theatre at noon each day instead of at 11 a. m. The de luxe program each day will also include, in the future, an orchestra number consisting of some special selection. This will be given at 4 p. m. and 9.20 p. m. This also is an innovation at the Strand.

Loew Contributes to Sailors' Campaign.

Loew's Theatre, Toronto, turned over a day's profits to the Sailors' Week Campaign, which was held in Toronto during the week of September 2.

SAY LIGHTLESS NIGHTS AID EXHIBITORS

Cincinnati Theatre Man Declares Fuel Order Results in Better Distribution of Business

By Kenneth C. Crain, 307 First National Bank Cincinnati, Ohio.

CINCINNATI.—Lightless nights, which bid fair to remain in effect for the remainder of the war, are not injuring business, according to downtown exhibitors, who might be expected to rely more upon the advertising value of big electric signs than the suburban theatres. The absence of the signs has probably resulted in a more even distribution of business, however, in the opinion of a West Fifth street exhibitor. "Without the signs to proclaim from afar the attraction at each theatre, people tend to go to the first that they come to that looks good," he pointed out. "Rather than wander around looking for something else, they stop and enter the nearest house; and the result is that everybody gets a fair share of the business of the night crowds when the lights are off, instead of having the bulk of the crowds drawn to the houses where some one of the more popular stars may be showing, or a well-known attraction may be on exhibition."

Liberty Theatre Company Organized.

The Liberty Theatre Company has been organized for the purpose of taking over and managing the Liberty, one of the Cincinnati's popular outlying houses, by Frank and John Russ and others. The company has a capital stock of $10,000.

"Salome" Plays to High Prices.

The spectacular Fox production of "Salome," with Theda Bara in the title role, had a splendid engagement at the Grand at higher prices than any that prevailed during the summer season, running up to 75 cents in the evenings, and 25 and 50 cents at the matinees. The Grand scheduled "Hearts of the World," the Griffith production which has already been seen across the river, for its Cincinnati premiere following the engagement of "Salome," and thousands who did not care to go to the Kentucky theatres to see the picture will undoubtedly serve to make its Cincinnati engagement highly successful.

Brevities from Spokane

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Wash.

"To Hell with the Kaiser" Approved.

APPROVAL of the production "To Hell with the Kaiser" was given by Spokane picture fans, who appeared in throngs to witness the production at the Casino Theatre, where it ran five days.

Fair Draws Many to Pictures.

People from sections within a radius of at least 150 miles gathered in Spokane to attend the Interstate Fair and crowded the picture houses when not at the fair grounds or shopping, which meant that there was almost always a crowd in all of the picture houses during the week of September 1.

Short Items.

W. Potter, manager of the Universal exchange reports good success in inland Empire towns and that some houses which had closed were opening up.

P. L. Carroll, manager of the Pathe Exchange, announces that pictures of his company are taking well with patrons of theatres throughout the district.

Arrangements have been made to show pictures to the soldiers at Fort George Wright weekly.

KANSAS CITY EXCHANGE BUSINESS GROWS

Universal Takes Another Print of "For Husbands Only"—Select Engages More Men—New Mutual Orders

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

MANAGER L. B. DOUGLAS of the Kansas City branch of the Universal Film Exchange, has just returned from a week's business trip in Southern Missouri, having made stops at Springfield, Joplin and Webb City, as well as other points in the territory.

The Liberty Theatre will show "For Husbands Only" beginning the week of September 15. Mr. Douglas states that his bookings on this subject have made it necessary for the Universal here to purchase another print.

H. C. Robertson, brother of Richard Robertson, manager of the Kansas City exchange of Goldwyn Pictures, Incorporated, is back from covering the Kansas territory for Goldwyn. Mr. Robertson went into service some weeks ago, but owing to the fact that his call has been deferred for about a month and a half he is again back at work.

Mr. Dean, of the Educational Distributing Corporation of New York, is making a tour of the states and stopped in Kansas City for a brief visit.

The Kansas City branch of the Select Pictures Corporation has recently added two men to its sales force. Joe Fox, formerly with Paralta, is now covering Kansas for Select, and R. D. Fairchild, who has been selling films for the General Film Company, is making the Oklahoma territory.

Whitney Young, manager of the Kansas City branch of the Fox Film Corporation, has just returned from a several days' trip to Tulsa, Oklahoma.

W. E. Truog, manager of the Kansas City office of the World Film Corporation, has just returned from a week's visit to the home offices in New York. Mr. Truog announces that the seven-reel feature, "The Road to France," starring Carlyle Blackwell and Evelyn Greeley, will be released early in October.

C. W. Eckhardt, district manager for the Fox Film Corporation, with headquarters in Chicago, is in Kansas City this week.

W. S. Wessling, southern district manager for Pathe, is in Kansas City. Mr. Wessling, whose headquarters is Cincinnati, Ohio, has been in Chicago attending the convention of the American Exhibitors' Association. At the same time a Pathe convention took place between F. C. Quimby, general sales manager, and all the district managers. Mr. Wessling stated that the month of August had proved to be the biggest month in the history of the Pathe by a large margin.

Miss Helen C. Steinbeck, formerly with the Mutual Film Corporation, is now with the Equitable Film Corporation as secretary to C. W. Harden.

Paul Elliott, new vice-president and general manager of the Hodupp-Towne Photoplay Corporation, has been in Kansas City during the past week. Mr. Elliott was arranging to exploit the special production, "The Deemster," for which he has purchased the rights in this territory.

I. F. Mantzke, manager of the Mutual Film Corporation, in Kansas City, was in Wichita for several days this week closing contracts with the new $150,000 theatre for all his future releases, including the Sessue Hayakawa productions and the Screen Telegram. Mr. Mantzke is making a tour throughout the states of Kansas and Missouri calling on every exhibitor in order to determine what the conditions are in the territory.

E. J. Peskay, salesman for the Equitable Film Corporation, has gone to Chicago for the purpose of spending some time with his relatives before entering the service. Mr. Peskay has been associated with W. H. Bell in his various enterprises for several years.

J. M. Campbell and W. H. Bell, of the Equitable Film Corporation, have returned from their vacation, spent at Lake Okoboji, Iowa.

The Equitable Film Corporation is taking a number of experienced salesmen out of other commercial lines and breaking them in as road men. The salesmen have made arrangements to use Ford cars to cover the territory after it is apportioned.

J. A. Stevenson, district manager of the W. W. Hodkinson Enterprises, has returned to Cincinnati, Ohio. Mr. Stevenson expects to return to Kansas City in about two weeks.

The Mutual Film Exchange at Kansas City has closed contracts with the new Isis Theatre for the Chester Outings and Screen Telegrams.

Foland Is General's Kansas City Manager.

J. E. Foland, recently salesman out of the Kansas City office of Pathe, has been made manager of the General Film Company at this place. He succeeds C. S. Edwards, Sr. "Jim" Foland has made one of the really notable successes in the film business in this territory. For one thing, he made the remarkable record of two and one-half years on one job in one territory—perhaps the longest that a salesman has served in one territory. And nearly every month showed a gain in business—with the future still looking up, despite conditions. Foland brought to the moving picture industry, when he entered it a few years ago, talents of publicity and salesmanship that he had exercised on big affairs, with large success. He brought also three qualities that every friend of his appreciates, which were even more important in his progress than his talents. These were an appetite for knowing all about any business he engaged in, a fidelity to his job and his employer that absorbed all his physical and mental energies, and a sincere eagerness to be of real service to the people he dealt with. Foland had had much experience as an organizer, and through this capacity he got into the moving picture industry, assisting in forming and later acting as pilot for the Amusement Association of Kansas. He left the secretarial position to go on the road in Kansas for Pathe—and study the exhibitors, the public and the industry. He is entering his first managerial position with enthusiasm.

J. E. Foland.

McAlister and Cooper Visit Kansas City.

Mr. McAlister and Mr. Cooper, of the Peerless Amusement Company, which is building the new $150,000 theatre in Wichita, Kansas, were in Kansas City for several days arranging for service. The new theatre is to be completed by October 15 and is recognized as one of the finest houses in the southwest.

Robertson Buys the Tourney Theatre.

W. C. Robertson, proprietor of the Royal Theatre, at Hutchinson, Kansas, has purchased the Tourney Theatre at McPherson, Kansas, from C. E. Oelrich.

Exhibitors Who Visited Kansas City.

Among the out-of-town exhibitors who paid their respects to the Kansas City exchanges were the following: Charles Barron, Augusta, Kansas; J. C. Johnson, of Haskell, Oklahoma; Herbert Thatcher, of the Gen Theatre, Salina, Kansas, and Thomas Boland, of the Empress Theatre, Oklahoma City, Oklahoma.

Theatres That Observed Paramount Week.

National Paramount and Artcraft week was announced in this territory by a page ad in the Kansas City Star, Monday, September 2. Practically all of the theatres which are using the Paramount service ran those subjects during the entire week of September 1 to 8. The general heading which followed up the lead that "It is just as important to project the right sort of pictures over here as to buy the right sort of cartridges over there" were the advertisements of 54 photoplay houses in this territory which were celebrating Paramount-Artcraft week. Announcements in the combined theatre advertisement were as follows: Royal Theatre, Regent Theatre, Isis Theatre, Liberty Theatre, Alamo Theatre, Bonaventure Theatre, St. John Theatre, the Warwick Theatre, Emerald Theatre, the Bancroft Theatre, the Prospect Theatre, Idle Hour Theatre, the Twelfth Street Theatre, all of Kansas City, Mo., and these out-of-town houses: Electric Theatre, Kansas City, Kan.; Central Garden Theatre, Kansas City, Kan.; Gene Gauntlet Theatre, Kansas City, Kan.; Electric Theatre, Springfield, Mo.; Electric Theatre, Joplin, Mo.; Regent Theatre, Wichita, Kan.; Thomas Theatre, Wichita, Kan.; the Orpheum Theatre, St. Joseph, Mo.; Glory "B," Miami, Okla.; the Orpheum Theatre, Atchison, Kan.; the Orpheum Theatre, Leavenworth, Kan.; Pastime Theatre, Ottawa, Kan.; the Casino Theatre, Excelsior Springs, Mo.; Sedalia Theatre, Sedalia, Mo.; the Palace Theatre, Tulsa, Okla.; the Rialto Theatre, Tulsa, Okla.; the Varsity Theatre, Lawrence, Kan.; the Columbia Theatre, Junction City, Kan.; the Orpheum Theatre, Topeka, Kan.; the Iris Theatre, Topeka, Kan.; Linwood Theatre, Tarkio, Mo.; Crystal Theatre, Cherokee, Okla.; Constantine Theatre, Powhuska, Okla.; Palace Theatre, Salina, Kan.; Majestic Theatre, Centerville, Ia.; Novelty Theatre, Anthony, Kan., Empress Theatre, Ft. Scott, Kan.; Fourth Street Theatre, Moberly, Mo.; Broadway Theatre, Muskogee, Okla.; the Mill Theatre, Venita, Okla.; Klock Theatre, Pittsburgh, Kan.; Majestic Theatre, Billings, Okla.; Majestic Theatre, Enid, Okla.; Electric Theatre, Falls City, Neb.; the Gem Theatre, Baldwin, Kan.; Palace Theatre, Hoxie, Kan.; the Picture Show, Severance, Kan.; the Royal Theatre, Burrton, Kan.; Wareham Theatre, Manhattan, Kan.; the Rex Theatre, Ridgeway, Mo., and the Electric Theatre, Mound Valley, Kan.

Among the Theatres.

Elk City, Okla.—The Quality Theatre is to be completely razed and a new theatre and office building erected in its place. The first floor will consist of the moving picture theatre, with offices above.

Nevada, Mo.—Harry Grant has taken charge of the Star Theatre, formerly managed by J. E. Haggard.

Clarendon, Ark.—Fire of unknown origin destroyed the Majestic Theatre, August 18. The loss was about $10,000, partly covered by insurance.

Port Arthur, Tex.—The new Liberty Theatre, 409 Proston street, which was entirely remodeled for J. P. Pittam, proprietor of the Pittam Theatre, opened the first of September.

Ranger, Tex.—W. T. Flippin, E. R. Shane and W. A. Suddarth are planning the construction of a theatre with a seating capacity of 1,500, which will be ready for business by December 1.

Fredericktown, Mo.—George Madden, of St. Paul, Minn., is installing new scenery in the Gem Theatre.

Cherryville, Kan.—The Royal Theatre, which has been redecorated and remodeled, has been reopened by S. A. Davidson, owner.

The Editor of the World Explains and Corrects An Unfortunate Error

IN the issue of the Moving Picture World dated July 6 there appeared under the caption, "Theatre Burner Sought by Marines," an item in our Nashville news letter, that did a grave and entirely unintentional injustice to Ray McKee, a player, who enacted the role of Phillip Lindicutt in "The Unbeliever," a propaganda feature that was being shown throughout Tennessee at that time. We present this explanation in approximately the same location in the paper that the original story was printed in the hope that those of our readers who perused the story we refer to will now read this correction.

The incident demonstrates how easily it is, under the most careful supervision, for an editor to pass at current news value matter that may, through inadvertant circumstances, do grave injustice. Likewise does it prove that in compiling the World week after week these unfortunate incidents by their infrequency testify to the care we take in editing in the rare and infrequent necessity of our being called upon to make such amends as we may in printing retractions.

It is not necessary here to repeat the offending paragraph. Suffice it to say that the United States Marines were declared to be seeking "Phillip Lindicutt, alias Ray McKee," who was charged with acts of incendiarism directed principally against moving picture theatres, stipulating specifically that "his latest bonfire was the Princess Theatre, Hopkinsville." The mention of a $50 reward was made, and the story carried a circumstantial account of the stated movements of the man advertised as "wanted."

The story was written and forwarded to the World by our duly accredited correspondent then holding our appointment at Nashville. The matter passed through the usual method of editing, and eventually appeared in our columns. The matter submitted to us certainly was "news," the mention of the specific theatre destroyed, as well as the other alleged facts making it an item legitimately comprising material to be considered.

Recently the World received notice from an attorney in New York, A. L. Jacobs, in effect that his client, Ray McKee, contemplated bringing action against this publication for libel on account of the story. Investigation of our files brought to light the subject of the present statement, and the editor immediately began an investigation.

Between the time our July 6 issue was circulated and the date we first learned that we had injured Mr. McKee the correspondent who had written the story and sent it to us in all good faith had resigned his position and joined the Marines. The editor enlisted the interest of our present Nashville correspondent, James G. Stahlman, of the Nashville Banner staff, in securing a review of the matter and an explanation, and we also wrote to our former correspondent requesting that he state his own side of the case.

Slight complication enters into the incident in that the young man who wrote the original story, and has since joined the Marines, requests us to not mention his name in discussing the affair. We quote the young man's letter as a creditable sidelight on the character of the young Marine: "I trust that my name will not be brought up in such a way as to put me in a bad light with the Government and possibly cause a dishonorable discharge."

Referring directly to the story our young Marine declares that "the matter in my story came from the Tennessean's article (the name of a Nashville daily being there mentioned) * * * there was every reason to believe that the 'dope' was straight, as posters were displayed outside and inside the office of the United States Marine Corps. The Marine's office would not deny that the 'dope' was straight, but would divulge nothing to enlighten a person other than that McKee was 'badly wanted.' Flaring one-sheet posters were displayed around the city advertising that the U. S. Marines were after McKee, and that a reward of $50 would be paid for his capture by the local Marine's recruiting office in Nashville. Later it developed that the quarter-column story in the Tennessean as a news item was a trick to stimulate interest in 'The Unbeliever'." The editor submits that entire good faith is expressed in the foregoing extracts.

Now comes reference to a letter we have from Mr. Stahlman, our present correspondent in Nashville. We have received, and have in our office, a copy of the "poster" referred to above, and can find nothing to indicate that it is anything else than a legitimate offer of a reward for a missing member of the United States Marine forces. "For further information and details apply at the office of the United States Marines, 44 Arcade, Nashville," was part of the final details printed on the poster.

Our Mr. Stahlman explains, as the reader will have already surmised, that the former correspondent of the World at Nashville had been misled, or "hoaxed," by a piece of sensational advertising employed in conjunction with the proposed showing of "The Unbeliever"—an attraction later presented by Manager Wassman at the Knickerbocker Theatre in that city. It seems that our former correspondent did not sense the "trick," but combined the stories printed in Nashville papers with the presence of the posters in his desire to turn out a story that seemed, at the time, to adequately and fully cover what our representative presumed to be the facts in the case.

"In justice to your former correspondent," our Mr. Stahlman writes, "I will say that the general run of 'movie fans' really did believe Lindicutt to be a 'bad man' and badly wanted by the U. S. Marines, and considerable excitement was caused upon several occasions during the showing of 'The Unbeliever,' when it was whispered around that Lindicutt had been captured."

The World makes this full and lengthy explanation in fulfillment of our determination to present only reliable information. We also desire to make such amends as we may to Mr. McKee for having unintentionally done him an injustice.

ROB SEATTLE EXCHANGES OF FILMS

Believe Young Boys Are the Culprits—Some Offices Lose Only Parts of Pictures, Others Entire Reels

By S. J. Anderson, 424 Seaboard Building, Seattle, Wash.

SEVERAL exchanges on Seattle's film row have been missing parts of their film for several weeks, some reporting only parts of reels missing, while two or three have lost whole reels. These disappeared not through the express, but from the inspecting rooms of the exchanges themselves. Only one of the exchanges has found its missing film. This was the Greater Features Company, which lost two reels of new Chaplin film from the inspection room on the day of its arrival. No clue was given as to its whereabouts until three days later, when two young men came in with the two reels, asking if it belonged to them. They said that they had got them from some 8 or 9 year old boys who were playing at operating a motion picture theatre in an old unoccupied livery stable on the shore of Lake Union. When searched, the stable was not found to hide any other valuable film, only a few scraps.

All the film exchanges are on the street level, and some of them have their inspection room windows looking directly out on the street, while others open on the alleys; so that it is very easy for the boys passing by to reach in when the inspectors' backs are turned and take a part of the film. Heretofore they had not gone further than to take the cuttings out of the waste baskets, but it is thought that it was in this way that all of the films lost recently have disappeared. An entire reel was missed this week from the inspection room of the Universal office, as well as the two from the Greater Features, and several valuable parts of film from other offices.

Reizner Building $60,000 House.

Raymond, Wash.—George Reizner, who operates two theatres in Raymond and one in North Bend, has started building a big new concrete house in Raymond which is to cost $60,000 when completed and will seat 1,100. This will be the largest small town theatre in Washington.

Lanningham Takes Over the Lotus.

Tenino, Wash.—L. A. Lanningham, who operates theatres in Bucuda and in Tono, has taken over the Lotus Theatre at Tenino.

Summer Saving Plan Adopted by Coliseum.

One of the greatest items of overhead expense at the Greater Theatres Company's big Coliseum is the number of ushers employed. To save on this item during the hot weather, when business is lighter than usual, the big balcony is closed during the matinees. In this way the salaries of four ushers for the afternoon are saved, and there is still plenty of room on the ground floor and in the balcony to accommodate the crowds.

Barbour Leases the Dream Theatre.

Ketchican, Alaska.—The Dream Theatre Building in Ketchican has been leased by Jack Barbour, who is redecorating and refurnishing it, and who will soon reopen it as the Liberty Theatre. L. H. Kubley, who has been operating the Dream, will open a theatre in another location. Mr. Barbour is in Seattle buying equipment and chairs, and is getting the best service obtainable. Mr. Barbour has never been in the film business before, but he is familiar with vaudeville, and is known for his fine lyric tenor voice, which he will use to entertain his audiences between shows. The music for the pictures will consist of an orchestra of three—piano, violin and drum.

Thall Booking Big Shows.

Camp Lewis, Wash.—C. M. Thall, manager of the Victory Theatre, has lined up a lot of big shows to entertain the forty-odd thousand boys who will be in training at the Camp during the fall. "Hearts of the World" is booked for September 28-30, and most of the new Artcraft features have been signed for.

Exchange Personals.

H. B. Dobbs has resigned the managership of the Seattle Select office and is now salesman and assistant manager of the De Luxe Feature Film Company. His place has been taken at the Select office by Frank J. Hicks.

Joe Baum has been transferred from the Portland Universal territory to the Seattle office as salesman.

B. W. Copeland, formerly an exhibitor of Spokane, is now handling American features out of the Seattle Pathe office.

L. J. Schlaifer, owner of L. J. Schlaifer Attractions, is home on a furlough from the marine training camp at Mare Island, California.

L. M. Cobbs, formerly salesman out of the Chicago Vitagraph office, is the new booker and assistant manager at the Seattle office, taking the place of Ashley McRae, who has gone with Pathe.

Alex Singelow, salesman out of the Seattle Kleine office, has just returned from a trip through the Oregon territory.

MANY THOUSANDS SEE GRIFFITH FILM

Atlanta Theatre, Atlanta, Shows "Hearts of the World" to Approximately 20,000 in One Week

By Linton K. Starr, Atlanta Journal, Atlanta, Ga.

THE outstanding feature of the week in Atlanta film circles was occasioned by the record-breaking reception accorded the Griffith spectacle, "Hearts of the World," which smashed all attendance figures for the Atlanta Theatre, the city's legitimate house, during the first of its two-week presentation by the Wells and Evans interests, under the auspices of The Atlanta Journal.

Approximately twenty thousand people viewed the production on paid admissions, surpassing by four thousand the first week's attendance at the premiere showing of "The Birth of a Nation," at the same theatre two years ago. All previous records established by legitimate attractions at the theatre also went by the board.

The Griffith film, now in its second week, is playing practically to capacity at two daily showings, the regular $1.50 scale applying to dramatic attractions being in force. Long lines are the rule at the box office before every performance. The advance ticket sale indicates that the second week's showing will easily equal, if not pass, the figures set up during the first half of the engagement.

"During my entire connection with the theatrical business," states Mr. Lewis Hasse, manager of the Atlanta Theatre, "I have never seen such enthusiasm displayed in a playhouse as was evidenced at the Atlanta during the past week. When I saw the picture in New York the audiences there were receptive, but the people down here went wild. It was all we could do to keep many persons from standing in their seats."

An unusually effective publicity campaign has materially aided in the successful presentation of the film as has also the capable rendition of the musical score by an eighteen-piece orchestra under the direction of Signor Carborena, of New York, which is accompanying the picture on its tour.

Observes Paramount-Artcraft Week.

National Paramount-Artcraft week was observed in Atlanta by the Forsyth and Rialto Theatres, two local houses under the Jake Wells-John Evans management. The latter theatre varied its two-a-week policy by presenting three twoday showings of the J. Stuart Blackton production, "The World for Sale," Enid Bennett in "The Marriage Ring," and Sessue Hayakawa in "The City of Dim Faces." The Forsyth's program was made up of a four-day showing of the DeMille special, "Till I Come Back to You," closing the week with Dorothy Dalton in "Green Eyes."

Hooks Universal Special for Week's Run.

"For Husbands Only," the Universal special, has just concluded a remarkably lucrative week's engagement at the new Tudor Theatre, formerly the Odeon, now in its second month of operation under the ownership of William Oldknow, president of the Consolidated Film Company. Distinctly novel and original methods were employed by James Jackson, manager of the Tudor, in putting the picture over, including the use of ambiguous want ads, the tagging of scores of automobiles with cards, and extensive displays in local newspapers, the campaign being of the "teaser" variety, capitalizing the possibilities offered by the title of the production.

Four Minute Men Entertain Exhibitors.

Practically all theatre managers of the city were present as guests of honor at a luncheon staged at the Atlanta Chamber of Commerce last week, tendered by the local Four Minute Men Association. High praise for the liberal attitude assumed by the theatre men in permitting the use of their stages by speakers promoting Liberty Loan, Thrift Stamps and other patriotic campaigns, was voiced in several addresses, and an even closer co-operative understanding was reached by hosts and guests. Among the theatre managers in attendance were Willard C. (Pat) Patterson, of the Criterion; Hugh L. Cardoza, of the Lyric, Forsyth and Rialto; H. L. McClure, of the Alamo No. 1; George Schmidt, of the Alamo No. 2; Lewis Haase, of the Grand; N. Y. Darley, of the Savoy and Alpha, and John Evans, of the Strand and Vaudette.

Chaplin Picture "Cleaning Up."

The initial Chaplain-First National production, "A Dog's Life," has proved to be a money-getter here far in excess of the comedian's previous comedies. Opening to a big week's business at twenty-five cent prices at the Rialto Theatre six weeks ago, the picture has since played at a profitable return date of the same length there, scored heavily during a week's subsequent stand at the Strand to a seventeen cent admission, and is reported to have literally "cleaned up" at five cents, when presented at the Savoy and Alpha Theatres during separate showing of two days at each house.

Denbow Manager of Liberty Theatre.

William Denbow, at one time manager for the World company here, and until recently in charge of the William Fox office, has been appointed manager of the Liberty Theatre, Camp Gordon, and is now actively engaged in his preparations for a busy season at the nearby cantonment.

Vincent Kay Goes to Camp Gordon.

Included in last week's contingent of draft recruits who reported to Camp Gordon from Atlanta was Vincent Kay, musical director of Loew's Grand Theatre, and one of the city's pioneers in motion picture theatre orchestra work. It is understood that he will be assigned to head a band at the camp, the place carrying the rank of second lieutenant.

DONATES THEATRE TO RAISE WAR FUNDS

Texas Exhibitor Lets Club Women Run His House on 50-50 Basis to Earn Money for the Red Cross

By Phil. Fox, Times-Herald, Dallas, Texas.

THE women of Vernon, Texas, have taken over the management of More's Theatre there at the suggestion of Bob More, the owner. They are running the play house on a fifty-fifty basis with Bob More and all they make over More's one half goes to the Red Cross and other war work funds. The club women appoint two of their number to have charge of the theatre each day with others to assist them. They do their own booking and advertising and call up the membership of all the Vernon women's clubs each day and urge them to attend the show and aid the cause. They also act as ushers, ticket sellers, etc. Bob More says that he is making plenty of money and the war work funds have a steady revenue so all people concerned are well satisfied.

Soldier Patronage Swells Receipts.

With thousands of soldiers pouring into Houston every motion picture theatre is open and doing a land office business. The "K. & E." and the Vendome theatres which have been closed all summer have opened up and are running seven days a week.

Films Welfare Work for Children.

The work of Dallas women towards the welfare of children will be permanently recorded through motion picture films which will be sent to other Texas cities and to other states to demonstrate child welfare work. The Children's Year Committee of the Dallas Mothers Clubs have taken films showing welfare work at the various grade schools. The weighing and measuring of children, ideal school and housing conditions, etc., are shown in this educational series.

Erects Theatre for Lumbermen.

The Fidelity Lumber Company of Doucette, Texas, where woodsmen are engaged in hewing out timber for the United States merchant marine, has opened a motion picture theatre for their workers. The management has ordered a series of patriotic pictures headed by "Pershing's Crusaders" from local exchanges.

Hawley Manager of Liberty Theatre.

A. J. Hawley has been appointed manager of the Liberty Theatre at Camp Bowie, Fort Worth. Douglas Hawley of First National is going over there to see him. He thinks that the New York man may be a long lost first cousin.

Stuart Loans Aviators His Score Board.

Through the courtesy of Herschel Stuart, manager of the Old Mill Theatre several thousand flying officers and cadets of the air service at Camp Dick were enabled to get the results of the world's series baseball games. The Old Mill lent the camp their electric score board, and the Associated Press gave the soldiers the game play by play. Most of the large Dallas picture houses announced the games inning by inning.

Soldiers Prefer Pictures to Dancing.

Soldiers stationed in Dallas who patronize the Kahki Club, which is run by Dallas women, declare that they would sooner see a good motion picture show than dance on Sunday afternoons and evenings. Accordingly a screen and a projector have been bought and two separate shows are given for their benefit, free of charge each Sunday evening.

Cage Extending Theatre Chain.

E. G. Cage, who operates the Cage Theatre at Mercedes, Texas, has bought a new theatre at Pharr, Texas, and built a theatre at San Benito. These play houses are in the border country and provide amusement for detachment of troops in isolated sections on border patrol duty. Mr. Cage, who was in Dallas during the middle of September, says that business along the border is exceptionally good owing to the presence of large numbers of soldiers.

Robb and Rowley Buy More Theatres.

H. F. Robb and Ed. Rowley, who operate theatres at Big Spring, San Angelo and Abilene have added two more "R. & R." theatres to their list. They have bought the Greenville Opera House at Greenville, Texas, and the Best Theatre at Hillsboro. The Best was sold by Tom Gaines, who is planning to enlist in the United States army.

Theatres Aid Registration Campaign.

Dallas picture show proprietors early in September aided the National Council of Defense in putting on a campaign explaining that every person under the Draft law had to register on September 12. Speakers explained the Draft law from the stages of the theatres and slides told the patrons when and how to enroll for military service. The result was that the work of the Draft boards was considerably expedited.

Lowenstein Joins the Navy.

Harry Lowenstein of the Palace Theatre, Ardmore, Okla., has sold his show and joined the United States navy. Lowenstein a few weeks ago cleaned up $45,000 in a Ranger oil field deal. He says that he is going to take his money with him to France and if he likes it he may settle there.

Lieutenant Dugger Leaves for France.

First Lieutenant Clarence Dugger, formerly of Vitagraph and brother of J. B. Dugger, Vitagraph manager for Dallas, has gone to France with his cavalry regiment. Lieutenant Dugger, who served in the Philippines, Cuba and in Mexico, has recently been an instructor at the cavalry officers' training school at Camp Bliss, Ey Paso. He visited his friends in Dallas before starting overseas.

Prince Theatre One Year Old.

Celebrating the first anniversary of the opening of his Prince Theatre at Houston, Texas, William Epstein staged a special birthday party at the theatre early in September. Many friends were present. Mr. Epstein and Manager Ben Johns of the Prince both made talks and Jack Lingwood, who was with the British Army in Flanders, told tales of Hun atrocities.

Exhibitor Santicos Enlists in the Army.

L. Santicos, owner of the Royal Theatre at Waco, has joined the United States Army. Frank O'Leary, former manager of the Southwestern Feature Film Company at Dallas, will manage the theatre while Santicos is away.

Interesting Dallas Short Items.

W. R. Fairman of the Dixie at Bryan, Texas, was in Dallas during September. He states that Bryan has not had any rain for the past three years and that if it was not for the aviation landing station there and the Students Army Training Corps at the Texas Agricultural and Mechanical College that things would be in a mighty bad shape. As it is the war is causing the Bryan show business to prosper.

C. E. Tandy, district manager of Paramount, made a special trip to Texas in September. He arranged to extend exhibitors in the drought stricken section of Texas every accommodation possible. Not the Paramount alone, but all other Dallas film men are trying to keep the West Texas picture shows open. Prices have been cut materially in towns suffering from the drought.

W. T. Wachter, Fox manager at Dallas, and J. B. Harrison of his staff, have been spending a few days at Galveston recently.

Harry Schoenstadt, booking agent for Liberty theatres in the army camps of the Southwest, will soon go back to New York. His successor has not yet been announced.

W. N. Williams, formerly with the George Kleine branch in Dallas, has gone to New York where he will remain in the film business.

Henry Putz in Dallas after winding up his summer series of free motion picture shows in local parks will resume his duties with the Community Motion Picture Bureau in charge of all machines and their operation in Texas army camps.

Miss Elizabeth Johnson is planning to build a new theatre at Houston, according to reports received by Dallas film men.

L. B. Bingham, of Oklahoma City, according to reports received in Dallas, is contemplating the erection of a new theatre for motion pictures only at that point.

Smiling Jimmy Kelly of General is back from a trip to Galveston and Gulf Coast points. He declares that prospects are good for a record breaking winter season in this section of Texas. Mr. Kelly invited newspapermen and visiting exhibitors to see a run off of "A Law Unto Herself" featuring Louise Glaum at the Old Mill Theatre early in September. Local critics declared the film a good one.

Exhibitors Who Visited Dallas.

The following motion picture exhibitors were among those who visited Dallas film row during the early part of September: Julius Levy, Opera House, Brady, Texas; Nat Lewis, Electric Palace, Tyler; A. V. Chavey, Hippodrome, Wolfe City; W. C. Edmundson, Play House, De Leon; M. C. Witcher, Empire, Dublin; W. G. Mender, Liberty, Orange; A. Zuccara of the Queen, Q. Thompson of the Lyric, W. M. Smith of the Orpheum, and D. C. Fleegles of the Rex, all of Forth Worth; L. N. Cox, Princess, Ardmore, Okla.; Harry Barr, Peoples Amusement Company, Beaumont.

ACTIVITIES OF NEW ENGLAND FILM MEN

General's Boston Office Enlarges Its Selling Force—Exhibitors Aid Four-Minute Men

By Robert N. Howe, 80 Summer Street, Boston, Mass.

Donavan Takes Military Training Course.

JAMES J. DONAVAN, who has been with the Boston office of the General Film Company for the past two years, has left to take a military training course in the Franklin Institute, of this city. He first entered the General Film as a salesman, and served in that capacity for over a year, after which he was made assistant manager under Branch Manager Jeff Levine. On his departure he was presented with a comfort kit from the employes of the exchange.

Jack Jennings Enlists in the Navy.

Jack Jennings, salesman for the Pathe's Boston office covering New Hampshire and Vermont, has resigned, and has enlisted in the navy. He will report for active duty October 1. He is the son of Ensign Jennings, of the United States Navy, who was seriously wounded while performing his duties a short time ago. Jack Jennings has been with the Pathe for a number of years, and has served in the capacity of shipper, booker and salesman.

General Film Augments Its Sales Force.

Due to the large increase in business, Manager Jeff Levine, of the Boston office of the General Film Company, has taken on three new salesmen to cover the New England district. They are Grafton G. Corbett, a well-known film man, who will cover the territory of Eastern Massachuetts and Rhode Island; E. B. Tinker, formerly manager of the Bangor, Maine, office of the General Film, who will cover the territory in Western Massachusetts and Connecticut, and Ernest H. Warren, formerly booker on the Boston office of the General Film, will cover New Hampshire and Vermont. J. J. Orkney, the new Paralta salesman for the General Film, will cover the entire state of Maine.

Pathe's Booker Joins the Navy.

Dan O'Leary, booker at the Pathe's Boston office for the past two years, has joined the navy. He will train at the Harvard Radio School at Cambridge, Mass.

Miss May Brown Marries.

Miss May Brown, cashier of the Boston office of the General Film Company for the past five years, has left and was married to Jack Thrall, of Chicago, who is in the United States Marines. Members of the Pathe and General Film attended the military wedding which was held in St. Ann's Church in this city.

Griffith Film Goes Big in New England.

Managers of "Hearts of the World," the Griffith film, report excellent business on the picture, which is now being shown in many of the cities and towns in New England. The picture is being shown at the Auditorium in Malden, Mass., the week of September 1, and, according to the manager, it is cleaning up. It has also just finished a successful two weeks' run at the Shubert-Majestic Theatre in Providence, R. I.

Has New England Right on Red Cross Films.

Manager Levine, of the General Film, Boston, announces that his company has the exclusive rights on the Red Cross productions in New England. He reports good business on them. The first production, "Fourth of July in Paris," was shown at B. F. Keith's Boston Theatre the week of August 25.

Exhibitors Aid Four-Minute Men.

Providence, R. I.—Rhode Island had become a hot-bed of German propaganda until theatre managers were asked to give some of their time to blotting out this danger to war work. All the city's theatres joined in giving stages to four-minute speakers. The result was most astonishing. The four-minute speakers took for their text, "Where Did You Get Your Facts." It awoke the public to the truth of the stories that had been circulated with the result that it was soon very unpopular to spread stories detrimental to war work.

Metro's "Kaiser" Film Plays to Capacity.

Lowell, Mass.—General Manager Thomas D. Sorierio, of the Strand Theatre in this city, who has been showing the film, "To Hell with the Kaiser," announces that he had one of the biggest two weeks in the history of the theatre. He is showing the film at the Park Theatre, Boston, the week of September 12, which is also under his management.

Bay State Company Buys the Music Hall.

Leominster, Mass.—The Music Hall has purchased a $10,000 organ. This popular theatre has been taken over by the Bay State Theatre Company under the management of Cedric E. Gorman. Manager Gorman has superintended the complete renovation of the theatre, and it is now one of the finest in this section. Dan O'Keefe is the local manager.

Releases Her Husband for War Work.

Lynn, Mass.—Another man has been released for war work in this city through the action of Mrs. "Al" Newhall in taking over the management of a theatre in which her husband is interested. Mr. Newhall is the active head of one of Lynn's largest theatres. His second house he put in charge of a manager. The drafting of young men took away his help to such an extend that he had to hire girl ushers, and his wife has now been pressed into service as head of his second theatre. She has taken the entire management of the house, visiting Boston each week to select her own films. She is meeting with remarkable success. She is the mother of two children.

Fire Destroys the Auburn Theatre.

Auburn, R. I.—The Auburn Theatre has been destroyed by fire, and may not be rebuilt during the war. The loss was $10,000. The theatre was owned by Councilman Alfred Barolet, of Clanston. The loss was covered by insurance.

Hartwerck Building Theatre in Taunton.

Taunton, Mass.—An exclusive motion picture house is being built in this town by Manager Hartwerck, of the Bijou, also of Taunton. The theatre, which is to seat 1,000 on the main floor, is rapidly nearing completion, and is expected to open about October 1. The spot was formerly the site of an old skating rink, and it is well located. The interior decorations of the theatre will make it the most magnificent in the town. The theatre will be named the Strand.

Texas Brevities.

John Saeg, of Ennis, owner of the Jewel and Grand theatres of that town, has gone to Hot Springs, Ark., for his health. He has been ill for some while.

Mrs. B. O. Bartell has sold her Dixie Theatre at Humble, Texas, to S. Smith. The theatre is closed while it is being remodeled.

Jack Parsons, for many years in the theatrical business, has opened the Bauxite Theatre at Bauxite, Ark.

Motion picture operators belonging to Local 330, at Cleburne, Texas, in September closed a new contract with the exhibitors there securing a substantial increase in wages.

Hope, Arkansas, has a new theatre. It was opened early in September by J. N. Collins.

The Orpheo Theatre at Pine Bluff, Arkansas, is being remodeled by Sol Korberg. When complete it will seat 1,150 persons.

Wigwam Theatre No. 2 at San Antonio, which is owned by J. C. Christopher, has abandoned vaudeville and is running pictures only. Wigwam No. 1, owned by W. C. Lytle at San Antonio, is being remodeled.

STATE FAIR STIMULATES BUSINESS

Influx of Out-of-Town Exhibitors Results in Many New Bookings with Minneapolis Exchanges

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

EXHIBITORS of the Northwest flocked to the Twin Cities during the first week of September when they attended the Minnesota state fair and incidentally booked heavily for the fall and winter months at the various exchanges. The fair, which had a record attendance of 450,000, stimulated a large amount of business for not only the exchanges, but also for local moving picture houses, all of which drew large audiences. Among the out of town exhibitors who attended the fair and transacted business with the local exchanges were: F. F. Trowbridge, Temple Theatre, Washburn, Wis.; W. E. Thieveldt, Grand Theatre, Jordan, Minn.; John Pesava, Orpheum Theatre, Pelican Rapids, Minn.; Mrs. H. Starkey, Star Theatre, Le Sueur, Minn.; Fred Larkin, Green Theatre, Anoka, Minn.; H. M. Thomas, Metropolitan Theatre, Owatonna, Minn.; Oliver Whaley, Elko Theatre, Bemidji, Minn.; Louis Frana, Olympia Theatre, Calmar, Iowa; J. R. Simpson, Ideal Theatre, South St. Paul, Minn.; T. Devereaux, International Falls, Minn.; M. Michalson, Garden Theatre, Rochester, Minn.; Ralph Parker, Sunbeam Theatre, Duluth, Minn.; M. Sorenson, Casino Theatre, Milaca, Minn.; F. F. Anderson, Princess Theatre, Aberdeen, S. D.; J. L. Hasbrouck, Grand Theatre, Graceville, Minn.; M. C. Jensen, opera house, Mora, Minn.; J. Gould, Crystal Theatre, Glencoe, Minn.; V. B. Vallenu, Broadway, Albert Lea, Minn.; Casson Kent, City Hall, Parkers Prairie, Minn.; L. J. Mott, Pleasant Hour Theatre, Raymond, S. D.; A. L. Hess, Yankton Theatre, Yankton, S. D.; M. Nelson, Bentley-Grand Theatre, Milbank, S. D.; A. F. Dibbs, Idle Hour, Hutchinson, Minn.; Mrs. Gaylor, Strand Theatre, Winona, Minn.; A. C. Buchanan, Savoy Theatre, Superior, Wis.; H. A. Schwahn, Eau Claire Theatre, Eau Claire, Wis.; W. Smith, Grand Theatre, Menominee, Mich.; W. L. Brown, opera house, Wahpeton, N. D.; Tom Fraser, Star Theatre, Stanley, Wis.

The record-breaking success of the fair, notwithstanding war times, kindled much optimism for the future among moving picture men.

R. & F. Liberty Theatre Opens.

Ruben & Finkelstein have opened their new Liberty Theatre in St. Paul under the management of Theodore Hays, who also has charge of the New Garrick in that city. The New Liberty, which was formerly operated under the name of the Hippodrome, has been closed for a short time undergoing alterations.

Calhoun Theatre Opened.

The Calhoun Theatre, one of the most popular Minneapolis neighborhood houses, opened on Sunday, September 15, after having been closed for the past three months because of the exodus of vacationists to the lakes for the summer. Hugh C. Andress, who is manager of both the Calhoun and Lagoon Theatres, states that the latter theatre, which remained open throughout the summer months, enjoyed a splendid business for the season. The Lagoon Theatre has been a success from the start and Palima's fine jazz band has proven a strong attraction.

Schwartzbine Resigns.

Joseph Schwartzbine has resigned as manager of the Minneapolis branch of the United Picture Theatres of America. He announced that he would make a public statement within the next two weeks explaining his reasons for leaving that corporation.

Johnston Back on Job.

After four days of intensive training in the United States army, John Le Roy Johnston, Universal publicity expert, has returned to Minneapolis from Camp Grant, Rockford, Ill., and is back at his old post. Johnston was one of 15 out of 134 St. Paul draftees rejected from service because of defective vision. He declares that he is "not through yet," and that when a call for service at another camp comes he will be only too glad to respond, as he never had better treatment in his life than that which was accorded him during his brief association with the military forces.

New Garden to Be Overhauled.

Billy B. Watson, manager of the New Garden Theatre, of Minneapolis, closed his theatre temporarily for repairs on September 11 following the showing of Monroe Salisbury in "That Devil Batcese." The New Garden will be completely redecorated and overhauled preparatory to coming under the management of Ruben & Finkelstein.

Holmes Observes Anniversary.

E. S. Holmes observed a noteworthy achievement on September 1, the first anniversary of his career as office manager of the Minneapolis Vitagraph exchange. It is regarded as a noteworthy achievement in local film circles in view of the fact that there is only one other Minneapolis exchange manager that has remained with one organization in that capacity for a longer period—Harry Rathner, manager of the Minneapolis Select exchange.

Long Run Opened.

F. Y. Elliott, office manager of the Elliott Film Corporation, of Minneapolis, announces that a deal has been made between the Milwaukee Film Club and General Manager John Elliott, which will result in the showing of the spectacular production, "The Garden of Allah," in a run of 28 consecutive days at suburban theatres of Milwaukee. "The Garden of Allah" played to good business for an entire week at the Minneapolis New Garrick Theatre last spring. It is ranked as one of the best drawing cards in the Elliott list.

Metro Doing Well.

Harry Cohen, special representative of the Metro Pictures Corporation, spent several days in Minneapolis conferring with Harry Fisher, manager of the Minneapolis Metro exchange. He reports excellent business throughout the Metro territory. He left Minneapolis for Milwaukee, where he will visit the local Metro force before returning to New York.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal terrace, Baltimore, Maryland

New Manager at Garden.

THE affairs of the Garden Theatre, Lexington street at Park avenue, of which Charles E. Whitehurst is the president, are now in the hands of George List, who is well known in Baltimore theatrical circles and who for some years acted as general manager for Pierce & Scheck when those pioneer film men operated a large circuit of theatres. For several years past Mr. List has been managing the Opera House at Frederick, Maryland.

Will Represent Super Film.

Having been appointed the Baltimore representative of the Super Film Attractions, Inc., of which Sidney B. Lust, of Washington, D. C., is the president, J. I. Busk, has opened an office in the Wizard Theatre Building. Mr. Buck for some years was associated with the Pathe Company. He is handling the Gaumont serial for this territory for Mr. Lust.

June Caprice Appears in Person.

Through special arrangements with the Fox Film Company, Marcus Loew, of New York, had June Caprice the pretty screen star of that company, personally appear at Loew's Hippodrome Theatre in Baltimore at each performance during the week of September 9. In conjunction with the appearance of Miss Caprice at the Hippodrome, to make a short talk to the audience, one of her best pictures, "Miss Innocence," was screened. George A. McDermitt, the courteous manager of this playhouse, did everything in his power to make the Screen star enjoy her week in Baltimore. Mr. Loew stopped over in Baltimore on Wednesday to see how things were progressing.

Theatres Doing War Work.

Twenty-five thousand free tickets to theatres are now being distributed weekly to the men in uniform through the War Camp Community Service. But in order that the theatres may increase their activities along this line, a number of the managers are now displaying the familiar Red Circle in their lobbies or box offices. A sign, which is worded as follows, is hung near the red circle:

> Surround the camps with hospitality. We are affiliated with the War Camp Community Service of the War Department and Navy Department Commissions on Training Camp Activities in extending the hospitality of Baltimore to men in the service of the United States.

The following theatres which frequently show film plays or use moving pictures as part of their programs, are co-operating with this work: Ford's Opera House, Charles E. and John T. Ford; Maryland, Frederick C. Schanberger; Loew's Hippodrome, George A. McDermitt; Garden, Charles E. Whitehurst; Academy of Music, Harry A. Henkel, and the Auditorium, Leonard McLaughlin.

Plans Floating Theatres.

Plans are now being made by an organization, represented by John Barry Ryan, of New York, son of Thomas Fortune Ryan, to build two floating theatres which will carry amusement for the sailors in the United States Navy. Mr. Ryan came to Baltimore on Thursday, September 5, and, accompanied by B. Howell Griswold, Jr., in this city, called on Mayor J. H. Preston and Cardinal Gibbons. At the end of his interview with each he obtained their co-operation for the movement. They became contributing members of the organization.

Making Health Inspection.

In order that the diseases, which are spread through contaminated atmosphere, may be better fought by the Health Department of Baltimore City, Health Commissioner John D. Blake is having his inspectors make a thorough inspection of the ventilating conditions of all the theatres in Baltimore City, and especially those showing moving pictures.

Baltimore Briefs.

A moving picture machine and a screen has been installed in the Service Hotel, Holliday and Lexington streets, by Louis A. Delloff, manager of the New Theatre, 210 West Lexington street, so that moving picture may be shown for the men in uniform.

A private view of the moving picture "The Island of Lost Treasures," showing the working of the Williamson Brothers of Norfolk, Va., invention, was given at Ford's Opera House on Thursday, September 5.

Moving pictures still continue to be an attraction at the Y. M. C. A. Central Building in Baltimore. A performance was given on the roof garden on Sunday night, September 8.

George List, manager of the Garden Theatre, Lexington street at Park avenue, reopened the ball room of this theatre to the public on Thursday evening, September 12. It has been redecorated in an oriental manner.

Gordon L. Faulkner, a member of the 110th Machine Gun Company, and a brother of Kenneth G. Faulkner, organist at the Parkway Theatre, 3-9 West North avenue, has been killed according to word received from his father in Chester, Pa.

FRANK HALL OPENS DETROIT BRANCH

President of Producers Distributing Corporation Establishes Office at 712 Owen Building

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

THE latest producing company to establish a Detroit office is the Producers' Distributing Corporation, of New York City, of which Frank Hall is president. Arrangements for the opening of the Detroit branch were completed last week, when Lynn S. Card, general manager of the company, was in town. He appointed W. A. Haynes as Detroit manager. Mr. Hayes has been for some time with the Dawn Masterplay Company, where he has done excellent sales work. The same day that Mr. Haynes was given the appointment he closed a deal whereby the company's first picture, "Her Mistake," will play a two weeks' engagement at the New Campus Theatre. The policy of the company is to release at the start a series of twelve features, selling them to the exhibitors at $10, $20 and $30 per day, depending, of course, upon the size of the theatre and playing dates. Offices have already been opened at 712 Owen Building.

Detroit Theatres Please William Fox.

William Fox paid Detroit a visit on September 7 accompanied by his personal representative and Paul C. Mooney, central division manager of the Fox Film Corporation. Mr. Fox visited the Detroit exchange, where he personally met the employes. He also called at the ltading theatres and paid Detroit a high compliment for its fine theatres and the splendid way in which they are conducted. It was his first visit to Detroit in many years. He came to Detroit from Cleveland, and from the motor city went to Chicago to attend the national convention of exhibitors.

Hyman In Control of Dawn Company.

Arthur S. Hyman, general manager of the Dawn Masterplay Company, has taken full control of the company and plans to completely reorganize its methods and policies. I. M. Freiberg is no longer connected with the company, and Warren G. McCoy has been appointed exchange manager for Mr. Hyman. He has been with the firm for over a year and his promotion is a deserving one.

"We grew faster than we anticipated and naturally we made some mistakes and incurred some misunderstandings, but under our new policy the Dawn will be a bigger factor than ever in the independent buying market, having new resources at our command and the best organization we ever had," said Mr. Hyman. "We have returned to the Triangle the Talmadge and Keenan reissues and we will no longer distribute the Ford Weekly. Our entire attention will be diverted to the personal wants of exhibitors and the buying of new big features."

"Salome" to Start Indefinite Run.

"Salome" will start an indefinite run at the Adams Theatre, Detroit, the week of September 15. This picture is to play throughout the state as a road show, which means percentage. It's a Fox-Special with Theda Bar.

Griffith Film Extends Run at Campus.

"Hearts of the World," which concluded its eleventh week at the New Campus Theatre, Detroit, on September 6, is destined to remain at least for two weeks more, as business has steadily improved since the cool weather. So far it holds the record for consecutive weeks booking of any picture, even including "The Birth of a Nation." Manager Arthur S. Hyman, of the Dawn Masterplay Company, says five prints are now booked throughout the State.

Carmichael Leaves for Europe.

Field Carmichael, former Fox manager at Detroit, left September 8 for New York City from where he will sail for Europe. Mr. Carmichael will be the European representative for the Fox Film Corporation in Great Britain, Spain and France, and Italy, making his headquarters in London. Good-bye and good luck, Field, from the writer and all your Michigan friends.

Separate Program for Each Kunsky House.

A separate program for each of its ten theatres is the latest policy of the Kunsky enterprises. Harry R. Guest is editing all of them. Each program is four pages in size and retains the title "Weekly Film News," while at the bottom is the name of the particular house, and the matter pertains to that house exclusively.

Regent's Business Satisfies Miles.

Charles H. Miles, lessee of the Regent Theatre, Detroit, expresses great satisfaction over the business of that playhouse for the first two weeks, and says that if business just holds where it has started throughout the balance of the year he will feel that his change of policy was the right one. Mr. Miles is to be given great credit for one thing—he is certainly giving the shows. The theatre seats over 2,000, and Mr. Miles has a thirty-five piece orchestra, organist, Henry Santrey, singer, besides giving about ten reels of pictures, including feature, news-weekly, comedy and educational subjects.

Theatres Make Changes in Policy.

The Colonial Theatre, Detroit, Woodward and Sibley streets, will inaugurate a change of policy effective September 21. After that time changes will be made on Sundays and Thursdays instead of four times a week.

Another theatre that is changing its policy—the first time in years—is the Empire, owned by A. J. Gilligham. Starting the first of October the daily change policy will be abandoned for a new policy of four changes weekly.

Exhibitors Want Capitol Comedies.

Manager J. E. Flynn, of the Goldwyn Exchange, reports that business is excellent on the Goldwyn-Capitol Comedies. "Exhibitors seem to be waking up to tne fact that these comedies are really clever and that, while they are not slap-stick, they are refreshing to the public as a change from the other type," said Mr. Flynn. "We are having a big call for them, and especially among the better class of theatres throughout the entire state."

WEEK'S DIGEST OF CAPITAL CITY NEWS

Well-Known Film Men Join Army and Navy—War Department Warns Against Amusement Profiteers

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Made Second Lieutenant in Sanitary Corps.

FRANK GODWIN, a Washington boy, who has been actively connected with motion picture work for the Government, has just received a commission as second lieutenant in the sanitary corps of the army. Lieutenant Godwin enlisted in the army about seven months ago, waiving exemptions. He was put to work in the laboratory of the Army Medical Museum, where he developed a remarkably quick acting shutter and film release, which will be used for military work.

The invention of Lieutenant Godwin enables the military photographers to take action pictures later to be shown for educational purposes. For instance, photographs are taken of bayonet drill and from them instructors can discern the weak points and rough action and can remedy the defects by further training. He has also taken some remarkable pictures from airplanes.

Lieutenant Godwin, who was born in Washington and is the brother of Earl Godwin, of the Washington Times, who, on a number of occasions, has helped the motion picture men in civic matters, was located for some time in Philadelphia, where he did camera work.

Guy Brandt a Second Lieutenant.

Guy Brandt, who for some time was connected with the K-E-S-E exchange when it flourished in this city, and with other exchanges in various capacities, received the congratulations of his former coworkers when visiting Washington recently, he having won a commission as second lieuteant.

Lieutenant Brandt was inducted into the army some months ago as a raw recruit. He went at the job just as though he was trying to sell an exhibitor service, and step by step he got to the highest point in the enlisted ranks, becoming top sergeant, and then he was given an opportunity to gain a commission.

Miss Sarah Flax Joins the Colors.

The Marine Corps recently sent out an S. O. S. (save our service, probably) for women to replace the men needed in the line. The women enlist for a period of four years, just as the men do, and swear to do their bit. The scheme is rather new, so that few have consented to so join the colors, but among those whose names appear on the honor roll is that of Miss Sarah Flax, for the past six years in the employ of the General Film Company, in this city. Miss Flax has had charge of the poster department. She is the sister of Jake Flax, just promoted to the position of manager of the General Film Company exchange here, and Sam Flax, who is manager of the Metro exchange.

Biron Enlists in the Navy.

L. H. Biron, who has been in the employ of Pathe, Inc., as sales promotion clerk, has enlisted in the naval service. It develops that Mr. Biron made application for enlistment some weeks ago, before the ban was placed on enlistments and commissions, and so was permitted to "get in." He has been sent to Norfolk, Va., for training. Mr. Biron is a brother of the two Biron boys who operate the Liberty Theatre, on North Capital street.

Zama Enters the Merchant Marine.

M. A. Zama, a salesman for Pathe, following the signing of the treaty between the United States and Italy, whereby Italian citizens in this country became subject to our draft laws and regulations, has entered the merchant marine. Mr. Zama will be of value in the service because of the fluency with which he speaks several of the European languages.

Garner Goes to Super Films.

Leo Garner, recently with the First National Exhibitors' Circuit in Atlanta, Ga., has re-entered the employ of Sidney B. Lust and will be the office man for Super Films Attractions, Inc.

Warns Against Amusement Profiteers.

An order has just been issued by the War Department instructing army camp commanders to post lists of amusement places which discriminate against or profiteer on men in uniform so that they will be warned against such places.

Exchanges Contribute to Tobacco Fund.

The Walter Reed Hospital Tobacco Fund, placed with the Washington correspondent of the Moving Picture World for distribution, was enlarged by a donation of a quart of pennies from the Sixth street exchanges (General, Metro and Pathe) on the occasion of the special meeting of the Washington Film Exchange Managers' Association. At this meeting the other exchanges pledged themselves to duplicate this performance and to arrange to have other places where sufferers from the trenches are being cared for similarly supplied with smokes and other luxuries.

DES MOINES HAS BIG PARAMOUNT WEEK

All Leading Theatres Show Paramount and Artcraft Pictures—Waging Billboard Campaign

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

PARAMOUNT WEEK went over with a bang in the leading Des Moines theatres. The Garden showed Jack Barrymore in "On the Quiet" the first half and Elsie Ferguson in "Heart of the Wilds" the last half. The Palace ran "The Hun Within" the entire week. All local papers carried Paramount week ads ranging in size from a quarter page to a page. Paramount is also waging a big billboard campaign announcing their subjects. The Garden and Palace theatres are making use of sixteen 24-sheet boards.

Griffith Film Goes Big at Rialto.

The "Eyes of the World," the Griffith film, was a big draw at the Rialto. It played to large audiences all week at 25c. admission with the boxes held at 50c. The popularity of the story plus a big publicity campaign turned the trick.

Metro Offices Move to Omaha.

The local Metro office which has been in operation for about three years has been moved to Omaha, it being the opinion of officials of that company that the Iowa and Nebraska business can be better handled from that point. William Skirboll continues, for the present at least, as manager.

Big Campaign for War Feature.

The A. H. Blank Enterprises is putting over a big campaign on "Italy's Flaming Front." The picture is booked for a long run at the Palace and dates have been arranged in many of the larger Iowa and Nebraska towns already. Mr. Blank announces a great deal of interest among exhibitors in the forthcoming Charlie Chaplin "Shoulder Arms."

200 Lawyers See "The Public Defender."

Manager Garland of the Yale Photoplay Company, held a trade showing of his new feature, "The Public Defender," at the Garden Theatre last week, inviting all the Des Moines attorneys, owing to the legal phase about which the story is built. Nearly 200 lawyers were in attendance and praised the acting of Frank Keenan and Robert Edeson, the stars. Mr. Garland has another new feature, "The Master Crook," with Edmund Breese as the star. A trade showing will be held soon.

New Staff at Pathe Office.

L. A. Sheridan, manager of the Des Moines Pathe office, who was hit hard by the last draft, losing all his roadmen, has a new staff as follows: R. S. Stackhouse, H. H. Savereid, S. Aronowtiz and E. S. Pickler, who have been assigned to various sections of the state. C. W. Ross, former star roadman, is now in the office as office manager. Mr. Sheridan last week made a trip through eastern Iowa. On his return he reported that "Hands Up," the new serial, is booking so rapidly that a new print had to be ordered to take care of the business. The same may be said of the Allies War Review. The Garden and Orpheum Theatres are now running this weekly first run in Iowa.

Heavy Bookings on Y. M. C. A. "Rookie" Film.

M. J. Frisch, of the Universal exchange, is receiving many bookings on "On Around the Clock with a Rookie," the one reeler sponsored by the Y. M. C. A. and distributed by Universal. This picture was a feature at the Palace the first half of the week. Mr. Frisch is well pleased with the volume of new business that is coming in and looks for one of the best year's Universal has ever had in this territory.

Goldwyn Men Close Big Contracts.

Richard Robertson, Kansas City manager for Goldwyn, accompanied by Frank Gehring, Nebraska roadman for that company, visited Des Moines this week and closed contracts with A. H. Blank for Geraldine Farrar, the Rex Beach series, Madge Kennedy and Tom Moore for the Garden and Palace theatres. A Frankle of the Strand contracted for Mae Marsh, Pauline Frederick and Mabel Normand, giving Goldwyn one hundred per cent. representation here on their new star series.

Drue to Open Picture Theatre.

A new picture house seating 400 and sponsored by M. Drue, is about to open on the east side. Drue was formerly interested in the A-Muse-U and sold out his interest before promoting the new house.

Blank on Business and Pleasure Trip.

A. H. Blank spent the week in Davenport and Chicago on a business and pleasure trip. Mr. Blank now divides his time between Omaha and Des Moines, but retains his residence and executive office in Des Moines.

Des Moines Theatres May Raise Admissions.

Theatre managers contemplate raising admission to 20 cents if the new ruling on additional tax stands without amendment. Many of the larger towns in Iowa are now charging 20 cents where 15 cents was the former scale, and report that business has not suffered as a consequence.

Helmts Becomes Film Salesman.

E. H. Helmts, former manager of the Auditorium at Mt. Pleasant, is now roadman for the Des Moines Film and Supply Company, distributors of Paramount-Artcraft. Mr. Helmts has just returned from a trip to the West Coast.

Indiana Trade Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

American Theatre to Be Renovated.

TERRE HAUTE—When the new Liberty Theatre at Eighth street and Wabash avenue is dedicated, some time within the next ten days, the American Theatre will close its doors to remain closed for a period of three weeks. During this period the decorators and doctors of badly arranged theatres will be at work making a new interior for the American.

The one big improvement contemplated by the management is the elimination of the brass railed boxes, which, for some reason or other, never appealed to the patrons of the house. Also a number of new seats, wide enough to accommodate Fatty Arbuckle himself, will be installed. The proposed improvements will not cut down the seating capacity to any appreciable extent for the old boxes were so constructed as to take up more room than ordinary seats and this space will be conserved.

When the American reopens about the first of October, Manager Shannon Katzenbach expects to have one of the most handsome theatres in Indiana.

Indianapolis Mayor to Censor Fox Film.

Indianapolis.—Charles W. Jewett, mayor, who essayed the role of a censorship committee all by himself when "Cleopatra" was presented at the Circle Theatre last winter, announced this week that he will view the first production of the Fox film, "Salome," a Theda Bara film, at English's Theatre, Sunday, and if he finds it on the same order as the other Bara film at the Circle last winter, will order it discontinued.

Henry K. Burton, general representative of the firm of Barton & Olson, which has booked the big picture, said the producers of "Salome" have assured him that it contains no objectionable scenes.

Oliver Theatre Rebooks Gerard's Film.

South Bend—"My Four Years in Germany," the picture adaptation of Ambassador Gerard's remarkable book, will play a return engagement of four days at the Oliver Theatre starting next Sunday afternoon. When the picture was shown here for a week earlier in the summer, there was such a demand for seats that many were unable to get into the theatre, and the engagement at that time was extended for three days. Even then many people were disappointed in not seeing the picture, and the management had to promise to bring it back for a return date.

Carlton Manager of Sipe Theatre.

Kokomo.—The Sipe Theatre, which has been closed for several weeks, opened Labor Day with Sam Carlton, formerly manager of a theatre at Frankfort, as managing director and, judging from the crowds which attended the opening, the prospects for a successful season are exceedingly bright. Mr. Carlton is running combined vaudeville and photoplays.

Crystal Reopened on Labor Day.

Anderson.—The Crystal Theatre reopened on Labor Day and showed four performances, two matinees and two at night to capacity houses. The theatre has been redecorated and thoroughly gone over and is now as attractive a place as the theatre-going public could desire. J. Muller, manager, expressed himself as well satisfied with the first performances in his theatre and said he received many compliments from his patrons.

Cleveland News Letter

By M. A. Malaney, 607 Belmont Building, Cleveland, Ohio.

Ohio First National to Hold Meeting.

ALL arrangements are complete for the first annual convention of the First National Exhibitors' Circuit of Ohio, which will be held in Cleveland, September 17 and 18. Over fifty requests for hotel reservations were received up to September 10 and at least one hundred and fifty more members will be on hand, who intend to stay only for a day.

A committee of Cleveland members of the circuit has been named by President E. Mandelbaum to handle the affair. They are Messrs. Al Friedman, of the Metropolitan; Dave Schuman, of the Dennison Square; Sam Deutsch, of the Sun; Scovill, of the Ezella; Miller, of the Olympia.

The convention opens with a noon luncheon at a leading hotel, yet to be selected; a business meeting at 2.30 and in the evening theatre parties at the leading "movie" houses. On the second day there will be a business meeting at 1 p. m.; photographs will be taken at 2.30, after which there will be an auto ride throughout the city. In the evening there will be a banquet.

Takes Over the Foursquare Exchange.

The Cleveland Foursquare exchange has changed hands, control of it passing into the hands of Joseph Diemer and Bert Stern.

The deal was brought about when "Hustling Joe" Horwitz, of Detroit, sold his interests to Messrs. Diener and Stern. These gentlemen will continue to operate it in the same headquarters in the Sloan Building at the same time operating the Sterling Film Exchange at the same location.

William Fox Visits Cleveland.

William Fox appeared in Cleveland last week quite unexpectedly as far as the exhibitors or newspapers knew, and left the same day for the Chicago convention.

Mr. Fox was the guest of District Manager P. C. Mooney. He had never been in the city since the opening of his first exchange in Cleveland. As the Fox exchange had just moved into the second floor of the Belmont Building he had a chance to inspect the new and complete exchange and expressed his utmost approval of it.

Mr. Mooney accompanied Mr. Fox to Detroit, where he inspected the exchange and then left for Chicago.

Kulp Joins Hodkinson Forces.

Walter W. Kulp, well-known film man, who recently sold his barber shop and cigar store in the Belmont Building, Cleveland, has joined the Hodkinson forces and will go on the road for them.

Critical Reviews and Comments

Concerning Current Productions

"ASHES OF LOVE."

Graphic Film Production Tells Story of Unrequited Love.

Reviewed by Robert C. McElravy.

THE creator of this six-part production of the Graphic Film Corporation, Ivan Abramson, has chosen very sombre dramatic material for the story. While the splendid cast introduced at the beginning, with James K. Hackett, Effie Shannon and Mable Juliene Scott in leading roles, gives promise of a strong production, the nature of the plot itself proves disappointing. It bears too heavily upon the sad side of life, and with the exception of one or two humorous touches toward the close is almost wholly without the usual comedy relief in stories of the semi-tragic type.

James K. Hackett is cast in the part of Arthur Woodridge, a wealthy philanthropist, who has founded the Free Food Home for deserving poor. He adores his wife, Helen, but she, in spite of his tender regard for her, does not return his love. Helen falls a victim to the wiles of a married man named Howard, and is later apprehended dining with him at an inn.

Following her discovery with Howard, Helen suffers great remorse and this finally leads to a fatal illness. During the sickness she decides many times to confess to her husband, but cannot bring herself to the point and dies without telling him of her sin. The husband broods over her death and almost loses his reason. Mr. Hackett gives a telling representation of the grieving husband.

There are numerous other features of the plot, which involves three different sets of characters whose love will not run smoothly. There are so many divergent threads of interest that it continually breaks the continuity and thus robs the production of suspense.

Others in the cast are Paula Shay, Ruby de Remer, Dora Mills Adams, Hugh Thompson, William B. Davidson, William Bechtel and Thea Talbot.

"BEHIND THE LINES IN ITALY."

Italian Propaganda Picture of Industrial Interest to be Released by Kleine.

Reviewed by Margaret I. MacDonald.

A PRIVATE exhibition at Wurlitzer Hall, New York City, on Thursday evening, September 12, of an Italian propaganda picture revealed many interesting facts regarding Italy's industrial resources. The evening opened with a stirring address in the Italian tongue by Captain Sabelli which was greeted from time to time with enthusiastic cries of "Brava!" accompanied by loud applause.

The picture, which is being presented by George Kleine, comprises about 5,300 feet of film, the battle scenes of which were photographed by the cinematographic division of the Italian Army. The industrial portions of the film attributed to Cines, of Rome, are well photographed and well fitted to illustrate to the world Italy's huge effort in the cause of victory.

In assembling the picture a successful effort has been made to compare not only ancient warfare with modern methods but also Italy's military resources in 1914 with what they are today. In the course of the picture we visit the munition plants and witness the actual making of big guns, shells, machine guns, mortars, gas bombs and grenades. The history of the Italian aeroplane and its manufacture is encompassed, the making of wire for barbed wire entanglements is shown in detail, and the manufacture of steel is given a spectacular presentation. The making of lenses for the great search lights is an interesting picture. We also visit the great iron mines on the island of Elba, Italy's one iron resource. Here one is astonished at the elaborate system of machinery which facilitates the production of iron, one of war's greatest necessities. The extent to which Italy's women have responded to the call is displayed by their remarkable activities in the munition factories.

We believe that this is the largest industrial picture that the moving picture industry has dared to turn out, and we predict for it fine success both from a commercial and a propaganda standpoint.

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"BY THE WORLD FORGOT."

Vitagraph Story of Love and Adventure on South Sea Islands Features Hedda Nova.

Reviewed by Margaret I. MacDonald.

THE story of the five-reel Vitagraph feature for September 16, written by Cyrus Townsend Brady, is reminiscent. It is suggestive in spots of more than one other film production including "The Sea Wolf." And it is only truthful to say that the most convincing scenes in the picture are those dealing with the shanghaiing of Derrick Van Beekman through the machinations of a rival. Hedda Nova is the featured member of the cast and J. Frank Glendon and Ed. Alexander and Patricia Palmer have the roles next in importance. In the construction of the picture there seems to be a slight defect. The impression of the writer is that a better effect could have been obtained by introducing the South Sea Islanders earlier in the story, thereby establishing a more substantial reason for featuring the role of the South Sea Island maid.

As the story goes, a son of one wealthy house and the daughter of another have become betrothed at the wish of their parents, while neither cares for the other. The feminine part of the bargain is already in love with another man, who in order to prevent the taking place of the marriage at which he is to occupy the position of best man only instead of bridegroom, enters into a scheme with a sea captain friend of his to shanghai the bridegroom. The shanghaied man escapes in a small boat after much abuse aboard the vessel, and discovers a colony of Dutch people who have lived for a century or so on a South Sea island, not knowing from whence they came. He falls in love with the daughter of the chief, and when he is discovered by his friends decides to marry the island maid.

"THE ATOM"

Pauline Starke Excellent as "Slavey" in Rather Commonplace Triangle Picture.

Reviewed by Edward Weitzel.

FAMILIARITY with stage life would have assisted Catharine Carr in writing "The Atom," a five-part Triangle picture directed by William Dowlan and presenting Pauline Starke as the star. The story is rather commonplace all through, but it will entertain the class of spectators that never trouble to look beneath the surface of things and love a romantic looking hero and a persecuted heroine who meet all sorts of misfortunes and experience one misunderstanding after the other until the end of the last reel.

The story is well acted. Pauline Starke takes first honors as a little "slavey" in a cheap boarding house who is an intense admirer of the leading man of a second-rate stock company. The actor is one of the lodgers and is in love with the leading lady. A fire in the theatre during a performance disfigures the hero, whose name is Montague Boothe. He loses his engagement, and the leading lady deserts him.

Jenny, the "slavey," goes to his room to offer her sympathy; the landlady finds her there and turns them both out of the house. Jenny can sing and she and Boothe start out with a medicine show, the actor's duties consisting of standing on the tailboard of the wagon and reciting "Hamlet's" soliloquy and then selling death-defying pellets. Business is good and Boothe takes up a homestead claim out West. The leading lady hears of how things are going and arrives on the scene with a companion who she claims is her brother. The heroine is prepared to sacrifice her happiness and help Montague marry the leading lady, but Boothe finds out her true character and Jenny is rewarded by winning him for herself.

Harry Mestayer, as Boothe; Belle Bennett, as the leading lady; Ruth Handforth, as Miss Miggs; Charles Force, as Oldson; Lincoln Stedman, as Ethelbert; Gene Burr, as Benson, and Tom Buckingham, as Jerry, complete the cast. Elgin Leslie was the cameraman.

"MISFITS AND MATRIMONY."

First of Vitagraph's Big V Specials Welcome Addition as Clean Two-Reel Comedy.

Reviewed by Margaret I. MacDonald.

VITAGRAPH'S decision to increase the length of their Big V farce comedies will doubtless be met with enthusiasm by exhibitors and patrons throughout the country. Earle Montgomery and Joe Rock are featured in this number, and are particularly daring in houseclimbing and other stunts. The picture opens at a Red Cross entertainment where pretty girls' kisses are sold to the highest bidder. One of the young women whose kisses are being sold, becomes unbalanced and forgetting that she is already married, promises her hand to two rival suitors, each of whom is to meet her at the depot with a minister. In the mixup the number of ministers invited to perform the ceremony increases, and in their eagerness to be in at the finish they take to bicycles in pursuit as the two lovers try to elude each other. Finally the husband of the young woman appears on the scene and puts an end to his wife's flirtations.

"BEANS."

Bluebird Comedy Features Edith Roberts in Leading Role.

Reviewed by Robert C. McElravy.

A BRIGHT little comedy number has been produced from this story, entitled "Beans," which was written by John B. Clymer and directed by Jack Dillon. The subject matter turns up but slight plot material, but what there is is handled to the best advantage. The agreeable cast, pleasant tone of the story, the gradually increasing suspense, and satisfying climax, all contribute to make the offering enjoyable.

Edith Roberts is cast in the part of Betty Brewster, daughter of a bean magnate. She has before shown considerable natural ability for light comedy roles and does much to make this number pleasing. In the final scenes she makes a long and rather hazardous ride on a motorcycle.

The story centers very largely about the carrying of a certain contract to San Francisco, where Betty's father hopes to take up an option for a lease on a rival property. Betty, who has been making a personal study of the bean business, which she some day expects to inherit, has agreed to carry the contract. Her trip is the important feature of the story, for she is closely followed by two young attorneys. One of these, Kirk, was sent by her father to aid her, and the other, Wingate, was sent by his rival to intercept the messenger.

In the course of the trip Wingate deceives Betty as to the identity of Kirk, and tricks Betty temporarily out of the papers. She learns who Kirk is while they are imprisoned in a country jail. They escape, recover the papers, and an amusing chase follows, with Betty and Kirk finally arriving with the contract on time.

Others in the cast are Lew Cody, Charles Gerrard and Harry Carter.

"WHEN A WOMAN SINS"

Theda Bara Featured in Fox Offering as Regenerated Vampire.

Reviewed by Robert C. McElravy.

IN THIS seven-part number, "When a Woman Sins," Theda Bara attempts the very difficult task of reaching the extremes of feminine degradation and spirituality. Her effort to this end, while not entirely convincing at all times, is certainly interesting. The story, written by Betta Breuil and directed by J. Gordon Edwards, has plenty of plot material for seven reels, though it might have been contained in a less number.

Lillian Marchard, the heroine, portrayed by Theda Bara, is first introduced as a nurse, employed in a hospital. She is of gypsy parentage and has flung aside her bohemian tendencies only as the result of great personal effort. A degenerate man of wealth, Mortimer West, knowing that he is to die soon, sends for a pretty young nurse, and Lillian responds to the call.

In the situations which follow Lillian is attacked by Mortimer West and rescued by his son, Michael, a young divinity student who has himself fallen in love with the nurse. The elder West dies and Michael, thinking Lillian to blame, sends her away. Lillian leaves, still loving him, and vowing to have revenge. She becomes a successful actress, known as Poppea, and amuses herself meanwhile with Michael's cousin, Reggie, a weak young man through whom she hopes to humiliate Michael. The engagement with Reggie is broken on the eve of the wedding and he shoots himself. Michael, to whom Lillian appealed, again casts off the girl, who then threatens to renounce all her good impulses and become an utterly abandoned woman. But in the end she is redeemed through Michael's love and religion.

Theda Bara does some strong work in this number, but her transitions from good to bad and back again lack the touch of reality at times. Part of this may be due to a trick of frequent posing of a semi-conscious sort, which tends to render her acting artificial; in other words, her own personality intrudes upon the character she is portraying, thus interrupting the story.

The story is theatrical at times, but will no doubt have wide appeal. Others in the cast are Joseph Swickard, Albert Roscoe, Ogden Crane, Alfred Fremont, Jack Rollens and Genevieve Blinn.

"BEWARE OF BOARDERS"

Paramount-Sennett Farce with Chester Conklin and Ford Stirling in a Roaring Mixup.

Reviewed by Louis Reeves Harrison.

THERE is a lively tendency visible throughout this farce to parody some of those serious screen stories which are funny without intending to be, particularly those of outworn incident such as chasing important war documents which pass from hand to hand and purloining the pearls. Jack Cooper is a burglar who gets the "papers" constantly when he is after the pearls, and Ford Sterling a spy who endlessly gets the pearls, while he is after the "papers." But the most farcical work falls to Chester Conklin, or he makes it so, it does not matter which, probably both, as the jealous husband of a flighty wife in what he calls a "house full of lovers," consisting of the spy, the burglar and sundry detectives, all in hiding, all trying to avoid him and each other; altogether a roaring mixup of most amusing character. "Beware of Boarders" is a winner.

"A WOMAN OF IMPULSE"

Paramount Presents Lina Cavalieri in an Adaptation from the Play by Louis K. Anspacher.

Reviewed by Louis Reeves Harrison.

IN personality and delicate interpretation, Lina Cavalieri has very few equals, and she contributes these elements in high value to a story which greatly limits her opportunities. Of course she is a delight to the eye at every moment, her natural beauty always framed in good taste, her movements graceful, her poise artistic, but she is given very little to do that could be called "dramatic" until the concluding scenes of the play. The real story is located at New Orleans, when a prima donna, impersonated by the lovely Lina, visits a stilted old family there in company with her titled husband, a cousin of the Louisiana family. Her young husband, Count Nerval, is jealous of his cousin, Phillip, and discovers his impulsive wife in the latter's arms. She is not there by her own wish, and she stabs Phillip with a dagger she carries in her hair. She thereupon faints.

In a family council she is accused of killing Phillip, and she confesses to stabbing him once. It is discovered by a young American doctor who has been paying attention to the Diva's sister that the murdered man was stabbed twice. The impulsive woman is not arrested for murderous assault. She is set free without trial when an octoroon girl fortuitously confesses that she finished the job from jealousy. There is a long preparation for this murderous impulse, and the improbable confession, the latter without visible motive, not enough material for a full-sized photodrama. The scenic effects are all in good taste, and the entire support effective, but the story operates largely as a vehicle for the beautiful prima donna to display those graces which have contributed not a little to her success in grand opera.

"A PULLMAN BLUNDER"

L-KO Comic Turns Up a Number of Very Laughable Stunts.

Reviewed by Robert C. McElravy.

OCCASIONALLY a comic production of the knockabout type gets to skidding along on a series of funny situations that make for real laughter. This two-reel L-KO production, "A Pullman Blunder," is one of that kind. It does not differ essentially from the usual comic in plot or situations, but has a certain irresistible swing that gets the giggles going.

Harry Gribbon, who has had a long and valuable schooling in the comics, appears as an erring husband who has been trifling with too much booze. He is undergoing a certain cure, and while this is in progress his wife gets his pills mixed up with some moth balls and feeds him the latter. The husband so far recovers as to get into further difficulties with a certain bride and groom on a honeymoon trip. Mae Emory appears as his faithful but suspicious wife.

The number also gets considerable humor out of the "work or fight" ruling, with Harry Mann playing the role of detective. Eddie Barry appears as the doctor.

"BONNIE ANNIE LAURIE"

Fox Release Features Peggy Hyland in Charming War Story.

Reviewed by Robert C. McElravy.

THOSE who are acquainted with Peggy Hyland in at least one of her previous releases, "Persuasive Peggy," will not regret seeing her in this new offering. It is a quaint Scotch character story, with realistic scenes from the trenches as a striking feature. The old song, "Annie Laurie," still sung wherever Britons are at war, is featured at the beginning and the end, and will of course appear in the musical score accompanying the picture.

The story, written by Hamilton Thompson and directed by Harry Millarde, is one of delicate sentiment, altogether pleasing in its simple heart interest. The Scotch characterizations are excellent as are also the village scenes at the beginning. The trench and hospital scenes leave nothing to be desired in the way of dramatic effect.

Annie Laurie, the girl heroine, is first seen in her betrothal to Captain McGregor, who leaves for the front shortly after the engagement has been celebrated. The departure of McGregor and his company, all in kilts, is accompanied by the skirl of bagpipes, and makes an attractive picture. The girl remains happily at home until she one day discovers a strange man cast up by the waves on a rocky shore near her home. She assists the stranger to the cottage of Old Nan, where they nurse him back to health.

Some new tricks of memory are brought out in this story. The stranger, upon recovering his physical health, cannot remember anything of his previous life. Later, after Annie has fallen violently in love with him and been forced out of her home by her irate father because of him,

the stranger wanders away in a storm. He recovers his memory of previous events and makes his way back to the front, but it now develops that he has entirely forgotten Annie Laurie.

Annie reappears in the story as a hospital nurse and meets both the stranger and McGregor, after both have been wounded. Her heart is torn by the love of both, and this situation continues the interest at full tension until the satisying close. The number is certain to be popular.

Others in the cast are William Bailey, Henry Hallam, Sidney Mason, Dan Mason and Marion Singer.

"WILDFLOWER"

Paramount Reissue of Marguerite Clarke's First Contribution to the Screen.

Reviewed by Edward Weitzel.

VIEWED in the light of the quality of screen art now to be found in Paramount pictures, Marguerite Clarke's first Famous Players release will hardly repeat its early success. "Wildflower," taken from a story by Mary Germaien and directed by Allan Dwan, serves best the purpose of illustrating the rapid strides forward that the screen has made since this picture was first produced. The story is insipid, has all the faults of its age and lack of experience, and but faintly foreshadows the finished screen art that now marks the impersonations of the star.

It will be received with kindly tolerance by a portion of the screen public. Others will regret its having been brought from its retirement in its present form.

"THE BETTER HALF"

Alice Brady in Five-Part Select Picture Acts Dual Role with Fine Effect.

Reviewed by Edward Weitzel.

THE array of names connected with the making of the Select picture, "The Better Half," is imposing. Alice Brady comes first on the list with her fine acting in a dual role. Then there is Miriam Michelson, whose novel "Michael Thwaite's Wife" was the original of the screen story. Next comes Louis Sherwin, the dramatic critic of the Globe, who is responsible for the scenario. It is gratifying to learn that although Mr. Sherwin never loses a chance to turn his critical guns against the well made play, he is not above using as many of its technical devices as he found, by practical experience, are adaptable to the work of the scenario writer.

It is doubtful if the well remembered motive, the substituting of one twin sister for the other, has ever been used more skillfully than in this story. It all starts off in the beaten track: the marvelous resemblance of the two girls, one weak and pleasure loving, the other steadfast and devoted to duty, both loving the same man. He is dazzled by the more showy sister and marries her. She soon tires of him and runs away with the notorious Hendrick Thurston. The husband, in the meantime, is beaten by thugs and his sight almost destroyed. He keeps calling for his wife, and Louise, her sister, to save him from a shock that may kill him, takes the absent woman's place. How she wins this place permanently is told so as to keep the interest at concert pitch.

The outstanding feature of the picture is Alice Brady's acting. She indicates the difference of character in the two sisters with the subtle touches that command the respect of the spectator who thinks. The double exposures are not always well done. Aside from this defect, the two parts are distinct and the thoughts and emotions of the two women are expressed with convincing skill.

David Powell plays Michael Thwaite naturally and makes him likable and of good metal. Crauford Kent is a polished and handsome villain. W. T. Carlton, Isabelle O'Madigan and Richard Allen are the remaining members of a high-grade cast.

"THE TEMPLE OF DUSK."

Five-Part Mutual Release Improvement on Hayakawa's First Effort Under New Management.

Reviewed by Margaret I. MacDonald.

IT is a pity that Sessue Hayakawa's new management is not able to locate for the star stories of more substantial dramatic interest than is exhibit in his first two numbers, the second of which is entitled "The Temple of Dusk," a five-part production to be released by the Mutual Film Corporation.

"The Temple of Dusk" was directed by James Young, who has done well with the material afforded him. There are pretty Japanese garden settings and more than one touch of true artistry in the making of the picture; but there is lacking that convincing quality which makes for good drama.

The story of the picture tells of a young Japanese poet whose home is in Tokio. Under his father's care is a young American girl who has grown from childhood to young womanhood under the roof of the wealthy Japanese. The son falling in love with the girl is much saddened at the discovery that an American acquaintance has won her hand in marriage. The story then skips three or four years ahead showing not only domestic trouble in the girl's new home, but also illness which shortly causes her death. Her child, a little girl of possibly three years, is left in the care of the young poet, who accompanies her father and a new wife to America where the child's father shoots a former lover of his wife's with whom he finds her, and the young Japanese for the child's sake takes the blame for the crime. Finally he escapes from prison to visit the child and is shot. The closing scene is an allegorical one showing the Japanese and the woman he loved together in the "temple of dusk."

"JUST FOR TO-NIGHT."

Tom Moore Amusing in Goldwyn Crook Story Written by Charles A. Logue.

Reviewed by Edward Weitzel.

A SURPRISE finish of good quality does much to help "Just for Tonight" register a success. This five-part Goldwyn picture, written by Charles A. Logue and directed by Charles Giblyn, suffers from too bountiful a supply of story. The third reel is partly over before the author has planted his main complication and started to drive a steady course toward the homestretch. Tom Moore, who is the star of the picture and tries to inject breeziness and humor into the early proceedings, finds himself handicapped by the amount of preparatory incident that gets in his way.

There is no question about the punch in the finish when it arrives, but the interest is slow in starting, and in attempting to mystify the spectator by introducing a number of minor complications there is danger of keeping him in the dark too long.

The story comes under the head of crook drama, "Just for Tonight" having a whole band of these industrious and deft fingered persons who are so interesting and charming to meet on the stage or the screen, but whom no one but the police wants to meet in real life. Theodore Whitney, Jr., the part played by Tom Moore, has a rich father, an auto and nothing to do but run it. He meets a girl while out riding one day, and falls in love with her at first sight. Theodore's father is after a stock certificate that is pasted up on the wall of a road house. Betty Blake, the pretty girl, is after the same certificate for her father, and Betty, Theodore and several detectives try to get it first.

Betty is the niece of Major Blackburn, at whose house she is staying. The place has been robbed, and every one is suspicious of strangers. A detective is detailed to go to the Blackburn home, disguised as an English lord, and keep an eye on the servant. Theodore bribes the officer to let him take his place for one night, so as to be near Betty. When matters have progressed this far things really begin to happen and there are plots and counterplots until the whole band of crooks is unmasked and Theodore and Betty agree to keep the lost certificate in the family by accepting each other for better or for worse.

The production is well put on and the entire cast up to the mark. Tom Moore's type of wealthy young idler is likable even at this time when the work or fight order is being put into effect. Lucy Fox is natural and attractive as Betty Blake. Henry Sedley, Henry Hallam, Robert Broderick, Ethel Gray Terry, Edwin Sturgis, Phil Riley and Maude Turner Gordon are the other members of the cast. Photographed by Lloyd Lewis.

"THE BELLS."

Frank Keenan Gives Finely Sustained Impersonation in Pathe Picture of Famous Novel.

Reviewed by Edward Weitzel.

SINCE the night that Henry Irving electrified a London audience with his masterly characterization of Mathias, the crime haunted burgomaster in "The Bells," the stage version of the Erckmann-Chatrian novel, made by Leopold Lewis, has become almost a classic. Emile Erckmann and Alexandre Chatrian, who wrote under the hyphenated signature, Erckmann-Chatrian, drew a powerful picture of the mind of a murderer and the remorseless lashing of conscience in their famous story "The Polish Jew," and Leopold Lewis transferred it to the stage with a skill that was only surpassed by the splendidly imaginative acting of the English tragedian as Mathias.

The story has reached the screen. Frank Keenan is now being presented in a moving picture version produced by Pathe, from a scenario by Gilson Willetts and Jack Cunningham, directed by Ernest C. Warde. It is regrettable that where there is so much that is admirable the want of proper care has allowed several serious errors to creep into the picture. To begin with, the subtitle informs the spectator that the play was adapted by Erckmann Chatrian (without the hyphen), when it should have read "adapted from Erckmann-Chatrian." The most serious mistake is the age of the inn-keeper's daughter Annettee. According to the story, she is a child of about three years when her father kills the peddler. It is fifteen years later, after her marriage to Christian, that retribution overtakes the burgomaster. The screen version shows her to be at least eighteen before the murder and, although a subtitle carries the information that many years have elapsed between the time the Jew was killed and the night of Annette's wedding, she shows no evidence of having grown one day older.

Without the long elapse of time half the strength of the story is lost. Mathias has lived so long in safety and prospered so with the years that there seems no chance of ever been found out. Then his own guilty soul convicts him. The fear of one man,—a mesmerist who is able to put people to sleep and make them reveal their inmost thoughts—pursues him in his dreams. He imagines himself on trial for his life. The mesmerist is brought in, Mathias is placed under his influence, the murderer tells how he struck down his victim with an axe and burned the body in his own limekiln. He hears his doom pronounced, imagines he feels the rope about his neck and awakes in an agony of fear. The shock is too great. He falls dead, surrounded by his wife and daughter and the wedding guests. The elapse of time is absolutely essential, and the costuming does not always coincide with it. The gendarmes at both periods of the story wear modern uniforms.

On the production side, except that the stereoscopic snow storm is a poor sub-

stitute for the real thing, the different scenes and effects are excellently managed. The scenario is skillfully devised in the main and permits the story to grip the attention from the start and hold it firmly to the end. Last Sunday's spectators at the Rialto Theatre, New York, followed the unfolding of the plot with the keenest interest.

Frank Keenan's impersonation of Mathias is cleverly conceived and finely sustained. A greater contrast between his manner before and after the murder would have heightened the effect of his later scenes; but he meets the demands of the part with adequate power at its telling moments and acts always with the intelligent earnestness that has marked his whole artistic career. Lois Wilson, Joseph Dowling, Ida Lewis, Bert Law, Albert Cody, Edward Coxen and Carl Stockdale are the members of a thoroughly satisfactory support.

"THE BORDER RAIDERS."

Diando-Pathe Production in Five Reels Melodrama of Mexican Border.

Reviewed by Robert C. McElravy.

THIS five-reel subject, written by Frank Beresford and Jack Cunningham, is stronger in the first reels than at the close. The foundation is laid for a strong melodramatic offering somewhat resembling the average Western serial in construction, but the final scenes are disconnected and lacking in suspense. It is a subject that will carry the interest along fairly well, but has not the gripping quality promised at the start.

The plot concerns a Chinaman, Mock Sing, who runs a gambling house on the Mexican border. Cattle rustling and opium smuggling are side lines of his business and he has aiding him a band of rough and ready fellows who stop at nothing. John Hardy, a wealthy rancher, falls into the toils of Mock Sing and his gang, and a plan is laid to get possession of his ranch, through the aid of an adventuress. Hardy's daughter, Rose, is the heroine, and the hero is a supposed faro dealer in Mock Sing's employ. The latter turns out to be a federal agent. The plot is sufficient but rather unconvincing.

The cast is headed by Betty Compson and George Larkin as the lovers, Frank Deshon as the Chinaman, Claire Du Brey as the adventuress and H. C. Carpenter as John Hardy. Others who appear are Howard Crampton and Fred. M. Malatesta.

"A SOUL WITHOUT WINDOWS."

World-Picture Features Ethel Clayton in Absorbing Story.

Reviewed by Robert C. McElravy.

THIS five-reel production, written by Julia Burnham and directed by Travers Vale, may be safely recommended as a thoroughly enjoyable offering. We do not know whether the original story was in book form, but it flows along on the screen like an intelligent adaptation of a well written novel, bringing out the original features and touching the obvious but lightly. It is one of the best subjects recently shown in the matter of direction.

The story itself is quaint and original, never once getting into situations of a familiar type. Ethel Clayton is distinctly pleasing in her portrayal of Ho-Pama, the child who grew up in a Shaker colony, with her parentage and even her real name unknown. Miss Clayton gives careful attention to the character role she is playing and keeps it always within the prescribed bounds.

The opening scenes picture the arrival of a child and a woman attendant at the station of Lebanon. They should have left the train at Lebanon Spring, the next station, and it is while walking there that the woman faints on the roadside. She is taken in by the Shakers, a picturesque sect living nearby. The woman dies and the Shakers rear the child, in an unworldly faith that is too restricted for her ardent temperament. There is of course a hero, whom the girl meets accidentally, and the usual love story follows, but not in the usual way. The hero is already engaged, but the chain of interesting circumstances gives him over to Ho-Pama, whose real name it later develops is Hope Palmer. There is an abundance of well-constructed plot and the story leads up naturally and easily to a good climax. It is a desirable offering of the pleasant, agreeable type.

Frank Mayo appears as the hero, a part which he fills very satisfactorily. Others in the cast are Richard Clarke, Eugenie Woodward, Victor Kennard, Pinna Nesbit, David Davies, Gus Pixley, Zadee Burbank, Jack Drumier, Jack Roberts, Sadie Schaeffer and Violet Aksel.

"PECK'S BAD GIRL."

Energetic Fun in Goldwyn Comedy-Drama Featuring Mabel Normand.

Reviewed by Edward Weitzel.

TEX CHARWATE is the author of "Peck's Bad Girl," a Goldwyn picture that has been built for the express purpose of furnishing Mabel Normand with plenty of opportunity to kick up her heels and play the tomboy to the delight of her many admirers. A twin sister of the amusing young scamp that hailed from Milwaukee and helped to make George Peck and George M. Cohan famous, Minnie Penelope Peck is a lively young lady who raises more excitement in Yaptank in one afternoon than one small town can get over talking about in four years. Failing to collect nine dollars owed her father by the president of the Yaptank bank, she starts a run on that institution that includes the entire population and brings out the fire department also. Before peace is restored Minnie starts a new excitement by helping to trap a band of robbers that are bent on robbing the bank. A heroine at last, she ends by getting the nine dollars and a husband besides. Incidentally she is engaged as general help in a modiste's shop, and exhibits low cut gowns in high cut underwear.

Charles Giblyn directed the picture and has seen to it that it never lacks speed. The laughs begin early in the game and last through to the end. The town of Yaptank is a realistic appearing burg, and the people that live there look as if they belonged.

All of which information means that Mabel Normand has returned to the style of work in which her public knew her first and like her best. Good rough soubrettos are a rare blessing at any time. Given the proper material to work with they are worth a dozen of their more delicate and serious minded sisters who suffer and are sad for five reels and only cease defying the villain when he dies or is carted off to prison in the last ten feet. Amusing types of character are contributed by Corinne Barker, Blanche Davenport, Ryley Hatch, Leslie Hunt, E. M. Favor, Edwin Sturgis, and Joseph Granby. Louis Physioc was the cameraman.

"A WOMAN'S EXPERIENCE."

Bacon-Backer Photoplay Has Excellent Cast and Tells Dramatic Story.

Reviewed by Edward Weitzel.

PAUL POTTER'S play of "Agnes" furnished the foundation for "A Woman's Experience," a six-part Bacon-Baker Film Corporation picture, directed by Perry N. Vekroff, who is also responsible for the scenario. The story is strongly dramatic and shows how a young couple from the country get into the social whirl in New York and barely escape moral destruction. The material is not startlingly original, but it is put together with the skill of an expert craftsman, and the direction and acting of the cast are on the same order of merit. The stage sets and the lighting are highly artistic and the atmosphere of good breeding required by most of the situations is seldom absent.

Although feverish at times, the moral effect of the story makes for good, and the danger of playing with fire is exemplified in an impressive and entertaining manner. The character of Agnes Roydant, the young wife, would have stood out better if she had been permitted to play the earlier scenes in a lighter mood and tried to hide her real feeling under a smile on every possible occasion. The tragic scenes in the latter part of the story would have gained in force by such a use of the law of contrast.

Trying to keep up with the procession of social climbers almost brings George Roydant and his wife to financial ruin, and involves Agnes's name with that of an English nobleman. There is an intense scene when the titled gentleman forces his way into the sleeping apartment of his hostess. During the struggle he unintentionally takes a dose of poison and Agnes just escapes being suspected of aiding in his death. The husband and wife realize in time their mistakes, and go back to the old peaceful life in the country.

Mary Boland has the part of Agnes. It suits her personality and she denotes all its different moods with convincing skill. Her best work is done in the last two reels, the emotional stress of the scenes with the nobleman and his tragic death being expressed with adequate depth of feeling and finished dramatic art. Sam Hardy as George Roydant, Lawrence McGill as Nicholas Barrable, Robert Cain as Lord Sulgrave, Corrine Uzzell as Attlie Damuron and Bradley Barker as Rufford are the other members of the exceptional cast. Photographed by Edward Earle.

COMMENTS

General Film Company.

TRANSIENTS IN ARCADIA (Broadway Star Feature Co.).—One of the best of the O. Henry stories yet presented at the Rivoli, where it was received with an outburst of applause.

Bluebird Photoplays, Inc.

BEANS (Bluebird).—A bright little five-reel subject featuring Edith Roberts as the daughter of a bean magnate. The story, which was written by John B. Clymer and directed by Jack Dillon, is rather slight in plot but excellently handled. It has considerable suspense and leads up to a good climax. Reviewed at length elsewhere.

Educational Film Corporation.

MODERN MEXICAN HACIENDA (Educational Films Corp.).—Far from being educational, a mere picture of a dusty Mexican Hacienda and a tame bull-fight.

Famous Players-Lasky Corporation.

HE COMES UP SMILING (Artcraft), Sept. 15.—A very amusing farce-comedy with Douglas Fairbanks in a more natural characterization than those he usually interprets. Bright with incident and laughable situations and a definite purpose besides.

THE LAW OF THE NORTH (Paramount), Sept. 29.—A story of life among the Canadian trappers with Charles Ray in the leading role, not one entirely suited to his talents. The story attempts the melodramatic but it is dark in atmosphere and without a sympathetic characterization.

Fox Film Corporation.

BONNIE ANNIE LAURIE (Fox).—An excellent Scotch character story with a strong love interest, written by Hamilton Thompson and directed by Harry Millarde. Peggy Hyland appears as the attractive heroine, assisted by William Bailey, Sidney Mason and others. The number is a pleasing one of the sentimental type and certain to prove popular. Reviewed at length elsewhere.

WHEN A WOMAN SINS (Fox).—A seven-part number written by Betta Breuil and directed by J. Gordon Edwards, with Theda Bara in the leading role. She appears as a nurse of Bohemian birth and instincts, who makes a hard fight to keep on the straight path. The story is not al-

ways convincing, but is very interesting and holds the attention well. Reviewed at length elsewhere.

Graphic Film Corporation.

ASHES OF LOVE (Graphic Film Corporation).—A six-part offering written and directed by Ivan Abramson, with James K. Hackett, Effie Shannon and Mabel Juliene Scott in the cast. The cast and settings are superior to the story, which is weak in continuity and inclines to the depressing. It does not make a strong subject, in spite of the acting ability shown. Reviewed at length elsewhere.

Greater Vitagraph, Inc.

MISFITS AND MATRIMONY (Big V Special), Sept. 16.—A two-reel farce-comedy and the first of the Vitagraph "Big V Specials." Earl Montgomery and Joe Rock are featured. The comedy situations are only moderately strong and include some acrobatic stunts that will please most audiences.

BY THE WORLD FORGOT (Vitagraph), Sept. 16.—A five-part production featuring Hedda Nova. The story is by Cyrus Townsend Brady and deals with the accidental discovery of a colony of Dutch people on a South Sea island, and the love story of the daughter of the chief, who became enamoured of a young man accidentally thrown on the shores of the island. The production is not particularly commendable from the standpoint of construction and is unconvincing, although not totally unentertaining. A full review will be found elsewhere.

A FIGHT FOR MILLIONS, No. 11 (Vitagraph), Sept. 23.—"The Noose of Death" is the title of this episode of the serial and is thrillingly entertaining. After the girl who is being kidnapped by an admirer succeeds in getting rid of her escorts she finally gets to her own ranch and puts up a good gun fight. In the meantime a rescue party arrives and is about to lynch the rascal when the episode closes.

Mutual Film Corporation.

SCREEN TELEGRAM No. 55 (Mutual).—This issue opens with scenes showing Pershing at the front. These are followed with pictures of a fallen battle plane and an engine from a German plane which had been shot down. War landscapes include interesting scenes at the front, one of the unusual sights is a hospital train on its way back to the base. The Federal Building in Chicago after having been wrecked with a bomb is also shown.

SCREEN TELEGRAM NO. 56 (Mutual),—The launching of the U. S. S. Piave is one of the first items of this issue. Fighting fire in the mines to conserve coal, dogs at the annual New York Dog Show, a celebration in honor of Lafayette and Y. M. C. A. recruits ready for France are among other interesting events which have been filmed for this number.

THE TEMPLE OF DUSK (Haworth).—A five-reel production featuring Sessue Hayakawa and directed by James Young. The picture contains many beautiful Japanese settings—gardens built in their artistic fashion. The story is not big nor convincing, and while the production has been artistically made the material is not equal to the length of film. A full review will be found elsewhere.

SABA, THE ASTONISHING (Outing-Chester), Sept. 15.—An unusually beautiful and interesting number of the Outing-Chester presents the island of Saba in the Dutch West Indies. This little island consists chiefly of a dead volcano in the crater of which nestles a little town. The people of this island are mostly white. They grow limes and make boats, although they have no harbor. A full review will be found in the Motion Picture Educator for October 5.

ALL KINDS OF A GIRL (Strand), Sept. 17.—Elinor Field and Cullen Landis have the principal roles in this comedy, which is very attractively made. The story centers about the efforts of a pair of youthful sweethearts in trying to discover what kind of a girl the young man's rich uncle would like him to marry. The impersonating of different types is very well done by Miss Field.

Pathe Exchange, Inc.

THE RUNAWAY BRIDE (Pathe), Sept. 15.—Episode No. 5 of "Hands Up." This is another installment containing many interesting thrills. The plunge of the balanced rock over a cliff, smashing a cabin below is one feature. Echo, the girl heroine, also meets with new adventures. The fighting scenes taken on the moving train are exceptionally good.

THE GREAT WATER PERIL (Pathe-Rolin), Sept. 22.—One of the best Toto pictures yet made. This is a burlesque melodrama, with good action and clever subtitles, which have a lot of fun with the plot as it goes along. Toto plays the hero and twice rescues the girl heroine from peril at the hands of the villain. This will bring laughter.

ANTIGUA (Post-Pathe), Oct. 6.—A travel number, picturing scenes taken in the British West Indies. The towns of St. Johns and English Harbor are shown, with various buildings of special interest. Native types are also included, with glimpses of the life and industries there.

CURACAO (Post-Pathe).—This is one of the most striking of the recent "island" travel subjects. Curacao, in the Dutch West Indies, is described as a Hollandized Carribee, and the views of Williamstadt might have been taken along the Zuyder Zee. This is something distinctive.

Select Pictures Corporation.

THE BETTER HALF (Select).—Alice Brady has a twin sister role in this five-part picture and plays it to perfection. The story is full of interest. It was founded on Miriam Michelson's novel, "Michael Thwaite's Wife." A longer review is printed on another page of this issue.

Triangle Film Corporation.

THE ATOM (Triangle), Sept. 15.—Excellent acting by Pauline Starke as a "slavey" is the best feature of this five-part picture. Stage life and western situations are utilized in the story, written by Catherine Carr. It is reviewed at length on another page of this issue.

Universal Film Company.

ANIMATED WEEKLY, No. 39 (Universal), Aug. 28.—This opens with scenes taken at the great Police Carnival at Sheepshead Bay, shows Prince Connaught reviewing Canadian fighters, American cartoonists aiding Liberty Loan, a melon feast at San Francisco, and contains many other features. Cartoons by Hy Mayer close the issue.

ANIMATED WEEKLY, No. 40 (Universal), Sept. 4.—Labor Day parades come in for first place in this diversified number, which also includes a Flying Circus at St. Louis, wounded American soliders in New York, a New Jersey launching, women at work in England and various other features.

CURRENT EVENTS, No. 69 (Universal), Sept. 7.—Timely war topics lead the interest in this number, which shows training camp activities, memorial services to Major Raoul Lufbery, sale of war stamps, daily noon prayer at Washington and various other interesting features.

CURRENT EVENTS, No. 70 (Universal), Sept. 14.—This opens with scenes from the slacker raid in New York City. It includes also views of King George visiting war gardeners, close of baseball season at Washington, Captain Archie Roosevelt on a visit home, scenes from the front and other features.

A PULLMAN BLUNDER (L-KO), Sept. 18.—A lively two-reel comic featuring Harry Gribbon, Mae Emery, Eddie Barry and Harry Mann. This is unusually laughable and contains many situations of a very funny nature. The action throughout is of the best knockabout sort and carries the interest at high speed.

HELLO TROUBLE (L-KO), Sept. 25.—A two-reel comic with Babe Hardy, Peggy Prevost, Billy Armstrong and Bartine Burkett in the cast. An undertaker stirs up trouble in two married families, but the angry husbands get their revenge upon him. This has good action of the knockabout type and is better than the average. It contains a number of laughs.

UNDER FALSE PRETENCES (Western), Sept. 28.—Helen Gibson and M. K. Wilson in a railroad drama. This picture contains a very thrilling scene in which Miss Gibson rides up behind a railroad train and leaps from her horse's back onto the train. The story tells of the love of the railroad president's son, working as a lineman, for the telegraph operator. He meets with an accident and the girl compels his father to pay for the operation.

World Pictures Corporation

BY HOOK OR CROOK, Sept. 9.—Carlyle Blackwell and Evelyn Greeley have the leading parts in this five-reel picture. The hero is an over-indulged young chap who wakes up and makes a fight for the girl he loves. The picture is given a longer review on another page of last week's issue.

TO HIM THAT HATH (World Picture), Sept. 23.—A six-part offering adapted from a novel by Leroy Scott and directed by Oscar Apfel. Montagu Love appears as the hero, David Aldrich, a youth reared in the slums. He assumes the crime of embezzlement to save the name of his teacher in the mission, Philip Morton. The action is melodramatic and quite unconvincing at times. The story contains some sympathetic glimpses of slum life, but is of only average strength. Reviewed at length elsewhere.

Pathe Releases "The Border Raiders."

"The Border Raiders, a high speed southwestern feature, starring George Larkin and Betty Compson, will be released the week of October 6 as the first of the Pathe Program Features. It was made by Diando from a story by Frank Beresford and Jack Cunningham. Stuart Payton directed the feature. The picture is full of rapid, stirring action which starts at the very beginning, but is threaded through its desperate rides and gun-play by a pretty love story.

Wellington Cross Featured by Triangle.

Wellington Cross, favorably known as a vaudeville head-liner will make his initial appearance in the silent drama under the Triangle trade-mark in "The Grey Parasol," in which he is jointly featured with Claire Anderson. This production is offered as a Triangle release for the week of September 22. "The Grey Parasol' was directed by Lawrence Windom and photographed by S. S. Norton.

Helping the Other Fellow Out.

Jack Cohn, in charge of Universal's Animated Weekly, has contributed a number of scenes from the Weekly program to other companies for use in forthcoming Liberty Loan pictures. The Famous Players-Lasky, Metro and Goldwyn companies in particular requested and obtained a supply of this material. The scenes contributed were of late news events bearing on the war and national service. They depict large celebrations, crowds and parades, etc.

Eighteen Cameragraphs for Canada.

The Perkins Electric Co., of Montreal, through Mr. Geo. F. Perkins, report that business in Power's Cameragraphs is very encouraging. They state they have just placed an order with the Canadian Government for eighteen 6B Cameragraphs.

Advertising Aids for Busy Managers

"THE QUEEN OF HEARTS."

William Fox Presents Virginia Pearson in the Strikingly Sensational Story of a Woman Who Swore to Avenge Her Father's Murder.

Cast.

Pauline Cheraud.....Virginia Pearson
Emil Cheraud.....Joseph Smiley
Jimmie Dreen.....Victor Sutherland
Robert Faulkner.....Edward J. Burns
Helen Faulkner.....Peggy Shaner
Hawley Roberts.....John Webb Dillion
Pierre.....James A Furey
Little Pauline.....Adelaide Lawrence

Directed by Edmund Lawrence.

The Story: On her return to her home after many years abroad, Pauline Cheraud is shocked to discover that her father has turned the house into a gambling establishment. Her pleadings induce him to agree to abandon this disreputable mode of life, but a few nights later Pauline stumbles across his dead body in the library. Pauline takes a vow to pursue to justice the guilty party. She remembers seeing three men enter the library on the fatal evening, one of whom, she believes, killed the old man. Believing also that every criminal sooner or later returns to the scene of his crime, she decides to continue her father's gambling salon, and to become its mistress. One of the trio, who had owed her father a large sum of money, is detected by Pauline rifling the dead man's desk. Under the spell of her passionate avowal that she desires a cave man, Pauline surprises the second suspect into a boastful confession that he has already killed his man. The third man, whose love is returned by Pauline, falls under suspicion when a button from his coat is found in the room on the night that Pauline's father died. How the plot is worked out can only be appreciated by seeing the play.

Feature Virginia Pearson as Pauline Cheraud and Joseph Smiley as Emil Cheraud.

Program and Advertising Phrases: Virginia Pearson Heroine of a Baffling Mystery Drama and Detective Romance.

Playing a Dangerous Game of Hazard for a Man's Life.

How a Woman Risked Her Reputation to Avenge Her Father's Death.

How a Celebrated Murder Case Nearly Wrecked a Woman's Life.

Baffling Murder Mystery Solved by a Woman Unaided.

Advertising Angles: If there is time you might get up a curiosity campaign by printing the synopsis and asking who can solve the problem. Do not offer a prize for the solution, since the play may have been seen elsewhere. Use the same curiosity angle in all your advertising.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released September 15.

Labor and material are essential to victory; use both sparingly.

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Angel Child (Hodkinson-Plaza).
Henns (Bluebird).
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The Burden of Proof (Select).
Come On In (Paramount).
The Girl from Bohemia (Pathe).
The Hun Within (Paramount).
I'll Say So (Fox).
Kultur (Fox).
Out of a Clear Sky (Paramount).
Prisoner of the Pines (Hodkinson-Hampton).
The Queen of Hearts (Fox).
The Return of Mary (Metro).
Tony America (Triangle).
To Him That Hath (World).
Vive La France (Paramount).
Why America Will Win (Fox).

"KULTUR."

William Fox Presents Gladys Brockwell in a Typical Example of the Brutality of the Wilhelmstrasse to Its Spy-slaves.

Cast.

Countess Griselda Von Arenburg.
.....Gladys Brockwell
Eliska.....Georgia Woodthorpe
René de Bornay.....William Scott
Baron von Zeller.....Willard Louis
Archduke Franz Ferdinand..Charles Clary
Danilo.....Nigel de Brulier
The Kaiser.....William Burress
Emperor Franz Josef.....Alfred Fremont

Directed by Edward J. Le Saint.

The Story: The Kaiser decides that the time is ripe for a declaration of war, and sends word to his vassal monarch of Austria. René de Bornay is sent by France to discover what is being planned. He meets the Countess, who falls in love with him. She sickens of the spy system and declares that she is done with it, but is warned that she cannot withdraw. She is told to secure René's undoing, but instead procures his escape and in her own boudoir is stood against the wall and shot for saving the man whom she loves better than her life.

Feature Glayds Brockwell as Countess Griselda Von Arenburg and William Scott as Rene de Bornay.

Program and Advertising Phrases: Gladys Brockwell, Star of Latest Picture, Exposing Hun Brutality and Satanic Intrigue.

How An Austrian Countess Gave Her All for Democracy.

She Was an Emperor's Favorite Yet She Died for World Freedom.

Story of an Emperor's Mistress and a Crime That Rocked the World.

Daring Exposure of Scandals and Crimes in Hun Court Circles.

Astonishing Revelations of Hun Plots to Rape Democracy.

Advertising Angles: Do not offer this as a propaganda story, but tell that it is one of the angles of the merciless Prussian spy system about which has been woven a real romance. Play up the spy angle heavily both in your newspaper work and through window cards with such lines as "even the spies themselves hate their degradation." Miss Brockwell wears some stunning and daring gowns in this play, and with these special appeal can be made to the women.

Advertising Aids: Two each, one and three sheets; one each, six and twenty-four sheets. Lobby displays, 8x10 (black and white), 11x14 (gelatine), 22x28 (colored), 8x10 stills of star, 22x28 sepia gelatine of star. Slides. Scene cuts and mats. Music cues. Advertising cuts and mats. Press book.

Released September 15.

"THE BURDEN OF PROOF."

Select Pictures Presents Marion Davies in the Story of a Young Bride of a Cabinet Minister Who Is Suspected of Aiding the Enemy.

Cast.

Elaine Brooks.....Marion Davies
Mrs. Brooks, her mother...Mary Richards
Mrs. Durand.....Eloise Clement
Robert Ames.....John Merkyl
George Blair.....L. Rogers Lytton
Frank Raymond.....Willard Cooley
William Kemp.....Fred Hearn
Butler.....Fred Lenox
Maid.....Maude Lowe

Directed by Julius Steger.

The Story: Elaine Brooks is about to marry Robert Ames, a cabinet officer. The Germans are anxious to obtain papers he is known to possess and, working through the editor of a society paper, employ Viola Durand to get them. Mrs. Durand ingratiates herself with Elaine and her mother and not only procures the papers, but gets a letter from Elaine which suggests that she gave the papers to the editor. It looks black for Elaine until a trifling clue sets a Secret Service man upon the right track.

Feature Marion Davies as Elaine Brooks and John Merkyl as Robert Ames.

Program and Advertising Phrases: Tricky German Plotters Cleverly Outwitted by Surprising Methods.

How Newport Society was Rocked by Strange Revelations of Spy Plot.

American Woman Unwittingly Plays Into the Hands of Hun Spies.

Trapping a Society Queen in Her Schemes to Betray Her Country.

Marion Davies, Star of "Cecelia of the Pink Roses," Disclosed in Another Engaging Photoplot.

Excitement and Thrills Lead to Surprise Outcome of Sensational Play.

Advertising Angles: The story is written by Samuel McLeary Welier of the New York Review and is a sound and interesting story of German propagandist action. Play up the story. For a special advertisement slightly perfume mailing cards and print "You have the same clue that George Blair had in "The Burden of Proof' when he saved the wife of the cabinet minister from being accused as a spy. See if you can discover it. If you cannot see the picture for the answer."

Advertising Aids: Two one-sheets, two three-sheet, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

Released in September.

"PRISONER OF THE PINES."

Jesse D. Hampton Presents J. Warren Kerrigan in a Corking Story of the Lumber Camps.

Cast.

Hillaire Latour.....J. Warren Kerrigan
Rosali Dufresne.....Lois Wilson
"Spud" Lafferty.....Walter Perry
Louise.....Claire Du Brey

Directed by Ernest C. Warde.

The Story: Every spring the lumbermen come from camp. They cash their checks at the saloon and it vanishes almost in a night. They toil for months for their brief debauch and then go back and toil again. To this life comes Hillaire, used to the free woods of the trapper. Before he comes he marries Rosalie. Then comes word there is a little Hillaire and the man starts for home to see his little son. He gets no further than the saloon. Louise steals his purse. A second and yet a third time he vows that he will not be robbed, and the third time he breaks the clutches of the siren and goes home to his own.

Feature J. Warren Kerrigan as Hillaire Latour and Lois Wilson as Rosali Dufresne.

Program and Advertising Phrases: Thrilling Story of Life in Canadian Lumber Camps.
How a French-Canadian Conquered the Lure of Frontier Temptations.
Great Moments in Wild Life Among Canadian Lumberjacks.
Warren Kerrigan in the Strenuous Role of Fighting Backwoodsman.
Thrills and Sensations in Highly Entertaining Photodrama.
Bringing Close to Civilization the Wild Life of the Woods.

Advertising Angles: Play up Kerrigan and tell that this is just his type of story, big, virile and gripping. For the story use the angle of the man in prison to habit, and get something out of the broken toy.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.
Released September 16.

"ANGEL CHILD."

The W. H. Hodkinson Corporation Presents Kathleen Clifford in the Story of a Little Girl Who Was Too Big for Boarding School.

Cast.

Glory Moore.....Kathleen Clifford
Her father.....Leslie T. Peacocke
Her mother.....Rita Harlan
Richard Grant.....Fred Church

Directed by Henry Otto.

The Story: Glory is her father's angel child, but the despair of her mother, who packs her off to boarding school to get rid of her. But the school is no tamer of spirits and she makes her escape the second day, returning home. Her mother is away, the maid has left and her father has company to lunch. Glory blacks her face and plays the maid. She learns that her father is worried over the loss of a paper and remembers that she took it to wrap some candy in. It has fallen into the hands of the enemy, so there is nothing to do but to get it back again—and she does. Then she decides she is too old for school and promises to marry Dick Grant, who has helped her gain the paper.

Feature Kathleen Clifford as Glory Moore and Fred Church as Richard Grant.

Program and Advertising Phrases: The Exciting Life of a Girl Who Declined to Grow Womanly.
Speed and Ginger Interjected Into Home Life by Incorrigible Girl.
Kathleen Clifford Seen at Her Best as Hoydenish Maiden.
Mischief-Making Girl Finds Happiness in Taming Her Disposition.
Oddly Conceived and Cleverly Presented Photoplay Novelty.
How a Hoydenish Girl Saved the Fortunes of Her Doting Father.

Advertising Angles: Miss Clifford is a well-known stage player who is well liked by playgoers. She was also the star of "Who Was No. 1," and other photoplays. Announce her as an international favorite and dwell upon her daintiness. For your main advertising work the boarding-school angle.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail ad one to three-column cuts in electro or mats. Press book.
Released September 9.

"TONY AMERICA."

Triangle Presents Francis McDonald in a Heart-Gripping Story of An Italian Emigrant Who Proves a Real American.

Cast.

Tony America.....Francis McDonald
Rosa Picciano.....Yvonne Pavis
Mrs. Picciano.....Mrs. Harry Davenport
Giulia.....Dorothy Giraci
Mamie Dean.....Rae Godfrey
Hans.....Herald Holland
Angelo.....Ludwig Lowy
Vincenzio.....Dick Loreno

Directed by Thomas N. Heffron.

The Story: Tony comes to America virtually the slave of his padrone, who holds him in debt for his passage money. But Rosa Picciano marries him to escape parental discipline and Tony hopes for freedom at last, but Rosa makes it plain that she does not love him. When the bambino comes he lavishes his whole love on little Guila and is heart-broken when Rose divorces him on a trumped-up charge and gains possession of the child. But Tony wins the little one back from her heartless mother and has her to thank that his hands are not stained with blood.

Feature Francis McDonald as Tony America and Yvonne Pavis as Rosa Picciano.

Program and Advertising Phrases: Convincing Story of Human Derelicts Redeemed in America's Melting Pot.
How the American Flag Saved the Day for a Perplexed Foreigner.
The Benefits of American Institutions as Applied to Race Problems.
Happiness Comes to Distressed Foreigner Who Believed in the Flag.
Stirring and Logical Photoplot Inspiring Love of Country.
Sensational Episodes Bring Thrills Into Action of Impressive Photoplay.

Advertising Angles: Offer this as a novel story of the Italian emigrant. Tell that it sheds a new light on the lives of the newly-arrived Italians. Give the start of the story, rousing curiosity as to how Tony works free of the clutches of the padrone. Play up the fight, using "Saved From Murder by the Stars and Stripes."

Advertising Aids: One design each one, three and six sheets. Special process are heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released September 22.

Become a stockholder in the United States—buy War Savings Stamps.

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THE PALMER PLAN IS ENDORSED BY THE FOREMOST MEN AND WOMEN IN ALL BRANCHES OF THE MOTION PICTURE INDUSTRY.

Palmer Photoplay Corporation

598-A, I. W. Hellman Building
Los Angeles, Cal.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

"THE GIRL FROM BOHEMIA"

Pathe Presents Mrs. Irene Castle in a Masterful Story of a Bohemian Who First Shocks Then Saves a Country Town.

Cast.

Alice Paige.....Mrs. Irene Castle

The Story: Alice Paige, a thorough-going bohemian, received word from her aunt that they are joint heirs to an estate of $50,000, the only proviso being that they must share the old Paige homestead in a country town. Alice with her "artistic" gowns shocks staid Mayport, but Canton Leigh sees the girl within the gown and is attracted to her. She rescues the little daughter of the village saloonkeeper, who has incited a strike in Leigh's shipyard, Mayport's chief industry, and it is Alice who averts the strike through an appeal to the patriotism of the men.

Feature Mrs. Irene Castle as Alice Paige.

Program and Advertising Phrases: Love in a Stable Converted Into a Studio for Artistic Faddists.

Bohemia Is Astonished at the Conventionalities of Artistic Souls.

Labor Problem and Life in Bohemia Mix in Strange Climax.

How Brave Girl Settled a Strike and Won Laborers for Democracy.

The World War Cleverly Woven into Unique Photodrama of Bohemia.

Finding the Way to Settle Labor Problems While Faddists Mark Time.

Advertising Angles: Offer this story as a solution of the strike problem. Play up Mrs Castle in print and pictures and make your chief appeal with her.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released August 25.

"BRAZEN BEAUTY."

Bluebird Presents Priscilla Dean and Kenneth Hyde in the Story of a Girl Who Had Millions and No Way to Spend Them.

Cast.

Jacala.....Priscilla Dean
Aunt Allen.....Katherine Griffith
Mrs. Augusta Van Puyslear.
Gertrude Astor
Kenneth Hyde.....Thurston Hull
Mrs Kate Duvey.....Alice Wilson
Her Brother.....Leo White
Bruce Edwards.....Thornton Church

The Story: Jacala has inherited an enormous fortune, but it never occurred to her that she could have more fun with her millions than a Montana ranch offered until she saw a picture of Mrs Van Ruyslear's marble palace. Mrs Van Ruyslear was divorced and sold the palace to Jacala, who mistook Kenneth Hyde, the brother, for the corespondent in the suit. To guard against her growing love for Hyde she made a contract with Tony Dewey to be his fiancee, but when Tony tried to realize on the promise Jacala showed her claws and things came straight in the long run.

Feature Priscilla Dean as Jacala and Thurston Hull as Kenneth Hyde.

Program and Advertising Phrases: How a Girl Who Inherited Millions Gained Happiness Despite Her Wealth.

The Adventures of a Small Town Heiress Who Built Castles in Spain.

Money Means a Lot to Some People—but Happiness Is More to be Desired.

Sensational Outcome of a Girl's Desire to Shine in Society.

Another Instance Where Possession of Money Failed to Bring Love.

Dan Cupid Mixes Into the Love Affairs of a Girl Distressingly Rich.

Advertising Angles: Play up the girl who had millions she did not know how to spend. Work the changes on this aspect of the story and you can gain the interest of your patrons. Use also the angle of the girl who invaded society and beat it in the long run and the girl who was afraid to fall in love with a man she supposed to be unworthy. You might hook up with a jeweler or department store on a display of bronze statuettes.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scenes cuts one and two columns wide. Press book.

Released in September.

"TO HIM THAT HATH."

World-Pictures Presents Montagu Love in a Strangely, Gripping Story of a Man Who Paid the Price of a Dead Friend's Folly.

Cast.

David Aldrich.....Montagu Love
Phillip Morton.....Reginald Carrington
Alexander Chambers...George De Carlton
Henry Allen.....George Lessey
Tom Jenks.....Charley Jackson
Helen Chambers.....Gertrude McCoy
Kate Hoover.....Clio Ayres
Lillian Drew.....Marion Barney
James Hoover.....Edward Elkas
Dr Franklin.....Dean Raymond
John Rodgers.....Henry Hebert
Director of Mission.....Jack Ridgway
Bill Avery.....Henry West
Blake.....John Sturgeon

Directed by Oscar Apfel.

The Story: David Aldrich takes upon his own shoulders the thefts of a dead friend and is sent to prison for misappropriation of funds. At the end of a five-year sentence he comes out of jail to start life anew. Even the woman who loved him thinks him guilty, and he is reduced to dire want before he finds the turn in the path that lends upward. In the end he wins back his fair name and literary fame as well, but only after a series of engrossing happenings that threaten to drive him still deeper into the underworld.

Feature Montagu Love as David Aldrich and Gertrude McCoy as Helen Chambers.

Program and Advertising Phrases: Famous "Best Seller" Gets Into World Pictures with Montagu Love Starring.

Montagu Love Star of Particularly Strong Photoplay Created from Famous Novel.

Big, Forceful, Convincing Photoplot Done in World Pictures.

What a Real Man Did to Save the Good Name of a Friend.

Filmed from Famous Novel Photoplay Improves Story on the Screen.

Would You Shoulder a Friend's Guilt to Preserve His Memory Unsullied?

Advertising Angles: If you played "The Cross Bearer" cash in on the popularity the star then gained. In any event feature his appearance and announce that the story is a powerful recital of a man's fight back to decency and happiness. If there is a prison welfare or similar organization in your town they can be interested in this production and their interest communicated to others.

Advertising Aids: Two one-sheets, two

"NEWMAN" Brass Frames and Rails

A FEW REASONS

why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.

1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.

2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.

3—Because they will outlast a dozen wood frames. They are practically un-wear-out-able.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1918 Catalogue

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.

ESTABLISHED 1882

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

Canadian Representative—J. T. Malone, Rialto Theatre Bldg. Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

'OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York City

Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith . . . . . , my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

NOTICE

EVANS' DEVELOPING and PRINTING insures the full value of the negative.

It is a fact well borne out by reputation and film history. May we serve you?

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

three-sheets, two six-sheets, two eight-sheets, and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets, and music cues.

Released September 23.

"BEANS."

Bluebird Presents Edith Roberts and William E. Lawrence in a Brisk Story of Big Business and a Pretty Girl Who Had Brains.

Cast.

Betty Brewster.....Edith Roberts
Kirk.....William E. Lawrence
Wingate.....Charles Gerrard
Ellis.....Harry Carter

Directed by Jack Dillon.

The Story: Brewster, the bean king, has an option of renewal on a certain bean canning plant owned by Ellis. Ellis does not desire to renew and hired Wingate, a shyster lawyer, to help him. Brewster has to send Betty to renew the contract. Later he sends his lawyer to help her and Ellis' man persuades her that he is a plotter. There follows plot and counterplot, but all-innocently Betty carries the day.

Feature Edith Roberts as Betty Brewster and William E. Lawrence as Kirk.

Program and Advertising Phrases: The Romance of a Society Girl Who Didn't Know Beans.
"Beans is Beans" and Love is Love—Even in Moving Pictures.
How the Bean King Cornered Everything but His Daughter's Disposition.
Being a Bean King Involves a Lot of Excitement and Thrills.
Serio-Comic History of a Man Who Sought Happiness via Beans.
Bean King's Daughter Saves Her Father's Fortune by Clever Trickery.

Advertising Angles: For a preliminary announcement get your grocers (all of them) to display bags or cans of beans with a sign stuck in carrying only the words "At the" and your house and date. Later amplify the cards with details of the play. Use "Do you know beans?" for a catchphrase in your newspaper work and on cards.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scenes cuts one and two columns wide. Press book.

Released in September.

"THE HUN WITHIN"

The Famous Players-Lasky Corporation Presents Dorothy Gish and George Fawcett in the Story of a German Who Was an American Patriot.

Cast.

Henry Wagner.....George Fawcett
Karl Wagner.....Charles Gerard
Frank Douglas.....Douglas MacLean
Krippen.....Bert Sutch
Max.....Max Davidson
Beth.....Dorothy Gish
Leone.....Lillian Clarke
Krug.....Robert Anderson
Von Bickel.....Eric von Stroheim
Beth's Father.....Adolph Lestina
Frank's Mother.....Kate Bruce

Directed by Chester Withey.

The Story: Henry Wagner is a German who has become wholly American through his hatred of the Prussian junkers, but his son, Karl, has been educated in Germany and favors that country. Beth is Wagner's ward and believes herself in love with Karl. But she overhears his complicity in a plot to blow up a transport and taxes him with his perfidy. He takes her to a spy rendezvous in the mountains, whence she is rescued by Frank Douglas, a secret service man, who loves her. They warn the transport barely in time to save the ship and Karl and his co-conspirators are apprehended, leaving the field to Douglas.

Feature George Fawcett as Henry Wagner and Dorothy Gish as Beth.

Program and Advertising Phrases: How Kultur Worked Its Way Into an American Home and Met Its Customary Downfall.
Like German Diplomacy, German Kultur Works with a "Kick-Back."
How a Patriotic American Girl Defeated the Cult of Kulturists.
American Grit and Stamina Defeats the Cunning of Hun Kultur.
Stirring Photoplay Feature Destined to Awaken Patriotism.
Photoplays Like These Serve as Alarm Clocks for Uncle Sam's Awakening.

Advertising Angles: Open your campaign with a couple of days of masked advertising along the lines of "Beware of the Hun Within," directed at the pro-German posing as a patriot. Follow this up with the announcement of the play. Then announce Miss Gish as the leading woman in "Hearts of the World" and try to hook up with defense societies and get the newspaper to work with you on the anti-German crusade.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 8.

"VIVE LA FRANCE"

Thomas H. Ince Presents Dorothy Dalton in an Intimate Story of the World War and a Girl Branded With the Cross of Shame.

Cast.

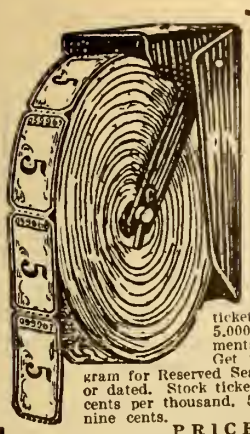
Jenevieve Bouchette.....Dorothy Dalton
Jean Picard.....Edmund Lowe
Captain Heinrich May.....Frederick Starr
Colonel Bouchier.....Thomas Guise
Pierre Le Gai.....Bert Woodruff

Directed by R. William Neill.

The Story: Jenevieve Bouchette, a motion picture actress, returns to her home in France when the war breaks out to sustain her aged parents. The town is taken by the Germans and Jenevieve is branded with the cross of shame by a Prussian officer. She meets Jean Picard, a cinematographer, who was her leading man in happier times. He has penetrated the German lines on a secret mission. She aids him to escape and assumes the uniform of a German and returns to her own lines, where she narrowly escapes being shot as a spy, but her brand saves her from this fate and in the end she and Jean are reunited.

Feature Dorothy Dalton as Jenevieve Bouchette and Edmund Lowe as Jean Picard.

Program and Advertising Phrases: Intensely Melodramatic Vision of Hun Atrocities and Allied Grit.
Vivid Pictures of War Reflected in Stirring Photodrama.
Photoplay of Victory's Spirit Reflecting Woman's Heroism.
Women in the Work Make Their Place Among Brave Heroes.



SPECIAL ROLL TICKETS

Your own Special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings. 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES:

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

6A motors complete with speed controllers, including switch and cover, 110 V. 220 V. either A. C. or D. C. $40.00. Motors are new and guaranteed. A few used 6A mechanisms.

The Stern Mfg. Co., Inc.

1023 Race St., Philadelphia, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

Dorothy Dalton, Star of Stirring Photoplay, Reflecting the Spirit of France.
Stirring Drama of Freedom, Inspiring the Spirit of Patriotism.

Advertising Angles: Offer this as a story with a war setting and play up "the cross of shame," using a crimson cross for painted window cards and for a lobby decoration. It will be effective to show a large crimson cross in your lobby as a mystery ad. for some days before advertising the feature.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 15.

"COME ON IN"

Adolph Zukor Presents Shirley Mason and Ernest Truex in the First of a New Series of Stories by John Emerson and Anita Loos.

Cast.

Emmy Little.....Shirley Mason
Eddie Short.....Ernest Truex
Count von Bumstuff....Charles De Planta
Prof. G. Wottan Orphul-Schmell, Joseph Burke
A. Schlobb.....Renault Tourneur
Otto B. Schott.....Bernard Randall
Mrs. Schroeder.....Blanche Craig
Office Boy.....Meyer Berenson
The Colonel.....Richie Ling
Germany Spy.....Louis Henrick

Directed by John Emerson and Anita Loos.

The Story: Emmy Little is a patriot and is loved by Eddie Short and Otto Schott, both of whom are enlisted in the United States Army. But Otto is a spy in the service only to betray its secrets. To win Emmy he shows her his fellow spies and she is so delighted that she consents to marry him on the spot, and they depart for the railroad station to begin their honeymoon. Eddie is something of a spy hunter himself. He captures the spies Otto has so obligingly trussed up and also saves Emmy's father who Otto planned to kill, and as a final achievement he interrupts the wedding journey and saves Emmy from a honeymoon with a man who already has two wives in Germany.

Feature Shirley Mason as Emmy Little and Ernest Truex as Eddie Short.

Program and Advertising Phrases: Shirley Mason and Ernest Truax Introduced to the Screen as Paramount Stars.
What Happened When a German Spy Fell in Love with a Patriotic Stenographer.
How a Girl Masked Her Purpose with Laughter and Trapped a Host of Hun Spies.
Things Are Not Always as They Seem When Patriotism Is On Guard.
Fine Patriotic Theme of Stirring Melodrama Defeating "Kultur."
How Patriotic Girl Exposed Nest of Hun Spies and Caught Them All.

Advertising Angles: Whoop this up as the first release from this clever pair of producers since they stopped writing for Fairbanks. Point out their long string of successes for this star and add that they have even greater opportunity in this offering since they are no longer forced to fit the personality of a single player. Also make use of the names of the stars, both of whom are popular. Make "Come On In!" a slogan in your vicinity a week before the production through the use of distributed cards bearing that title and no advertising, or at least only a six-point line.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 22.

"OUT OF A CLEAR SKY"

Adolph Zukor Presents Marguerite Clark in an Original Story by the Well-Known Novelist Maria Thompson Davies.

Cast.

Countess Celeste de Gersek et Krymn, Marguerite Clark
Robert Lawrence.....Thomas Meighan
Uncle Dyrek, Celeste's Relative, E. J. Radcliff
Crown Prince.....Raymond Bloomre
Boy.....Bobby Connelly
Father.....Robert Dudley
Steve.....W. P. Lewis
Granny White.....Maggie H. Fisher
Governess.....Helen Montrose
Valet.....Robert Vivian
Mamie.....Nell Clark Keller

Directed by Marshall Nielan.

The Story: Celeste, Countess of Bersek and Krymn, is a little Belgian who refuses to become the political pawn of her Uncle Dyrek, who wishes her to marry a German prince. She escapes to America, where her uncle follows, and eventually lands in the mountains of Tennessee. There she gains the aid of Robert Lawrence, a young American, who persuades her Uncle that she has become the victim of a bolt of lightning. He returns to his political chess while the little Countess abandons her title for the plain "Mrs." of a good American housewife.

Feature Marguerite Clark as Countess Celeste de Bersek et Krymn and Thomas Meighan as Robert Lawrence.

Program and Advertising Phrases: She Swore She Wouldn't Marry a German and "Died" to Keep Her Word.
Surprising Outcome of a Girl's Determination to Marry Whom She Chose.
Stern Discipline Meant Nothing to This Girl, Who Fled Across Two Continents to Have Her Own Way.
Girl Escapes from Belgium to Avoid Detested Suitor and Meets Dan Cupin in the Tennessee Mountains.
Novel Plot Engages Interest in Surprise Finish of Photoplay.

Advertising Angles: You will, of course, feature Miss Clark, but emphasis should be given the fact that she appears in an unusually attractive story, one suited to her personality and offering her every opportunity. Play up the fact that the little Countess refused to marry a German princeling, preferring a virile young American.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

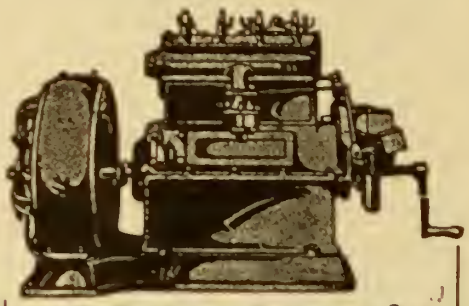
Released September 15.

Thrift and patriotism are synonymous.

A REAL OPPORTUNITY

Two theatres in Cleveland for sale. Owners have excellent reasons for selling. Both money makers. Now showing vaudeville; can be operated for pictures. Finest location in the city. Equipment and condition perfect. No agents or brokers. Negotiations direct.

Address Theatre Opportunity,
c/o M. P. World, New York City.



4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES

	Per M.
Every State—total, 25,300; by States	$3.50
1,500 film exchanges	5.00
313 manufacturers and studios	2.00
368 machine and supply dealers	2.00

Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers Included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

THE UNITED STATES FUEL ADMINISTRATION

has taken Space No. 85 for the National Motion Picture Exposition to be held in Madison Square Garden October 5th to 13th, inclusive. P. B. Noyes, head of the Conservation Division, was extremely enthusiastic over this exposition and said that it had the endorsement of the Fuel Administration.

JOSEPH JOHNSON, PUBLICITY DIRECTOR FOR THE AMERICAN RED CROSS,

is heartily in favor of this exposition. He has taken space and has instructed his assistants in New York to prepare a large and attractive exhibit.

THE UNITED STATES FOOD ADMINISTRATION

has also arranged to take generous space and stage an attractive exhibit. Herbert Hoover, the Food Administrator, was the first Government official to realize the importance of the motion picture for propaganda purposes. He naturally would not overlook such an opportunity as this war service exposition.

THE FEDERAL GOVERNMENT

evidently realizes the importance of this exposition. Nearly every department of the Government looks upon it with favor and enthusiasm. As a patriotic duty, can the motion picture industry do less?

THE MOST DESIRABLE LOCATIONS ARE

rapidly being disposed of. Many concerns entirely outside of the motion picture business are making arrangements for space. As a means of reaching the general public, they realize the value of this war service exposition. For information and contracts apply to

The Motion Picture Exposition Company

Times Building, New York City

"THE RETURN OF MARY"

Metro Presents May Allison in a Strongly Dramatic Screen Version of Hale Hamilton's Unusually Interesting Play.

Cast.

Mary.....May Allison
John Denby, Sr.....Clarence Burton
Mrs. John Denby, Sr.....Claire McDowell
"Jack" Denby.....Darrell Foss
John Graham.....Frank Brownlee
Clark, the Denby's butler.Joseph Belmont

Directed by Wilfred Lucas.

The Story: Mary, the three-year-old daughter of John Denby, a railroad president, is kidnapped, and all trace of her is lost. Fourteen years elapse. There has been a terrible wreck on Denby's road and Graham, the engineer, is made the scapegoat. In spite of the fact that he merely obeyed orders, he is sent off to prison. Mary is returned to Denby, the kidnapper explaining that he stole her when his own little daughter was killed, but that now he feels he must return her to her parents. Denby's son, Jack, finds himself strangely attracted to the girl. He procures Graham's release, believing him to be blameless, and Mary tells that Graham is the man she has always known as "father." Graham confesses she is his daughter and that Mary was really kidnapped by his fireman in revenge for fancied wrongs. The child died and the confession enabled Graham to provide for Mary's care during his prison term. Denby is distracted at the idea of losing Mary, but young Jack solves the problem by marrying her.

Feature May Allison as Mary and Clarence Burton as John Denby, Sr.

Program and Advertising Phrases: What Happened When a Kidnapped Girl Turned Up at an Unexpected Crisis.
Great Photoplay for Railroad Men to See and Seriously Consider.
Important Developments When the Innocent Suffered and the Guilty Escaped.
Extremely Novel Idea Introduced Into the Art of Photoplotting.
Mistaken Identity Leads to Confusion Until Dan Cupid Intervenes

Advertising Angles: This story will appeal particularly to railroad men, but it can be made to draw all organized labor by playing up the situation tactfully. For general work offer it as the film version of a stirring play, and present the main idea as attractively as possible. You may be able to borrow some lanters or other railroad property for lobby decoration, but do not seek to give the idea that this is merely a railroad play.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released September 23.

"I'LL SAY SO"

William Fox Presents George Walsh in the Story of a Flat-Footed Patriot Who Still Is Able to Do His Bit—And Then Some.

Cast.

Bill Durham .....George Walsh
Barbara Knowles.....Regina Quinn
August Myers.....William Bailey
Carl Vogel.....James Black

The Story: Bill Durham is rejected by the recruiting officers because of flat feet, but Bill doesn't worry. He figures out that there is a chance even for the flatties in a war so big. He turns his attention to propagandists, and makes some of them as flat as his feet. Of course, he gets arrested and Barbara Knowles comes to his aid. Her guardian is a propagandist himself, and takes Barbara away, but after he has spoiled a lot of propaganda schemes he finds Barbara at the altar, takes her away from the Prussian her guardian is forcing her to marry and marries her himself, though he is not exactly dressed for a wedding.

Feature George Walsh as Bill Durham and Regena Quinn as Barbara Knowles.

Program and Advertising Phrases: Mysterious Motives of a Girl's German-American Guardian Revealed in Photoplot.
The Banker's Daughter with Money to Burn Coveted by German Spies.
Flat Feet Prove No Handicap to Patriots with Level Heads.
It's Impossible to Finish a World War Without Making the Kaiser Eat His Bombastic Words.

Advertising Angles: Advertise this as a comedy of war times and play up the fact that it shows you do not have to wear a uniform to serve your country. Work such phrases as "Have you flat feet? You can still do your bit. See how at (house and date)."

Advertising Aids: Two each, one and three sheets; one each, six and twenty-four sheet. Lobby displays, 8x10 (black and white), 11x15 (black and white), and 22x28 (colored). Cuts and mats. Advertising layouts. Slides. Press book.

Released November 17.

"WHY AMERICA WILL WIN"

William Fox Presents a Fact Story as Gripping as Any Romance, Depicting the Busy Life of General John J. Pershing, Commander of the American Expeditionary Force.

General John J. Pershing,
As a boy....A. Alexander
As a youth.Harris Gordon
As a man....Olaf Skavlan
President Woodrow Wilson.R. A. Faulkner
Col. Theodore Roosevelt....W. E. Whittle
Mrs. Daniel Pershing.....Miss Irving
John F. Pershing.....Frank McGlynn
Ann Thompson Pershing.....Betty Grey
The Kaiser.....
Field Marshal von Hindenburg } E. Maupin
King George of England..Harry Warwick
General Foch.....John Fox, Jr.

Directed by Richard Stanton.

The Story: This is not a romance but the biography of the man who now leads our vast forces in France. It shows him from boyhood to his present high command, and the story of his life tells why Pershing was selected to head the American forces overseas and how he has his own personal account to settle with the ruthless Hun.

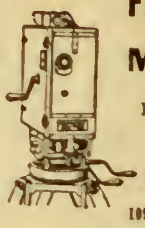
Feature the principals in the cast.

Program and Advertising Phrases: Patriotic Photoplay Designed to Reflect the Life of Gen. John J. Pershing.
Heroic Leader of the Yanks Made Subject of Patriotic Film.
High Lights in the Life of America's Great Military Leader.
The World's Greatest Men Impersonated in Patriotic Photoplay.
Picturing the Downfall of Kultur and the Triumph of Freedom.

Advertising Angles: Start work on this picture well in advance. The press book carries many good stories and newspapers will be glad to give you the space for their news value. Interest not alone the patriotic societies, but get after all fraternal and civic bodies. Get plenty of paper and circus the locality. For lobby decoration use flags, military equipment, if you can get it, and pictures.

Advertising Aids: Two each, one, three and twenty-four sheets. One six-sheet. Lobby displays 8x10 (black and white), 11x12 (gelatins), 22x28 (colored), stills of star 8x10, 22x28 sepia gelatins of star. Seven one-column and six two-column cuts. Two 1-column, two 2-column, one 3-column, three 2-column display advertisements. Eight one column type advertisements. Slides. Music cues.

Released in September.



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NOW READY
M. P. CAMERAS
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Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. H Chicago

Your DEVELOPING, PRINTING and TINTING
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PLACE YOUR WORK WITH
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1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

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SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

Oldest and largest manufacturer of Industrial Moving Pictures in the world. Photoplays made to order.
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MOTION PICTURE CAMERA
"You get the picture and get away before the other fellow is ready."
UNIVERSAL CAMERA CO.
559 W. Jackson Blvd. Chicago, Ill.
821 Market St., San Francisco, Cal. (Allan Educational Film Co., Distributors); Burke & James, 240 E. Ontario St., Chicago.

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REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS.—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

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MANAGER at liberty; American; 42; fourteen years' experience; knows business thoroughly; go anywhere; best references. Address Expert, care M. P. World, N. Y. City.

ORGANIST AT LIBERTY for first-class engagement. Experienced, reliable man; thorough musician. Fine picture player and recitalist. Splendid library. Good organ and salary essential. Arthur Edward Jones, Box 472, Hagerstown, Md.

CAMERAMAN, with camera and portable studio lights. Wide experience, unusual photographic knowledge. Above draft age. Could go to California. Expert Cameraman, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

WANTED—Moving picture owners. Now is the time to list your movie with us. At an average, we receive from fifteen to twenty-five replies daily from all parts of the country because we are the only recognized professional moving picture brokers in U. S. A. If you want your business sold, send full particulars to Lewis, moving picture theatre brookers, established 1896; office, 580 Ellicott Square, Buffalo, N. Y.

EQUIPMENT FOR SALE.

3,000 OPERA CHAIRS, 75c up; three asbestos booths, steel film vault, asbestos curtain; get best and save half. J. P. Redington, Scranton, Pa.

OPERA CHAIRS, slightly used, guaranteed perfect condition. Write for prices and particulars. Atlas Seating Co., 10 East 43d St., N. Y. City.

THEATRES FOR SALE OR RENT.

FOR SALE—Finest picture theatre, good Pennsylvania town, 6,000 population. New brick building, 150 ft. by 30 ft. Fully equipped, 2 machines. Not much cash needed by right party. Will stand full inspection. K. M., care M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 219 Second avenue, N. Y. City.

EXCEPTIONAL bargain. One of famous Mustel Organs, equally striking as solo or orchestral instrument. Inquire, Lagourgue, 616 Michigan Ave., Chicago.

200-FT. DAVSCO M. P. Camera, 50 MM. B. & L. Tessar lens, F:3.5, with panoramic and tilting top tripod, $97,50. DAVID STERN COMPANY, in business since 1885, 1027-1029 Madison St., Chicago, Illinois.

FOR SALE—A Moy camera fitted with spiral focussing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

SEND AT ONCE TO AMERICA'S MOTION PICTURE CAMERA HEADQUARTERS FOR OUR BARGAIN LIST NO. 9. FREE FOR THE ASKING. A true guide to real values in high grade tested Motion Picture Cameras. You, too, will be numbered amongst the enthusiastic boosters of Bass service the same as thousands of others who have done business with us. There are no regrets to a Bass transaction. If you do not contemplate purchasing a Motion Picture Camera at present, but would desire information regarding same, write us, our service department is at your disposal for any information regarding the taking and making of pictures. Bass is equipped to supply everything from a hand camera to a complete studio. Write today. Motion picture negative at market prices supplied in any quantities. Bass Camera Company, Charles Bass, Pres., 109 N. Dearborn St., Chicago, Ill.

MUSICAL INSTRUMENTS FOR SALE

$4.500 STLYE K WURLITZER orchestra organ. Good condition. Will sell cheap to cash buyer. Fenray Photoplay Co., Martins Ferry, Ohio.

EQUIPMENT WANTED.

WE BUY second-hand machines of all makes, lenses, calcium lights, tents, chairs and all theatre supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

FILMS FOR SALE OR RENT.

THREE hundred one and two-reel subjects; send for list. Variety Pictures Corporation, 412 East Baltimore street, Baltimore, Maryland.

THE SUREST ROUTE TO THE CONSUMER

DETERMINE your route by the goal you wish to reach.

Remember that the MOVING PICTURE WORLD dominates the field of the motion picture industry—not only in quantity and quality circulation, but in reader interest, and confidence, the final test that determines the value of a publication to advertisers.

If you are dealing in anything moving picture theatres use, either pictures, projection machines and accessories, the MOVING PICTURE WORLD will carry your business story to the buyer you seek in this vast market.

List of Current Film Release Dates

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Comedy).
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Comedy).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).
Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Lova's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maelste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fong.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 8.

Her Man (Elaine Hammerstein—Six Parts—Drama—Advanced).
Hands Up (Episode No. 4, "The Phantom Trail"—Two Parts—Drama—Astra).
The Dippy Daughter (Toto—Comedy—Rollin).
Georgetown, British Guiana (Educational—Post).
Official War Review No. 11 (Topical).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 15.

The Honest Thief (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 5, "The Runaway Bride"—Two Parts—Drama—Astra).
Punting With Sugar (Educational—Post).
Official War Review No. 12 (Topical).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 22.

A Japanese Nightingale (Fannie Ward—Five Parts—Drama—Astra).
Hands Up! (Episode No. 6—"Flames of Vengeance"—Two Parts—Drama—Astra).
The Great Water Peril (Toto—Comedy—Rollin).
A Hollandized Caribee, Dutch West Indies (One Reel—Travel—Post Film).
Official War Review No. 13 (Topical).
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
The Far Flung Battle Line—American Troops on Furlough in France (Topical—French Film).

RELEASES FOR WEEK OF SEPT 29.

Getaway Kate (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 7—"Tossed in the Torrent"—Two Parts—Drama—Astra).
Swing Your Partners (Harold Lloyd)—One Reel—Comedy—Rollin).
St. Kitts, the Mother Colony (One Reel)—Travel—Post Film).
The Far-Flung Battle Line—The Crusader's Dream Realized by the Capture of Jerusalem, December 10, 1917 (One Reel—Topical—British Film).
Official War Review No. 14 (Topical).
Hearst-Pathe News No. 80 (Topical).
Hearst-Pathe News No. 81 (Topical).

RELEASES FOR WEEK OF OCTOBER 6.

The Border Raiders (George Larkin—Five Parts—Drama)—Diando.
Hands Up (Episode No. 8, "The Fatal Jewels"—Two Parts—Drama—Astra).
No Place Like Jail (Stan Laurel—One-Reel Comedy—Rollin).
Antigua—British West Indies (One Reel—Educational—Post).
The Far Flung Battle Line (French Colonial Troops in the War—One Reel—Topical—French Pictures).
Triumph of Transportation (Liggett-Gruen—One Reel—Educational).
Official War Review No. 15 (Topical).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.
Sept. 8—His Wife's Friend.
Sept. 22—Sleuths.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—The Marriage Ring (Enid Bennett—Five Parts—Drama).
Sept. 1—On the Quiet (John Barrymore—Five Parts—Drama).
Sept. 1—The Source (Wallace Reid—Five Parts Drama).
Sept. 8—The Girl Who Came Back (Ethel Clayton—Five Parts—Drama).
Sept. 8—The Cruise of the Make-Believes (Lila Lee—Five Parts—Drama).
Sept. 15—Out of a Clear Sky (Marguerite Clark—Five Parts—Drama).
Sept. 15—Vive La France (Dorothy Dalton—Five Parts—Drama).
Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).

Artcraft Pictures.

Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).
Aug. 26—Till I Come Back to You (Bryant Washburn—Five Parts—Drama—De Mille).
Sept. 1—Heart of the Wilds (Elsie Ferguson—Five Parts—Drama).
Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).

SUCCESS SERIES (REISSUES).

Sept. 1—The Eagle's Mate (Mary Pickford—Five Parts—Drama).
Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).

PARAMOUNT-IBRAY PICTOGRAPHS.

July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

Sept. 2—With the Hairy Ainu.
Sept. 9—The Glades of Hokkaido.
Sept. 16—Sojourning in Sapporo.
Sept. 23—Wee Ones of Japan.
Sept. 30—Sailing the South Seas to Fiji.

PARAMOUNT-FLAGG COMEDIES.

Sept. 1—Hick Manhattan.
Sept. 29—Romance and Brass Tacks.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

PERFECTED PROJECTION

"Movies" are made possible at any time, anywhere, with a DeVry Portable Motion Picture Projector. The DeVry is always and instantly ready for an evening's entertainment or instruction; attached to any ordinary light socket, it practically runs itself.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, at home and "over there."

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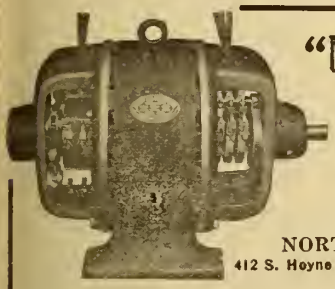

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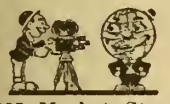

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CAMERA MEN SENT ANYWHERE

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have long been considered standard equipment by the leading motion picture machine manufacturers. The product of America's greatest lens specialists, who have been producing high grade lenses of one type or another for 65 years, they are unexcelled in the clear-cut, evenly illuminated pictures they produce on the screen.

Because of the demand made upon our resources for some of the Government's most important military needs, we are unable to make projection lens deliveries for the present. While proud to be of such service in this world crisis, we shall expect to serve our other patrons even more efficiently than before, when the world is again at peace.

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Leading American Makers of Projection Apparatus (Balopticons and Lenses), Photographic and Ophthalmic Lenses, Microscopes, Binoculars, Range Finders, Gun Sights, Searchlight Reflectors and Other High-Grade Optical Products.

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Guaranteed Rebuilt Machines

We have on hand all makes of rebuilt machines which we GUARANTEE to be in A-1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Regular Simplex, complete with lenses:
Hand drive. New price, $335. Rebuilt price.....$150
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Power's 6-A, complete with lenses:
Hand drive. New price, $280. Rebuilt price.....$110
Motor drive. New price, $338. Rebuilt price..... 150

Motiograph, 1908 Model, complete with lenses:
New price, $225. Rebuilt price..... $25

Motiograph, 1909 Model, complete with lenses:
New price, $225. Rebuilt price..... $30

Motiograph, 1915 Model, complete with lenses:
Hand drive. New price, $250. Rebuilt price.....$125
Motor drive. New price, $285. Rebuilt price..... 150

Motiograph, 1916 Model, complete with lenses:
Hand drive. New price, $265. Rebuilt price.....$150
Motor drive. New price, $305. Rebuilt price..... 175

Fort Wayne A. C. to D. C. Generator:
110-volt, 60-cycle, 1-phase. New price, $450. Rebuilt price.$200

Mercury Arc Rectifier:
110-220-volt, 60-cycle, 50-ampere. New price, $480. Rebuilt price $150

All orders subject to prior sale.
Write today for particulars and catalog.

Amusement Supply Co.

Largest Exclusive Dealers to the MOTION PICTURE TRADE

300-302 Mallers Bldg. 5 South Wabash Avenue

CHICAGO, ILLINOIS

Dealers In Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 11—No. 41 (Topical)—03180.
Sept. 18—No. 42 (Topical)—03192.
Sept. 25—No. 43 (Topical)—03201.
Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03159.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.
Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Sept. 4—Her Whirlwind Wedding (Eva Novach—Two Parts—Comedy)—03169.
Sept. 18—A Pullman Blunder (Harry Gribbon—Two Parts—Comedy)—03191.
Sept. 25—Hello Trouble (Babe Herdey—Two Parts—Comedy)—03200.
Oct. 2—Knts and Noodles (Eva Novak—Two Parts—Comedy)—03210.

NESTOR.

Sept. 2—Their Sporting Blood (Pat Rooney—Comedy)—03168.
Sept. 9—A Bum Bomb (Betty Schade—Comedy)—03178.
Sept. 16—Pat Turns Detective (Pat Rooney—Comedy)—03190.
Sept. 23—The Slow Express (Victor Potel—Comedy)—03199.
Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Niba (Comedy)—03219.

UNIVERSAL SPECIAL ATTRACTION.

Sept. 2—How Charlie Captured the Kaiser (One Reel Cartoon)—03139.
Sept. 14—Modern Love (Mae Murray—Six Parts—Drama)—03186.
Sept. 21—No Release This Week.
Sept. 28—The Talk of the Town (Dorothy Phillips—Six Parts—Drama)—03207.
Oct. 5—Fighting for Freedom (Episode No. 1, "Admiral Beatty's Fleet in Action"—Topical)—03218.
Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.

UNIVERSAL SCREEN MAGAZINE.

Sept. 14—Issue No. 88 (Educational)—03181.
Sept. 21—Issue No. 89 (Educational)—30193.
Sept. 28—Issue No. 90 (Educational)—03202.
Oct. 5—Issue No. 91 (Educational)—03212.
Oct. 12—Issue No. 92 (Educational)—03222.

UNIVERSAL SPECIAL FEATURE.

Sept. 8—The Brass Bullet (Episode No. 5, "The Mock Bride"—Two Parts—Drama)—03174.
Sept. 15—The Brass Bullet (Episode No. 6, "A Dangerous Honeymoon"—Two Parts—Drama)—03184.
Sept. 22—The Brass Bullet (Episode No. 7—"The Depth Bomb"—Two Parts—Drama)—03196.
Sept. 29—The Brass Bullet (Episode No. 8—"The Magnetic Bug—Two Parts—Drama)—03205.
Oct. 5—The Brass Bullet (Episode No. 9, "The Room of Flame—Two Parts—Drama)—03215.
Oct 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.

UNIVERSAL CURRENT EVENTS.

Sept. 7—Issue No. 69 (Topical)—03172.
Sept. 14—Issue No. 70 (Topical)—03182.
Sept. 21—Issue No. 71 (Topical)—03194.
Sept. 28.—Issue No. 72 (Topical)—03203.
Oct. 5—Issue No. 73 (Topical)—03213.
Oct. 12—Issue No. 74 (Topical)—03223.

STAR COMEDIES.
(Lyons-Moran Pictures.)

Sept. 7—The Extra Bridegroom—03176.
Sept. 14—Hearts and Let Us—03187.
Sept. 21—Nearly A Chaperone—03198.
Sept. 28—Please Hit Me—03208.
Oct. 5—Frenzied Film—03217.
Oct. 12—The Price of a Rotten Time—03228.

WESTERN AND RAILROAD DRAMAS.

Sept. 7—The Flame of the West (Cleo Madison—Two Parts)—03173.
Sept. 14—Danger Ahead (Helen Gibson—Two Parts)—03183.
Sept. 21—The Human Tiger (Eileen Sedgwick—Two Parts)—03195.
Sept. 28—Under False Pretenses (Helen Gibson—Two Parts)—03204.
Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.

Mutual Film Corp.

STRAND.

Aug. 27—Her Friend, the Enemy (Elinor Field)—35-CST-1.
Sept. 3—Taking the Count (Elinor Field)—36-C-S-T-1.
Sept. 10—Cupid in Quarantine (Elinor Field)—37-C-S-T-1.
Sept. 17—All Kinds of a Girl (Elinor Field—Comedy)—38-CST-1.
Sept. 24—A Maid and a Man (Elinor Field)—39-CST-1.

MUTUAL STAR PRODUCTION.

Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.
Aug. 25—No release this date.
Sept. 8—His Birthright (Sessue Hayakawa—Five Parts—Drama)—1 SP-11-5.
Sept 15—Love's Law (Gail Kane—Five Parts—Drama)—27-FK-5.
Sept. 22—No Release This Date
Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).

MUTUAL.

Sept. 7—Screen Telegram (Topical)—55-T-1.
Sept 10—Screen Telegram (Topical)—56-T-1.
Sept. 14—Screen Telegram (Topical)—57-T-1.
Sept 17—Screen Telegram (Topical)—58-T-1.
Sept. 21—Screen Telegram (Topical)—59-T-1.
Sept. 24—Screen Telegram (Topical)—60-T-1

OUTING-CHESTER PICTURES.

Aug. 18—Statia With a Pest—8-O-1.
Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-O-1.
Sept. 8—Finest on Four Feet—11-O-1.
Sept 15—Saba, the Astonishing—12-O-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 11—Friend Husband (Mae Kennedy—Five Parts—Comedy-Drama)
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept. 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Strings (Olive Tell—Five Parts—Drama).
Oct. 14—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Oct. 21—Five Thousand an Hour (Hale Hamiltoe—Five Parts—Drama).
Oct. 28—The Testing of Mildred Vane (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Graat and Olive Tell—Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 11—Cactus Crandell (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Oct. 20—Reckoning Day (Bello Bennett—Five Parts—Drama).
Oct. 27—Love's Pay Day (Rosemary Theby—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mabie Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

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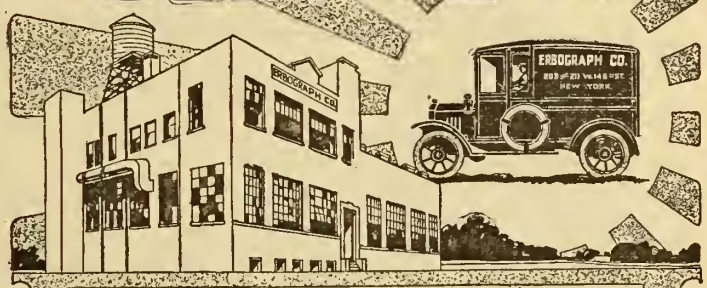

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List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 16—By the World Forgot (Hedda Nova—Five Parts—Drama).
Sept. 23—The Girl of Today (Corinne Griffith)—Five Parts—Drama).
Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Oct. 21—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Oct. 28—Miss Ambition (Corinne Griffith—Five Parts—Drama).

BIG V. COMEDIES.

Aug. 19—Dukes and Dollars.
Aug. 26—Flappers and Friskies.
Sept. 2—Mutts and Motors.
Sept. 8—Capers and Crooks.
Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama)
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)
Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Fox Film Corporation

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept. 1—The Prussian Cur.
Sept. 1—Queen of the Sea (Annette Kellerman).
Sept. 8—Why America Will Win.
Oct. 15—Why I Would Not Marry.
Oct. 15—Eighteen to Forty-five.

FOX STANDARD PICTURES.

Sept. 1—Riders of the Purple Sage (William Farnum).
Sept. 15—The Caillaux Case.
Sept. 29—When a Woman Sins (Theda Bara).
Oct. 13—The Woman Who Gave (Evelyn Nesbit).
Oct. 27—The Rainbow Trail (William Farnum).
Nov. 10—The She-Devil (Theda Bara).

EXCEL PICTURES.

Sept. 1—Bonnie Annie Laurie (Peggy Hyland).
Sept. 15—Queen of Hearts (Virginia Pearson).
Sept. 29—Swat the Spy (Jane and Katherine Lee).
Oct. 13—Marriages Are Made (Peggy Hyland).
Oct. 27—Buchanan's Wife (Virginia Pearson).

VICTORY PICTURES.

Sept. 8—Mr. Logan, U. S. A. (Tom Mix).
Sept. 15—Kultur (Gladys Brockwell).
Oct. 6—Fame and Fortune (Tox Mix).
Nov. 3—The Strange Woman (Gladys Brockwell).
Nov. 17—I'll Say So (George Walsh).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept. 22—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficieney.
Sept. 1—The Accident Attorney.
Sept. 8—At the Front.
Sept. 15—To the Rescue.
Sept. 22—The Kaiser's New Dentist.
Sept. 29—Bulling the Bolshevik.
Oct. 6—Our Four Days In Germany.
Oct. 13—The Side Show.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.

Betswood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Mei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

Aug. 26—Fires of Youth (Ruth Clifford—Five Parts—Drama)—03165.
Sept. 2—That Devil Bateese (Monroe Salisbury—Five Parts—Drama)—03175.
The Brazen Beauty (Priscilla Dean—Five Parts—Drama).
Beans (Edith Roberts—Five parts—Drama)—03197.
Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03200.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.

EDUCATIONAL FILMS CORPORATION.

Aug. 12—Tramp, Tramp, Tramp! (Happy Hooligan Cartoon — International — Half Reel).
Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Gricver Distributing Corporation, 51 East 42d Street, New York City.

No. 104—Newspaper (1).
No. 105—Newspaper (2).
No. 106—Cripples.
No. 107—Can-Can.
No. 108—Fishing.
No. 109—Factory.
No. 110—Dog.
No. 111—Ausable Chasm.
No. 112—Lake Champlain.
No. 113—Kilauer Volcano.
No. 114—Training Mechanics for Our National Army.
No. 115—Work or Fight.

W. W. HODKINSON CORP.

Aug. 19—Law Unto Herself (Louise Glaum—Five Parts—Drama—Paralta).
Aug. 26—Petticoats and Politics (Anita King—Five Parts—Drama—Plaza).
Sept. 2—The White Lie (Bessie Barriscale—Five Parts—Drama—Paralta).
Sept. 9—Angel Child (Kathleen Clifford—Five Parts—Drama—Plaza).
Sept. 16—Prisoners of the Pines (J. Warren Kerrigan — Five Parts — Drama — Hampton).
Sept. 23—Embarrassment of Riches (Lillian Walker — Five Parts — Drama — Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Rachael (Bessie Barriscale—Five Parts—Drama—Paralta).
Oct. 21—The Divided Law (Kathleen Clifford—Five Parts—Drama—Plaza).

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

LEONCE PERRET PRODUCTIONS.

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PYRAMID COMEDIES, INC.

220 West 42d Street, N. Y. C.

Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

Aug.—The Savage Woman (Clara Kimball Young—Five Reels—Drama).
Aug.—The Death Dance (Alice Brady—Five Parts—Drama).
Aug.—Her Only Way (Norma Talmadge—Six Parts)—Drama).
Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).
Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Aug. 11—Out of the Night (Catherine Calvert).
Aug. 18—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production)

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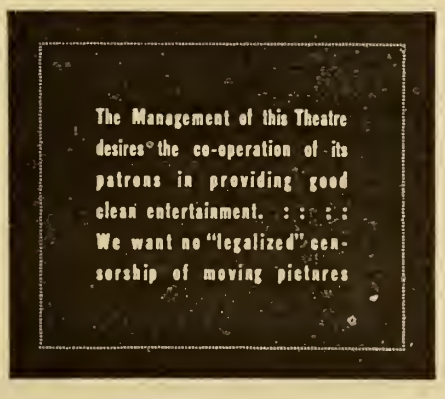
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List of State Right Releases

WORLD PICTURES.

Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agosties of Agaes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

FROHMAN AMUSEMENT CORPORATION.
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God's Man.

GAUMONT CO.
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Gaumont Graphic—Released every Friday.

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Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

J. M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

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Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Tweedie-Dum.)
May—The Wrong Flat (Two Parts).
It's a Great Life (Two Parts).
Oh What a Day.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
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Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
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July—The Ranger (Five Reels).
Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).

The Coast Guard Patrol (By Neil Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Corona Cinema Company.
Mother, I Need You (Six Parts).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

TRIANGLE FILM CORP.
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
Staking His Life (Five Parts—Drama).
Series of two-reel productions.
Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
Series of sixteen two-reel Shorty Hamilton two-reel Western comedy-dramas.
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.

FELIX F. FEIST.
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Stolen Orders (Eight Reels—Drama).

EDWIN FRAZEE.
The Haunted House (Mystic Comedy—Two Parts).

UNITED FILM CORPORATION.
Crime of the Hour (Seven Parts—Drama).

FRANCIS FORD PRODUCING CO.
Berlin via America (Six Parts).
The Isle of Intrigue (Six Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

THE MOVING PICTURE WORLD

VOLUME XXXVII

July—September, 1918

J. P. CHALMERS

Founder

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516 Fifth Avenue, New York

THE MOVING PICTURE WORLD

VOLUME XXXVII July—September, 1918

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Index to Reviews, Comments, and Advertising Aids on the Films

Appended is a list of subjects which have been released during the three months ending September 30, 1918, and upon the majority of which have been published reviews, comments, or advertising aids. This list is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or advertising aids can be found. "R" stands for review; "C" for comment; and "A" for advertising aids. Where reference letter is omitted it signifies that none was published. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released.

A

Accident Attorney, The (Fox-Mutt & Jeff Cartoon)—Sept. 1.
Ace and a Joker, An (Fox-Mutt & Jeff Cartoon)—Aug. 11.
Aerial Warfare (Paramount-Bray)—R-1264.
After the War (5 parts) (Bluebird)—July 13, A-115.
After Twenty Years—Porto Rico (Pathe-Post)—Sept. 1.
Agonies of Agnes (2 parts) (World-Marie Dressler)—July 8; C-251.
African Game Hunt, An; Motion Analyzed (No. 3 of Helping Humanity to Be Healthy and Happy)—Cartoon—(Paramount-Bray)—July 22.
Alias Mary Brown (5 parts) (Triangle)—Aug. 4; A-890; R-1016; C-1018.
Allies' Official War Review No. 2 (Pathe)—July 7.
Allies' Official War Review No. 3 (Pathe)—July 14.
Allies' Official War Review No. 4 (Pathe)—July 21.
Allies' Official War Review No. 5 (Pathe)—July 28; C-883; R-835.
Allies' Official War Review No. 6 (Pathe)—Aug. 4; R-890; C-1018.
Allies' Official War Review No. 7 (Pathe)—Aug. 11.
Allies' Official War Review No. 8 (Pathe)—Aug. 18; R-1416; C-1310.
Allies' Official War Review No. 9 (Pathe)—Aug. 25; C-1460; R-1736.
Allies' Official War Review No. 10 (Pathe)—Sept. 1; C-1610; R-1736.
Allies' Official War Review No. 11 (Pathe)—Sept. 8; C-1773.
Allies' Official War Review No. 12 (Pathe)—Sept. 15.
Allies' Official War Review No. 13 (Pathe)—Sept. 22.
Allies' Official War Review No. 14 (Pathe)—Sept. 29.
All Kinds of a Girl (Mutual-Strand)—Sept. 17; C-1921.
All Man (5 parts) (Vitagraph-Blue Ribbon)—Aug. 5; A-1024; R-1015; C-1018.
Almost Welcome (Universal-Star)—July 20; C-456.
Along the Queensland Coast (Paramount-Burton Holmes)—Aug. 12.
Ambassador's Diamond, The (No. 3 of The Hand of Vengeance) (2 parts) (Gaumont)—R-588; C-720.
Among the Cannibal Isles of the South Pacific (Martin Johnson Film Co.).
Among the Maoris of New Zealand (Paramount-Burton Holmes)—July 15.
Angel Child (5 parts) (W. W. Hodkinson-Plaza)—Sept. 9; R-1771; C-1773; A-1923.
Animated Weekly No. 29 (Universal)—June 19; C-251.
Animated Weekly No. 30 (Universal)—June 26; C-456.
Animated Weekly No. 31 (Universal)—July 3.
Animated Weekly No. 32 (Universal)—July 10.
Animated Weekly No. 33 (Universal)—July 17.
Animated Weekly No. 34 (Universal)—July 24.
Animated Weekly No. 35 (Universal)—July 31.
Animated Weekly No. 36 (Universal)—Aug. 7; C-1160
Animated Weekly No. 37 (Universal)—Aug. 14; C-1611.
Animated Weekly No. 38 (Universal)—Aug. 21.
Animated Weekly No. 39 (Universal)—Aug. 28; C-1921.
Animated Weekly No. 40 (Universal)—Sept. 4; C-1921.
Animated Weekly No. 41 (Universal)—Sept. 11.
Animated Weekly No. 42 (Universal)—Sept. 18.
Animated Weekly No. 43 (Universal)—Sept. 25.
Annexing Bill (5 parts) (Pathe-Astra)—July 7; A-253; R-111; C-250.
Antigua, British West Indies (Pathe)—Oct. 6; R-1123; C-1921
Are Crooks Dishonest? (Pathe-Rollin)—June 23; C-1758.
Are Working Girls Safe? (General Film-Ebony).
Around the Clock With the Rookie (Universal)—Aug. 26.
Atom, The (5 parts) (Triangle)—Sept. 15; A-1774; R-1917; C-1921.
Ashes of Love (6 parts) (Graphic)—R-1917; C-1921.
At the Front (Fox-Mutt and Jeff Cartoon)—Sept. 8.
At the Pistol's Point (No. 18 of The House of Hate) (2 parts) (Pathe-Astra)—July 7; C-456.
Auckland; the Metropolis of New Zealand (Paramount-Burton Holmes)—July 1.
Ausable Chasm (Ford Educational Weekly No. 111-Griever Distributing Corp.).

B

Back to the Woods (5 parts) (Goldwyn)—July 28; A-723; R-882; C-1018.
Bad News (Universal-Star)—July 6; C-251.
Barnacle Bill (General Film-Ebony).
Basse-Terre (Pathe-Post)—C-590.
Bathing Beauties and Big Boobs (Vitagraph-Big V)—July 22.
Bawled Out (2 parts) (Universal-Century)—Aug. 14.
Bay of Biscay, The (Beacon)—R-980.
Beach Birds (2 parts) (Pyramid Comedies).
Beach Nuts (Pathe-Rolin)—July 28; C-590.
Beans (5 parts) (Bluebird)—R-1018; A-1925; C-1920.
Beating the Limited (2 parts) (Universal-Railroad & Western)—Sept. 1; C-1310.
Beauties and Bombs (2 parts) (Pyramid Comedies).
Beauty to Order, the Advanced Act of Dermatology (No. 1 of Helping Humanity to Be Healthy and Happy) (Parsmount-Bray)—July 8.
Bees in His Bonnett (Pathe-Rollin)—C-1773.
Behind the Lines in Italy (5 parts) (Kleine)—R-1917.
Bells, The (5 parts) (Pathe)—R-1919.
Belles of Liberty, The (2 parts)—Universal-L-Ko)—July 10.
Beloved Blackmailer, The (5 parts) (World)—Aug. 12; A-1020; R-882; C-1018.
Best Man Loses, The (Educational-International Cartoon)—June 24.
Better Half, The (5 parts) (Select)—Sept.; C-1921; R-1919.
Beyond the Shadows (5 parts) (Triangle)—July 28; A-724; R-881; C-884.

Beware of Boarders (2 parts) (Paramount-Sennett)—R-1918.
Bill Stringers' Poems (Ernest Shipman).
Bill's Opportunity (2 parts) (Goldwyn-Capitol)—Aug. 26.
Bill's Sweetie (2 parts) (Goldwyn-Capitol)—Sept. 22.
Bill's Fortune (2 parts) (Goldwyn-Capitol)—Aug. 12.
Bird of Bagdad, A (One of the O. Henry Series) (2 parts) (General Film-Broadway Star); R-1609; C-1773.
Bird of Prey, The (5 parts) (Fox-Special)—Aug. 11; A-1019.
Birds of Vanity (Educational-Ditmars)—R-390.
Bit of Japan in California (Universal)—R-1735.
Black and Tan Mix-Up, A (General-Film-Ebony).
Bombs and Bull (2 parts) (General Film-High-grade).
Bonds and Banners (Vitagraph-Big V)—July 1.
Bondsman, The (Fox-Reissue)—R-Vol. 36-1756; C-Vol. 36-1757; A-116.
Bonnie Annie Laurie (Fox-Excel)—Sept. 1; A-1464; R-1918; C-1920.
Boobley's Baby (Vitagraph-Drew)—July 8.
Border Legion, The (T. Hayes Hunter) (5 parts)—R-882- C-1018.
Border Raiders (5 parts) (Pathe-Diando)—R-1920.
Borrowed Baby, The (Universal-Nestor)—June 24; C-251.
Boston Blackie's Little Pal (5 parts) (Metro)—Aug. 26; A-1309; R-1458; C-1460.
Bound in Morocco (5 parts) (Famous Players-Lasky-Artcraft)—Aug. 5; A-888; R-882; C-1156.
Branded Man, The (2 parts) (Universal-Western)—July 13.
Brass Bullet, The (No. 1 A Flying Start) (2 parts) (Universal-Special)—Aug. 10; C-884.
Brass Bullet, The (No. 2 The Muffled Man) (2 parts) (Universal-Special)—Aug. 17; C-1018.
Brass Bullet, The (No. 3 Locked in the Tower) (2 parts) (Universal-Special)—Aug. 24; C-1156.
Brass Bullet, The (No. 4 Smoked Out) (2 parts) (Universal-Special)—Sept. 1; C-1310.
Brass Bullet, The (No. 5 The Mock Bride) (2 parts) (Universal-Special)—Sept. 8; C-1460.
Brass Bullet, The (No. 6 A Dangerous Honeymoon) (2 parts) (Universal-Special)—Sept. 15; C-1611.
Brass Bullet, The (No. 7 The Depth Bomb) (2 parts) (Universal)—Sept. 22; C-1611.
Brass Bullet, The (No. 8, "The Magnetic Rug") (2 parts) (Universal-Special)—Sept. 29.
Brazen Beauty (5 parts) (Bluebird)—A-1924.
Bread (6 parts) (Universal-Special)—Sept. 1; A-1160; R-718; C-721.
Bride and Gloom (Pathe-Rolin)—Aug. 18; C-1018.
Bride of the Sun, The (No. 1 of Hands Up) (3 parts) (Pathe-Astra)—Aug. 18; R-881; C-884.
Bridge of the Beast, The (No. 15 of The Lion's Claws) (2 parts) (Universal-Special)—July 13; C-456.
Brief Dehut of Tildy, The (2 parts)—General Film-Broadway Star-O. Henry)—R-249; C-455.
Bright Lights (Triangle-Keystone Reissue)—July 7.
Britain's Bulwarks (No. 7. Fighting the Hun at St. Quentin) (Pathe)—June 23; R-63; C-Vol. 36-1892.
Britain's Bulwarks (No. 8, Destruction Wrought by the Hun at St. Quentin) (Pathe)—June 30; R-63; C-112.
Britain's Bulwarks (No. 9, King George and Queen Mary Witness the Black Arts of War) (Pathe)—July 7; C-251.
Britain's Bulwarks (No. 10, With the Policeman of the Allies on the Sea) (Pathe)—July 14; R-250; R-390; C-456.
Britain's Bulwarks (No. 11, The Canadians on the Western Front) (Pathe)—July 21; R-670; C-590.
Britain's Bulwarks (No. 12, The Canadians at Vimy Ridge) (Pathe)—July 28; C-721.
Britain's Far-Flung Line (Official Government)—R-1264.
Britsh East Indies (Pathe-Post)—C-251.
British Guiana (Pathe-Post)—July 28; R-835; C-883.
Broncho Billy Rewarded (Kleine-Essanay)—July 12.
Broncho Billy Trapped (Kleine-Essanay)—July 5.
Bruin Trouble (Universal-Nestor)—July 29.
Bulling the Bolshevik (Fox-Mutt & Jeff Cartoon)—Sept. 29.
Bum Bomb, A (Universal-Nestor)—Sept. 9; C-1460.
Burden of Proof, The (5 parts) (Select)—R-1771; C-1773; A-1922.
Burglar Alarm, The (Fox-Mutt and Jeff Cartoon)—July 7; C-1018.
Burglar for a Night (5 parts) (W. W. Hodkinson-Paralta)—Aug. 5; A-1306.
Butler's Blunder, The (Universal-Nestor)—July 1; C-251.
By Hook or Crook (5 parts) (World)—Sept. 9; A-1614; R-1770; C-1921.
By Might of His Right (Vitagraph-Drew)—Aug. 19.
By Proxy (5 parts) (Triangle)—July 21; A-595; R-718; C-721.
By the World Forgot (5 parts) (Vitagraph)—Sept. 15; A-1613; C-1921; R-1917.

C

Cactus Crandall (5 parts) (Triangle)—Aug. 11; A-1024; R-1155; C-1156.
Caillaux Case, The (Fox-Standard)—Sept. 15; A-1336.
Call of Spring (2 parts) (Pyramid Comedies).
Camping Out (2 parts) (Goldwyn-Capitol)—Oct. 7.
Canadians at Vimy Ridge, The (No. 12 of Britain's Bulwarks) (Pathe)—July 28; C-721.
Canadians on the Western Front, The (No. 11 of Britain's Bulwarks)—July 21; C-590.
Can-Can (Ford Educational Weekly No. 107-Griever Distributing Corp.)—R-1735.
Capers and Crooks (Vitagraph-Big V)—Sept. 9.
Caracas, Venezuela (Pathe-Post Film)—Aug. 18; C-1460.
Carmen (5 parts) (Paramount-Success)—Sept. 29.
Celebrities of the Insect World (No. 80 of Universal Screen Magazine) (Universal)—July 20; R-546.
Camouflage Ball (2 parts) (Pyramid Comedies).
Changing Woman, The (5 parts) (Vitagraph)—Aug. 19; A-1157; R-1301; C-1303.
Choo Choo Love (2 parts) (Universal-Century)—July 17.
Cigars for Kings and Millionaires (Educational)—Sept. 2.
City of Dim Faces, The (5 parts) (Famous Players-Lasky)—July 15; A-459; R-587; C-589.
City of Tears, The (5 parts) (Bluebird)—A 459; R-246; C-250.
Claw, The (5 parts) (Select)—June 10; A-116; R-Vol. 36-1756.
Claws of the Hun, The (Famous Players-Lasky)—July 8; A-256; R-453; C-455.
Clean Sweep (2 parts) (Universal-L-Ko)—July 24; C-590.
Clemenceau Case, The (5 parts) (Fox-Reissue)—R-452.
Closin' In (5 parts) (Triangle)—June 23; A-Vol. 36-1898; R-110; C-112.
Clothing the Allied Wounded (No. 82 of Screen Magazine) (Universal)—Aug. 3; R-836.
Cluth of Circumstance, The (5 parts) (Vitagraph)—Aug. 26; A-1462; R-1456; C-1460.
Coals of Fire (5 parts) (Famous Players-Paramount)—Sept. 29; A-1023.
Coast Guard Patrol, The (7 parts) (Shipman).
Comeback of Barnacle Bill, The (General Film-Ebony).
Come On In (5 parts) (Famous Players-Lasky-Paramount)—Sept. 22; A-1926.
Come Watch With Me the Passing Night (Pathe)—R-1459.
Coming of Faro Nell, The (2 parts) (General Film-Broadway Star-Wolfville).
Conquered Hearts (Kleine-Rialto)—A-1310.
Cook, The (Famous Players-Lasky-Arbuckle)—Sept. 15; R-1609; C-1610.
Co-operating in Marketing (Universal)—R-1264.
Coorial of the Orinoco (Mutual-Outing Chester)—Aug. 4; C-1018.
Crabs Is Crabs (Educational-International-Katzenjammer)—July 1.
Crash of Fate, The (No. 14 of The Woman in the Web) (2 parts) (Vitagraph)—July 8.
Crashing Through to Berlin (7 parts) (Jewel).
Crime of the Hour (7 parts) (Shipman-United).
Crippies (Ford Educational Weekly No. 106-Griever Distributing Corp.)—R-1735.
Cross Nurse, The Red (2 parts) (World-Dressler)—C1310.
Cruise of the Aki Maru, The (Paramount-Burton Holmes)—Aug. 19.
Cruise of the Make-Believes (5 parts) (Famous Players-Paramount)—Sept. 8; A-1613; R-1301.
Cub and the Daisy Chain, The (Vitagraph-Drew)—July 22.
Cupid Angling (5 parts) (W. W. Hodkinson-Douglas Color)—Sept. 9.
Cupid by Proxy (5 parts) (Pathe-Diando)—July 21; A-591; R-455; C-590.
Cupid in Quarantine (Mutual-Strand)—Sept. 10.
Cupid vs. Art (2 parts) (Universal)—Sept. 11; C-1611.
Cupid's Column (Vitagraph-Drew)—July 1.
Curacoa (Pathe-Post)—C-1921.
Curse of Eve, The (6 parts) (Shipman-Corona Cinema Co.).

D

Dad's Knockout (2 parts) (Goldwyn-Capitol)—July 15; R-453; C-455.
Damaged Good (Universal-Star)—Aug. 24; C-1156.
Dam Catastrophe, A (Mutual-Outing Chester)—Aug. 11; R-1264; C-1156.
Danger Ahead (2 parts) (Universal-Western & Railroad)—Sept. 14.
Danger, Go Slow (6 parts) (Universal-Special)—R-717; C-721.
Danger Mark, The (5 parts) (Famous Players Lasky-Artcraft)—July 29; A-722; R-587; C-589.
Danger Pit, The (No. 17 of The Lion's Claws) (2 parts) (Universal-Special)—July 27; C-884.
Dangerous Honeymoon, A (No. 6 of The Brass Bullet) (2 parts) (Universal)—Sept. 15; C-1611.
Daughter Angele (5 parts) (Triangle)—Aug. 25; A-1308; R-1456; C-1460.
Death Dance, The (5 parts) (Select Pictures)—Sept.; A-889; R-718; C-721.
Death Switch, The (No. 17 of The House of Hate) (2 parts) (Pathe-Astra)—June 30; C-250.
Deciding Kiss, The (5 parts) (Bluebird)—July 13; A-463; R-586; C-589.
Demon, The (5 parts) (Metro)—July 22; A-Vol. 36-1477; R-719; C-883.
Depth Bomb, The (No. 7 of The Brass Bullet) (2 parts) (Universal)—Sept. 22 C-1611.
Desert Law (5 parts) (Triangle)—Sept. 15; A-1776.
Destruction Wrought by the Hun at St. Quentin (No. 8, Britain's Bulwarks) (Pathe)—June 30; R-63; C-112.
Diplomatic Henry (Vitagraph-Drew)—Aug. 12.
Diplomatic Mission, A (5 parts) (Vitagraph)—Sept. 30.
Dippy Daughter, The (Pathe-Rolin)—Sept. 8; C-1610.
Dismissal of Silver Phil (2 parts) (General Film-Broadway Star-Wolfville).
Diver's Last Kiss, The (2 parts) (Fox-Sunshine)—Aug. 25.
Dizzy Heights and Daring Hearts (Triangle-Keystone)—Aug. 4.
Do Husbands Deceive? (Pathe-Rolin)—Aug. 11; C-884.
Doing the Dips in a Dory (Ford Motor Co.)—R-1264.
Doing Their Bit (5 parts) (Fox-Special)—Aug. 4; A-892; R-1015; C-1018.
Dog (Ford Educational Weekly No. 110-Griever Distributing Corp.).
Dogs of War (Screen Telegram No. 79) (Mutual)—R-390.
Dominica (Pathe-Post)—July 7.
Don't Flirt (Universal-Nestor)—Aug. 12.
Don't Shoot (Universal-Star)—Aug. 10; C-884.
Down South in New Zealand (Paramount-Burton Holmes)—July 29.
Dream Lady, The (5 parts) (Bluebird)—Aug. 3; A-723; R-880; C-883.
Duck Out of Water, A (Universal-Star)—Aug. 3; C-721.
Dukes and Dollars (Vitagraph-Big V)—Aug. 19.
Dunces and Dangers (Vitagraph-Big V)—Aug. 5.

E

Eagle, The (5 parts) (Bluebird)—June 22; A Vol. 36-1900; R-110; C-112.
Eagle's Mate, The (Paramount-Success)—R-1302.
East Indians—British Guiana, South America (Pathe-Post Film)—July 28.
East Indies of Trinidad—British East Indies (Pathe-Post Film)—July 21.
Efficiency (Christie Film Corp.)—July 8.
Efficiency (Fox-Mutt and Jeff Cartoon)—Aug. 25.
Eight Bells (5 parts) (World).
Eighteen to Forty-five (Fox-Special)—R-1416.
Eleventh Commandment, The (5 parts) (Advanced M. P. Corp.)—A-113; R-Vol. 36-1754; C-Vol. 36-1757.
Embarrassment of Riches, The (5 parts) (Hodkinson-Waiker)—Sept. 23.
Empty Cab, The (5 parts) (Bluebird)—July 6; A-258; R-482; C-455.
Estate, The (No. 9 of A Fight for Millions) (2 parts) (Vitagraph)—Sept. 9.
Everywoman's Husband (5 parts) (Triangle)—July 7; A-257; R-454; C-456.
Ex-Cannibal Carnival (Mutual-Outing Chester)—June 30; R-63; C-250.
Extra Bridegroom, The (Universal-Star)—Sept. 7; C-1310.
Extra Quick Lunch, The (Fox-Mutt and Jeff Cartoon)—July 14.
Eyes of Julia Deep, The (5 parts) (Pathe-American Film)—R-1017; C-1310; A-1780.

F

Factory (Ford Educational Weekly No. 109-Griever Distributing Corp.).
Fallen Angel, The (5 parts) (Fox-Special)—July 28; A-728; R-882; C-883.
False Ambition (5 parts) (Triangle)—July 21; A-596; R-719; C-721.
Fame and Fortune (5 parts) (Fox)—Sept.; R-1456; C-1459.
Fang's Fate and Fortune (General Film-Scrantonia).
Far Flung Battle Line, The—American Troops on Furlough in France (Pathe)—Sept. 22.
Far-Flung Battle Line, The—The Crusader's Dream Realized by the Capture of Jerusalem, December 10, 1917 (British Film)—Sept. 29.
Faro Nell, Lookout (2 parts) (General Film-Broadway Star-Wolfville).
Fatty and Broadway Stars (Triangle-Reissue)—Sept. 15.

Fatty and Mabel Adrift (3 parts) (Triangle-Keystone Reissue)—Aug. 18; C-456.
Fatty's Fast Fliver (2 parts) (Shipman-Florida Film)—Sept.
Fedora (5 parts) (Famous Players-Lasky-Paramount)—Aug. 12; A-1021; R-881; C-883.
Fight for Millions, A (No. 1, The Snare) (2 parts) (Vitagraph)—July 15; R-587; C-590.
Fight for Millions, A (No. 2, Flames of Peril) (2 parts) (Vitagraph)—July 22; C-720.
Fight for Millions, A (No. 3, The Secret Stockade) (2 parts) (Vitagraph)—July 29.
Fight for Millions, A (No. 4, The Precipice of Horror) (2 parts) (Vitagraph)—Aug. 5; C-883.
Fight for Millions, A (No. 5, The Path of Thrills) (2 parts) (Vitagraph)—Aug. 12; C-1018.
Fight for Millions, A (No. 6, The Spell of Evil) (2 parts) (Vitagraph)—Aug. 19.
Fight for Millions, A (No. 7, The Gorge of Destruction) (2 parts) (Vitagraph)—Aug. 26.
Fight for Millions, A (No. 8, In the Clutches) (Vitagraph)—Sept. 7.
Fight for Millions, A (No. 9, The Estate) (Vitagraph)—Sept. 9.
Fight for Millions, A (No. 10, The Secret Tunnel) (2 parts) (Vitagraph)—Sept. 16.
Fight for Millions, A (No. 11, The Noose of Death) (2 parts) (Vitagraph)—Sept. 23; C-1021.
Fight for Millions, A, No. 12, The Tide of Disaster) (2 parts) (Vitagraph)—Sept. 30.
Fighting the Hun at St Quentin (No. 7, Britain's Bulwarks) (Pathe)—June 23, R-63; C-Vol. 36-1892.
Fine Points of a $10,000 Beauty (Universal)—R-1123.
Finest on Four Feet (Mutual-Outing Chester)—Sept. 8.
Finger of Justice, The (7 parts) (Arrow Film)—June; A-256; R-112; C-112.
Firefly of France, The (5 parts) (Famous Players-Lasky)—June 23; A-Vol. 36-1891; R-Vol. 36-1756; R-580; C-580.
Fire the Cook (Pathe-Rollin)—July 14; C-456.
Fires of Youth (5 parts) (Bluebird)—Aug. 26; A-1461; R-1391, 1097; C-1459, 1610.
First Law, The (5 parts) (Pathe-Astra)—July 28; R-716, C-721, A-722.
Flahing (Ford Educational Weekly No. 108-Griever Distributing Corp.).
Fixing the Faker (General Film-Ebony).
Flames of Peril (No. 2 of A Fight for Millions) (2 parts) (Vitagraph)—July 22, C-720.
Flames of Vengeance (No. 6 of Hands Up) (2 parts) (Pathe-Astra)—Sept. 22.
Flames of the West, The (2 parts) (Universal-Western)—Sept. 7.
Flappers and Frivolities (Vitagraph-Big V)—Aug. 26.
Flower of the Dusk (5 parts) (Metro)—Aug. 12; A-885; R-1457, C-1460.
Fly God, The (5 parts) (Triangle)—June 30; A-118; R-247; C-251.
Flying Start, A (No 1 of The Brass Bullet) (2 parts) (Universal-Special)—Aug. 10, C-884.
Following Old Glory (No 20 of The House of Hate) (2 parts) (Pathe-Astra)—July 21; R-716.
Food Value of Milk, The (Paramount)—R-1264.
Ford Weekly No. 113 (Grevler)—R-1459.
Ford Weekly No. 114 (Training Mechanics for Our National Army) (Grevler)—R-1459.
For Husbands Only (6 parts) (Jewel)—A-1160; R-1772, C-1773.
Forbidden City, The (5 parts) (Select)—Sept.
Fool There Was, A (Fox-Heinemann)—A-253; R-Vol. 36-1756; C-Vol. 36-1757.
Fools and Fires (2 parts) (Universal-L-Ko)—Aug. 7; C-1018.
Forbidden Box, The (6 parts) (Jewel)—R-1153; C-1156.
Fred's Frivolous Fiancee (2 parts) (Shipman-Florida Film)—Oct.
From Guaria to Caracas (Pathe-Post)—R-1735.
Fourth Generation, The (5 parts) (Francis Ford Producing Co.).
Fourth of July in France (2 parts) (Pathe)—C-1018.
Fourth of July in Paris, The (General Film)—C-1303.
Friend Husband (5 parts) (Goldwyn)—Aug. 11; A-726; R-1016.
From Jelly to Bullfrog (No. 83 of Screen Magazine) (Universal)—Aug. 10; R-980.

G

Game of Golf, A (No. 129th of Pictograph) (Paramount-Bray)—R-670.
Goezer of Berlin, The (2 Parts) (Jewel)—R-453; C-455.
Gentleman's Agreement, A (5 parts) (Vitagraph)—July 29; A-890; R-881; C-883.
Georgetown, British Guiana (Pathe)—Sept. 8.
"Getaway" Kate (2 parts) (Pathe-Astra)—Sept. 29; R-1770; C-1773.
Ghost Flower, The (5 parts) (Triangle)—Aug. 18; A-1159; R-1302; C-1310.
Ghost of Rosy Taylor, The (5 parts) (Mutual-Star)—July 8; A-254; R-248; C-250.
Ghost of the Rancho, The (5 parts) (Pathe)—Aug. 11; A-1021; R-882; C-1018.
Girl from Bohemia, The (5 parts) (Pathe-Astra)—Aug. 25; R-1154; C-1310; A-1924.
Girl in His House (5 parts) (Vitagraph)—June 24; A-Vol. 36-1897; R-109; C-112.
Girl in the Hotel, The (No. 9 of The Hand of Vengeance) (2 parts) (Gaumont Co.).
Girl of the Golden West (5 parts) (Paramount-Success)—Sept. 15.
Girl of Today, The (5 parts) (Vitagraph)—Sept. 23; A-1774.
Girl Who Came Back, The (Paramount)—Sept. 8, R-1457; A-1612.
Girl's Aid, A (No. 10 of The Hand of Vengeance) (2 parts) (Gaumont).
Give Her Gas (Universal-Star)—Aug. 17; C-1018.
Glorious Adventurer, The (5 parts) (Goldwyn)—July 14, A-463.
Goat, The (5 parts) (Famous Players-Lasky-Arteraft)—Sept. 22.
Golden Fleece, The (5 parts) (Triangle)—July 28; A-725.
Golden Wall, The (5 parts) (World)—July 15; A-591; R-249; C-456.
Good Loser, A (5 parts) (Triangle)—July 7; A-257.
Good Night Nurse (Paramount-Arbuckle)—July 8, R-111.
Good Night, Paul (5 parts) (Select)—June 20; A-117, R-Vol. 36-1891; C-Vol. 36-1892.
Gorge of Destruction, The (No. 7 of A Fight for Millions) (2 parts) (Vitagraph)—Aug. 26.
Gray Lady, The (No. 4 of The Hand of Vengeance) (2 parts) (Gaumont)—R-588; C-720.
Great Love, The (5 parts) (Famous Players-Lasky-Arteraft)—Aug. 12; A-593; R-1155; C-1161.
Great Water Peril, The (Pathe-Rollin)—Sept. 22; C-1921.
Green Eyes (5 parts) (Famous Players-Lasky-Paramount)—Aug. 26; A-1162.
Green God, The (5 parts) (Vitagraph)—Sept. 2; A-1395, R-1607; C-1610.

H

Hades of Hokkaido, The (Paramount-Burton Holmes)—Sept. 9.
Hand of Vengeance, The (No. 1, The Sign of the Scar) (2 parts) (Gaumont)—R-588; C-720.
Hand of Vengeance, The (No. 2, Scheming for Millions) (2 parts) (Gaumont)—R-588; C-720.
Hand of Vengeance, The (No. 3, The Ambassador's Diamond) (2 parts) (Gaumont)—R-588; C-720.
Hand of Vengeance, The (No. 4, The Gray Lady) (2 parts) (Gaumont)—R-588; C-720.
Hand of Vengeance, The (No. 5 of The League of Silence) (2 parts) (Gaumont)—R-588; C-720.
Hand of Vengeance, The (No. 6, The Mysterious Manor) (2 parts) (Gaumont).
Hand of Vengeance, The (No. 7, The Secret of the Night) (2 parts) (Gaumont).
Hand of Vengeance, The (No. 8, The Kidnapped Statesman) (2 parts) (Gaumont).
Hand of Vengeance, The (No. 9, The Girl in the Hotel) (2 parts) (Gaumont).
Hand of Vengeance, The (No. 10, A Girl's Aid) (2 parts) (Gaumont).
Hands Up (No. 1, The Bride of the Sun) (3 parts) (Pathe-Astra)—Aug. 18; R-881; C-884.
Hands Up (No. 2, The Missing Prince) (2 parts) (Pathe-Astra)—Aug. 25; C-884.
Hands Up (No. 3, The Phantom and the Girl) (2 parts) (Pathe-Astra)—Sept. 1; C-1460.
Hands Up (No. 4, The Phantom Trail) (2 parts) (Pathe-Astra)—Sept. 8; C-1773.
Hands Up (No. 5, The Runaway Bride) (2 parts) (Pathe-Astra)—Sept. 15; C-1921.
Hands Up (No. 6, Flames of Vengeance) (2 parts) (Pathe-Astra)—Sept. 22.
Hands Up (No. 7 of "Tossed in the Torrent") (2 parts) (Pathe-Astra)—Sept. 29.
Haunted House, The (2 parts) (Shipman-Frazee).
Hearst-Pathe News No. 57 (Pathe-International)—July 7.
Hearst-Pathe News No. 58 (Pathe-International)—July 7.
Hearst-Pathe News No. 59 (Pathe-International)—July 14.
Hearst-Pathe News No. 60 (Pathe-International)—July 14.
Hearst-Pathe News No. 61 (Pathe-International)—July 21.
Hearst-Pathe News No. 62 (Pathe-International)—July 28.
Hearst-Pathe News No. 63 (Pathe-International)—July 28.
Hearst-Pathe News No. 64 (Pathe-International)—Aug. 4.
Hearst-Pathe News No. 65 (Pathe-International)—Aug. 4.
Hearst-Pathe News No. 66 (Pathe-International)—Aug. 11.
Hearst-Pathe News No. 67 (Pathe-International)—Aug. 11.
Hearst-Pathe News No. 68 (Pathe-International)—Aug. 18.
Hearst-Pathe News No. 69 (Pathe-International)—Aug. 18.
Hearst-Pathe News No. 70 (Pathe-International)—Aug. 25.
Hearst-Pathe News No. 71 (Pathe-International)—Aug. 25.
Hearst-Pathe News No. 72 (Pathe-International)—Sept. 1.
Hearst-Pathe News No. 73 (Pathe-International)—Sept. 1.
Hearst-Pathe News No. 74 (Pathe-International)—Sept. 8.
Hearst-Pathe News No. 75 (Pathe-International)—Sept. 8.
Hearst-Pathe News No. 76 (Pathe-International)—Sept. 15.
Hearst-Pathe News No. 77 (Pathe-International)—Sept. 15.
Hearst-Pathe News No. 78 (Pathe-International)—Sept. 22.
Hearst-Pathe News No. 79 (Pathe-International)—Sept. 22.
Hearst Pathe News No. 80 (Pathe-International)—Sept. 29.
Hearst Pathe News No. 81 (Pathe-International)—Sept. 29.
Heart of a Girl, The (5 parts) (World)—July 1; A-117; R-Vol. 36-1891; C-112.
Heart of Mexico, The (Educational Film)—June 21.
Heart of New York (Paramount-Bray)—R-1736.
Heart of the Wilds (Paramount)—Sept. 1; A-1301; R-1303; C-1303.
Hearts and Let Us (Universal-Star)—Sept. 14; C-1611.
Heathen Benefit, A (Educational-International-Katzenjammer)—July 15.
He Comes Up Smiling (5 parts) (Famous Players-Lasky-Arteraft)—Sept. 15; A-1776; R-1772; C-1920.
He Did and He Didn't (Triangle-Keystone-Reissue)—July 28.
Heil Bent (6 parts) (Universal-Special)—July 6; A-115; R-110; C-251.
Heil Let Loose (No. 14 of The Lion's Claws) (Universal-Special)—July 6; C-456.
Hell's End (5 parts) (Triangle)—July 14; A-458; R-588; C-590.
Helping Humanity to Be Healthy and Happy (No. 1 of Beauty to Order, the Advanced Act of Dermatology) (Paramount-Bray)—July 8.
Helping Humanity to Be Healthy and Happy (No. 2 of Preparing the Victory Army; In Nature's Garden) (Paramount-Bray)—July 15.
Helping Humanity to Be Healthy and Happy (No. 3 of An African Game Hunt; Motion Analyzed) (Paramount-Bray)—July 22.
Hello Trouble (2 parts) (Universal-L-Ko)—Sept. 25; C-1921.
Her Bank Account (Mutual-Strand)—C-721.
Her Blighted Love (Paramount-Mack Sennett)—July 29; C-720.
Her Body in Bond (5 parts) (Universal-Special)—Feb. 18; A-Vol. 35-1272; R-110; C-251.
Her Country First (5 parts) (Famous Players-Lasky-Paramount)—Sept. 22; R-1607; C-1610; A-1780.
Her Disengagement Ring (Mutual-Strand)—July 9; C-250.
Her Friend, the Enemy (Mutual)—Aug. 27; C-1303.
Heredity (5 parts) (World)—Aug. 5; A-1023; R-719; C-884.
Her Husband's Honor (5 parts) (Mutual-Star)—Aug. 4; A-886; R-1016; C-1018.
Her Man (6 parts) (Pathe-Advanced)—Sept. 8; A-1465; R-1302; C-1460.
Her Moment (7 parts) (General Film-Author's Photoplays)—A-464; R-589; C-720.
Her Necklace and Ills Hoodoo Day (General-Crystal Film Co.).
Her Only Way (6 parts) (Select)—August; R-1300; C-1460; A-1775.
Her Price (5 parts) (Fox-Special)—July 24; A-458; R-588; C-589.
Her Screen Idol (2 parts) (Paramount-Mack-Sennett)—July 1; R-Vol. 36-1890.
Her Spooney Affair (Mutual-Strand)—June 23; C-250.
Hey Doctor (2 parts) (Universal-Century)—July 31; C-721.
Hick Manhattan (2 parts) (Paramount-Flagg)—Sept. 1; R-1457; C-1459.
Hidden Menace, The (No. 13 of The Woman in the Web) (2 parts) (Vitagraph)—July 1.
High Cost of Weddings, The (Mutual-Strand)—Aug. 13; C-1156.
High Tide (5 parts) (Triangle)—Aug. 18; A-1159.
Hindoos and Hazards (Vitagraph-Big V)—July 8.
His Birthright (5 parts) (Mutual-Haworth)—Sept. 8; R-1153; C-1156; A-1612.
His Dark Past (Educational-International Cartoon)—Aug. 5.
His First False Step (Triangle Reissue)—Sept. 1.
Historic Fourth of July in Paris, The (General Film-American Red Cross).
His Vinegar Bath (American Standard-Tom Bret Comedy).
His Wife's Friend (2 parts) (Paramount-Sennett)—Sept. 8; R-1456.
His Wild Oats (Triangle-Keystone)—Aug. 11.
Hollandized Caribee, Dutch West Indies, A (Pathe-Post Film)—Sept. 22.
Honest Thief, The (2 parts) (Pathe-Astra)—Sept. 15; C-1460.

Honeymoon Baby, The (Vitagraph-Drew)—July 15.
Hooded Terror Unmasked, The (No. 19 of The House of Hate) (2 parts) (Pathe-Astra)—July 14; C-590.
Hoosier Romance (5 parts) (Mutual-Selig)—Aug. 18; A-1157; R-1301; C-1303.
Hoot Toot (2 parts) (Universal-Century)—Aug. 28.
Hotel de Mutt (Fox-Mutt and Jeff Cartoon)—July 28.
Housecleaning Horrors (Universal-Star)—Sept. 1; C-1156.
House of Gold, The (5 parts) (Metro)—June 17; A-Vol. 36-1764; R-248; C-250.
House of Hate, The (No. 17, The Death Switch) (2 parts) (Pathe-Astra)—June 30; C-250.
House of Hate, The (No. 18, At the Pistol's Point) (2 parts) (Pathe-Astra)—July 7; C-456.
House of Hate, The (No. 19, The Hooded Terror Unmasked) (2 parts) (Pathe-Astra)—July 14.
House of Hate, The (No. 20, Following Old Glory) (2 parts) (Pathe-Astra)—July 21; R-716.
House of Mirth, The (5 parts) (Metro)—Aug. 5; A-886; R-1154; C-1156.
How Charlie Captured the Kaiser (Universal-Special)—Aug. 17.
Hula Hulas and Hocus Pocus (Vitagraph-Big V)—Sept. 30.
Human Target, The (3 parts) (Universal-Western and Railroad)—Aug. 3.
Human Tiger, The (2 parts) (Universal-Western)—Sept. 21.
Hun Within, The (Famous Players-Lasky-Artcraft)—Sept. 8; R-1459; A-1925.
Huns and Hyphens (Vitagraph Big V Special) (2 parts)—Sept. 23.
Hunting the U-Boats (Fox-Mutt and Jeff Cartoon)—July 21.

I

I'll Say So (Fox)—Nov. 15; A-1928.
Impossible Susan (5 parts) (Mutual-Star)—July 22; A-728; R-718; C-721.
In and Out (2 parts) (Pyramid Comedies).
In Disguise (No. 13 of The Lion's Claws) (2 parts) (Universal-Special)—June 29; C-251.
In Judgment of (5 parts) (Metro)—Aug. 19; A-1019; R-1154; C-1303.
Inn of the Blue Moon (Wm. L. Sherry-De Luxe)—Aug. 18; A-1158; R-1300; C-1310.
In Pursuit of Polly (5 parts) (Famous Players-Lasky-Paramount)—Aug. 19; A-1304; R-1455; C-1459.
In the Clutches (No. 8 of A Fight for Millions) (2 parts) (Vitagraph)—Sept. 7.
In the Silver Country (Mexico Today) (Educational)—R-1416.
Inside the Lines (6 parts) (World)—Aug. 26; R-1154; C-1310; A-1464.
Isle of Cuba, The (General Film)—R-546.
Isle of Intrigue, The (6 parts) (Shipman-Francis Ford).
Italy's Flaming Front (First National Exhibitors Circuit).
It Can't Be Done (Universal-Nestor)—Aug. 5.

J

Japanese Nightingale, A (5 parts) (Pathe-Astra)—Sept. 22; R-1459; C-1610; A-1776.
Jest of Talky Jones, The (2 parts) (General Film-Broadway Star).
Joan of the Woods (5 parts) (World)—July 22; A-593; R-454; C-590.
Johanna Enlists (5 parts) (Famous Players-Lasky-Artcraft)—Sept. 29; R-1610; C-1773.
Joining the Tanks (Fox-Mutt and Jeff Cartoon)—Aug. 4.
Judge Rummy's Off Day (Educational-International Cartoon)—Aug. 19.
Jungle Pool, The (No. 16 of The Lion's Claws) (2 parts) (Universal-Special)—July 20.
Just for Tonight (5 parts) (Mutual-Star)—Sept. 16; A-1615; R-1919.
Just Like Dad (Christie Film Corp)—July 15.

K

Kaleteur (Mutual-Outing Chester)—July 7; C-250.
Kaiser's New Dentist, The (Fox-Mutt and Jeff)—Sept. 22.
Kaiser's Shadow, The (5 parts) (Famous Players-Lasky-Paramount)—July 7; A-118; R-111.
Kicking the Germ Out of Germany (Pathe-Rollin)—July 21; C-251.
Kid Is Klever, The (5 parts) (Fox-Special)—June 30; A-Vol. 36-133; R-247; C-250.
Kidnapped Statesman, The (No. 8 of The Hand of Vengeance) (2 parts) (Gaumont).
Kids (Christie Film)—July 1.
Kilauer Volcano (For Educational Weekly No. 113-Griever Distributing Corp.).
Kildare of Storm (5 parts) (Metro)—Sept. 16; A-1778.
Kingdom of Youth, The (5 parts) (Mutual-Star)—Sept. 23; A-1778.
Kultur (6 parts) (Fox)—Sept. 15; R-1608; C-1610; A-1922.

L

Ladies First (2 parts) (Paramount-Mack Sennett)—July 15.
Lady Detective, The, and His Wedding Day (General-Crystal Film Co.).
Lady in the Library (Vitagraph-Drew)—Sept. 9.
Lady of the Dugout (6 parts) (Shipman-Al & Frank Jennings).
Lafayette, We Come (Pershing '17) (Leonce Perret).
La Guiara to Caracas (Pathe-Post)—Aug. 11.
Lake Champlain (Ford Educational Weekly No. 112-Griever Distributing Corp.).
Landing a Spy (Fox-Mutt and Jeff Cartoon)—Aug. 18.
Laughing Bill Hyde (5 parts) (Mutual-Star)—Sept. 30.
Lawless Love (5 parts) (Fox-Special)—Aug. 23; A-1304.
Law of the North, The (Famous Players-Lasky-Paramount)—R-1772; C-1920.
Law Unto Herself, A (W. W. Hodkinson)—Aug. 19; A-1307.
League of Silence, The (No. 5 of The Hand of Vengeance) (2 parts) (Gaumont)—R-588; C-720.
Less Than Kin (5 parts) (Famous Players-Lasky)—July 29; A-727; R-717; C-720.
Liar, The (5 parts) (Fox-Special)—Aug. 18; A-1158; R-1302; C-1303.
Life of Western Stars, The (5 parts) (United-Sberman).
Like Mother Made (Mutual-Strand)—July 16; C-590.
Lion of the Hills, The (5 parts) (Bernard H. Bernstein).
Lion's Claws, The (No. 13, In Disguise) (2 parts) (Universal-Special)—June 29; C-251.
Lion's Claws, The (No. 14, "Hell Let Loose") (Universal-Special)—July 6; C-456.
Lion's Claws, The (No. 15, The Bridge of the Beast) (2 parts) (Universal-Special)—July 13; C-456.
Lion's Claws, The (No. 16, The Jungle Pool) (2 parts) (Universal-Special)—July 20.
Lion's Claws, The (No. 17, The Danger Pit) (2 parts) (Universal-Special)—July 27; C-884.
Lion's Claws, The (No. 18, Triumph) (2 parts) (Universal-Special)—Aug. 3; C-884.
Little Miss Grown-Up (5 parts) (General Film Oakdale)—Sept. 22; A-885.
Little Sister of Everybody, A (5 parts) (Pathe)—June 30; A-114; R-Vol. 36-1891; C-112.
Locked Heart, The (5 parts) (General Film-Oakdale)—A-591; R-454; C-589.
Locked in the Tower (No. 3 of The Brass Bullet) (2 parts) (Universal-Special)—Aug. 24; C-1156.
Long Chance, A (5 parts) (Bluebird)—R-1457; C-1459.
Love and Lunch (2 parts) (Pyramid Comedies).
Love Swindle, The (5 parts) (Bluebird)—Aug. 10; A-889; R-1300; C-1303.
Love Watches (5 parts) (Vitagraph)—July 15; A-593; R-586; C-590.
Love's Law (5 parts) (Mutual-Star)—Sept. 29; A-1465.
Luck in Old Clothes (General Film-Ebony).

M

Magnetic Rug, The (No. 8 of "The Brass Bullet") (2 parts) (Universal-Special)—Sept. 29.
Maid and a Man (Mutual-Strand)—Sept. 24.
Maid o' the Storm (6 parts) (W. W. Hodkinson-Paralta)—July 22; A-890; R-717; C-721.
Making Concrete (No. 81 of Screen Magazine) (Universal)—July 27; R-670.
Making It Possible for the Blind to Read (No. 84 of Screen Magazine) (Universal)—R-1123.
Mammon and the Archer (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—R-883; C-1017.
Man of Today, A (6 parts) (Shipman-Francis Ford Prod. Co.).
Man's World, A (5 parts) (Metro)—June 24; A-Vol. 36-1898; R-589; C-721.
Marked Cards (5 parts) (Triangle)—July 14; A-459; R-588; C-590.
Marquis and Miss Sally, The (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—C-1303.
Marriage (Wm. L. Sherry-Keeney)—A 1162.
Marriage Ring, The (5 parts) (Famous Players-Lasky-Paramount)—Aug. 26; A-1463; R-1771.
Mask, The (5 parts) (Triangle)—Sept. 1; A-1462; R-1608; C-1611.
May Irwin's Farm (No. 80 of Screen Magazine) (Universal)—R-546.
Me und Gott (6 parts) (Romayne Super Film)—A-1463.
Meeting Theda Bara (Fox-Mutt and Jeff Cartoon)—June 23; R-111; C-112.
Merely Players (5 parts) (World)—Aug. 19; A-1308; R-1017.
Mexican Venice, A (Educational)—Aug. 26; R-670.
Mexico Today (In the Silver Country) (Educational)—R-1416.
Mexico's Floating Gardens (Educational)—Aug. 12.
Mickey (8 parts) (W. H. Productions)—R-880; C-884.
Midnight Burglar, The (5 parts) (General Film-Oakdale)—A-890.
Misfits and Matrimony (2 parts) (Vitagraph)—R-1918; C-1921.
Miss Informed (Mutual-Strand)—July 2; C-250.
Miss Innocence (5 parts) (Fox-Special)—July 21; A-592; R-718; C-720.
Miss Mischief Maker (5 parts) (General Film-Oakdale)—A-728; R-1302; C-1303.
Missing Prince, The (No. 2 of Hands Up) (2 parts) (Pathe-Astra)—Aug. 25; C-884.
Miss Sticky-Moufie-Kiss (Vitagraph-Drew Reissue)—Aug. 5.
Mock Bride, The (No. 5 of The Brass Bullet) (2 parts) (Universal)—Sept. 8; C-1460.
Modern Love (6 parts) (Universal Special)—Sept. 14; A-1614; R-1770; C-1773.
Modern Mexican Hacienda (Educational)—C-1920.
Money Mad (5 parts) (Goldwyn)—Aug. 25; A-1307.
Mopping Up a Million (Educational)—July 22.
More Trouble (5 parts) (Pathe-Astra)—July 14; A-462.
Mortgaged Wife, The (6 parts) Universal-Special)—Aug. 3; A-595; R-246; C-251.
Mother, I Need You (6 parts) (Shipman-Corona).
Mothers of Liberty (Monopol Picture Company).
Mountaineering Memories (Mutual-Outing Chester)—July 14.
Mount Lassin in Action (Educational)—July 15.
Mr. Blink of Bohemia (Vitagraph-Drew Reissue)—Sept. 2.
Mr. Logan, U. S. A. (Fox-Victory)—Sept. 8.
Muffled Man, The (No. 2 of The Brass Bullet) (2 parts) (Universal-Special)—Aug. 17; C-1018.
Mutt and Jeff and the 75-Mile Gun (Fox)—R-111; C-112.
Mutts and Motors (Vitagraph-Big V)—Sept. 2.
My Husband's Friend (5 parts) (Arrow Film Reissue)—A-724.
Mysterious Manor, The (No. 6 of The Hand of Vengeance) (2 parts) (Gaumont).
Mystic Faces (5 parts) (Triangle)—Sept. 8; A-1614; R-1771; C-1773.

N

Naked Fists (2 parts) (Universal)—July 6; C-251.
Nearly a Chaperone (Universal-Star)—Sept. 21.
Neighbors (5 parts) (World)—July 29; A-463; R-717; C-721.
Newspaper (1) (Ford Educational Weekly No. 104-Griever Distributing Corp.).
Newspaper (2) (Ford Educational Weekly No. 105-Griever Distributing Corp.).
Nexaca, the Power House of Mexico (Educational)—July 29.
Nine O'Clock Town, A (5 parts) (Famous Players- Lasky-Paramount)—Aug. 5; A-887.
Nipped in the Bud (Pathe-Rolin)—Aug. 25.
No Children Wanted (5 parts) (General Film-Oakdale)—A-726; R-1154.
No Man's Land (5 parts) (Metro)—July 8; A-255; R-454; C-455.
Noose of Death, The (No. 11 of A Fight for Millions) (2 parts) (Vitagraph)—Sept. 23.
Nymph of the Foothills, A (5 parts) (Vitagraph)—Sept. 9; A-1612; R-1770.

O

Oh, Man! (Universal-Nestor)—July 8.
O, Susie, Behave! (2 parts) (World-Fay Fincher)—C-721.
Oh What a Day (Jester Comedy Co.)—R-1015; C-1018.
Old World Lesson in Farming, An (Paramount-Bray)—R-1123.
One Dollar Bid (5 parts) (W. W. Hodkinson-Paralta)—June 24; A-462; R-246; C-250.
One Thousand Dollars (5 parts) (Vitagraph)—July 8; A-254; R-453; C-455.
On Her Account (Mutual-Strand)—July 23.
On the Quiet (5 parts) (Famous Players-Lasky-Paramount)—A-1464; R-1301; C-1303.
Opportunity (5 parts) (Metro)—July 1; A-255; R-249; C-250.
Other Man, The (Triangle-Keystone)—Aug. 23.
Other Men's Daughters (5 parts) (Fox-Special)—July 7; A-254; C-455.
Our Bridge of Ships (2 parts) (General Film-Committee on Public Information).
Our Dumb Friend in the War (French Pictorial Service)—R-980.
Our Four Days in Germany (Fox-Mutt and Jeff Cartoon)—Sept.
Our Mrs. McChesney (5 parts) (Metro)—Sept. 9; A-1613; R-1302; C-1303.
Our Volcanic Neighbors (Pathe-Post)—July 14; C-721.
Out of the Night (6 parts) (Wm. L. Sherry-Keeney Pictures)—Aug. 11; A-1019; R-720; C-884.
Out of a Clear Sky (5 parts) (Famous Players-Lasky-Paramount)—Sept. 15; A-1926.
Out of the Web (No. 15 of Woman in the Web) (2 parts)—July 15.

Outwitting the Hun (No. 86 of Screen Magazine) (Universal)—R-1416.
Ozark Romance, An (Pathe-Rolin)—July 7; C-251.

P

Palated Lily, The (5 parts) (Triangle)—June 30; A-114; R-248; C-251.
Pair of Cupids, A (5 parts) (Metro)—July 29, A-725; R-1017, C-1156.
Pair of Silk Stockings, A (5 parts) (Select)—A-723; R-587; C-590.
Paris the Beautiful (Beacon)—R-835.
Parson Pepp (General Film-Scrantonio).
Parted from His Bride (Universal-Nestor)—Sept. 30.
Pat Turn Detective (Universal-Nestor)—Sept. 16; C-1611.
Path of Thrills, The (No. 5 of A Fight for Millions) (2 parts) (Vitagraph)—Aug. 12; C-1018.
Patriotism (5 parts) (W. W. Hodkinson)—June 10; A-113; R-Vol. 36-1889, C-Vol. 36-1892.
Pay Roll Express, The (2 parts) (Universal-Railroad)—July 27; C-721.
Peck's Bad Girl (5 parts) (Mutual-Star)—Sept. 9; A-1462, R-1920.
Pen Vultures (5 parts) (Ernest Shipman-W. H. Clifford)—Aug.
Pep (Educational-International Cartoon)—July 29.
Petticoats and Politics (W. W. Hodkinson-Plaza)—Aug. 26; A-1466.
Phantom and the Girl, The (No. 3 of Hands Up) (2 parts) (Pathe-Astra)—Sept. 1, C-1460
Phantom Trail, The (No. 4 of Hands Up) (2 parts) (Pathe-Astra)—Sept. 8, C-1773.
Phoney Photos (2 parts) (Universal-L-KO)—July 3, C-251
Picnic for Two, A (Educational-International Cartoon)—July 8.
Pie-Eyed Piper, The (Universal-Nestor)—Aug. 19.
Pinfeather Picaninnies (Mutual-Outing Chester)—Sept. 1, C-1773
Pin Feather Pickaninnies (Mutual Outing Chester)—Sept. 1, R-1735, C-1774.
Pines Up and Palms Down (Mutual-Outing Chester)—Aug. 25, R-1882
Please Hit Me (Universal Star)—Sept. 28, C-1773.
Plunderer, The (5 parts) (Fox Release)—A-888, R-717, C-720
Power and the Glory, The (5 parts) (World)—Sept. 2, A-1461, R-1920, C-1469
Precipice of Horror, The (No. 4 of A Fight for Millions) (2 parts)—Aug. 5, C-883
Preparing the Victory Army, In Nature's Gardens (No. 2 of Helping Humanity to be Healthy and Happy (Paramount-Bray)—July 15.
Price of Applause, The (5 parts) (Triangle)—Aug. 4, A-885, R-1016, C-1018.
Prisoner of War, The (5 parts) (Shipman-W. H. Clifford)
Prisoners of the Pines (5 parts) (Jesse D. Hampton)—Sept. 16, R-1610, C-1773; A-1923.
Professional Patient, The (Vitagraph-Drew Release)—Aug. 26.
Prussian Cur, The (Fox)—Sept. 1; R-1455, C-1469.
Psychology of Song (Paramount Bray)—R-1261
Pullman Blunder, A (2 parts) (Universal-L-KO)—Sept. 18, R-1018, C-1921
Punting with Sugar (Pathe)—Sept. 15
Pursuing Package, The (Universal-Nestor)—July 15; C-456.

Q

Queen of Hearts (Fox-Excel)—Sept. 15; A-1774, A-1922.
Queen of the Sea (6 parts) (Fox)—Sept. 1 R-1609; C-1610; A-1774.
Quest of the Big "Un," The (Educational-Maigne)—Aug. 19; R-390.
Quick Triggers (2 parts) (Universal)June 22, C-251.

R

Railroad Ties from Uncle Sam's Forests (Universal)—R-980.
Rainbow Bridge, The (Educational Film Corp.)—July 22.
Ranger, The (One of the Shorty Hamilton Series) (5 parts) (Ernest Shipman-Clifford).
Reckoning Day (5 parts) (Mutual-Outing Chester)—Sept. 29.
Repeating the Honeymoon (Universal-Nestor)—July 22; C-590.
Return of Mary, The (5 parts) (Metro)—Sept. 23; A-1928.
Reuben's Romance (General Film-Crystal Film Co.).
Riddle Gawne (5 parts) (Famous Players-Lasky-Artcraft)—Aug. 19; A-1021; R-1155.
Riders of the Purple Sage (Fox)—Sept. 1; A-1761; R-1771.
Roaring Lions on the Midnight Express (2 parts) (Fox-Sunshine)—Sept.
Romance and Brass Tacks (Paramount-Flagg)—Sept. 29; C-1773.
Romance of the Underworld, A (6 parts) (Wm. L. Sherry-Frank A. Keency)—June 30; A-899; R-Vol. 36-429.
Roped and Tied (2 parts) (Universal-Western)—Aug. 17; C-1460.
Roping a Canadian Lynx (Allenhaugh)—R-836.
Rosseau, Dominica (Pathe-Post Film)—July 7; R-390; C-456.
Rotorua, the Yellowstone of the Antipodes in New Zealand (Paramount-Burton Holmes)—July 8.
Runaway Bride, The (No. 5 of Hands Up) (2 parts) (Pathe-Astra)—Sept. 15.

S

Saha, the Astonishing (Mutual-Outing Chester)—Sept. 15; C-1921.
Safety Curtain, The (6 parts) Select Pictures)—July; A-594; R-452; C-456.
Sailing the South Seas to Fiji (Paramount-Burton Holmes)—Sept. 30.
Salamander's Secrets Revealed, The (No. 86 of Screen Magazine) (Universal)—R-1416.
Salvaging Lead from the Rifle Ranges (Universal)—R-1735.
Sandy (5 parts) (Famous Players-Lasky-Paramount)—July ; A-255; R-247; C-250.
Sandy Burke (Betzwood Film).
Sauce for the Goose (5 parts) (Select)—Aug.; A-1616; R-1457, C-1460.
Savage Woman, The (6 parts) (Select)—July; A-1160, R-1300, C-1310.
Saved by Wireless (Triangle-Keystone Reissue)—July 21.
Saving Russia (Fox-Mutt and Jeff Cartoon)—Sept.
Say Young Fellow (5 parts) (Famous Players-Lasky)—June 16, A-Vol. 36-1763, R-109; C 112
Scandal Mongers (5 parts) (Bluebird Reissue)—July 22, A-592, R-880; C-883.
Scarlet Road, The (5 parts) (Fox-Special)—June 23, A-Vol. 36-1478, R-111, C-112.
Schematography, the Art of Correcting Injurious Postural Habits, With the Deep Sea Anglers, Animated Technical Drawing by E. Dean Parmlee (Paramount-Bray)—July 1
Scheming for Millions (No. 2 of The Hand of Vengeance) (2 parts) (Gaumont)—R-588; C-720
Scientific Poultry Production (No. 81 of Screen Magazine) (Universal)—July 27 R-670
Screen Telegram No. 32 (Mutual)—June 19; C-250
Screen Telegram No. 33 (Mutual)—June 23, C-250
Screen Telegram No. 34 (Mutual)—June 26; C-250
Screen Telegram No. 35 (Mutual)—June 30; C-250.
Screen Telegram No. 36 (Mutual)July 3; C-450.
Screen Telegram No. 37 (Mutual)—July 7.
Screen Telegram No. 38 (Mutual)—July 10, C-580
Screen Telegram No. 39 (Mutual)—July 14.
Screen Telegram No. 40 (Mutual)—July 17, C-721
Screen Telegram No. 41 (Mutual)—July 21; R-883, C-721
Screen Telegram No 42 (Mutual)—July 24.
Screen Telegram No. 43 (Mutual)—July 28; C-1018
Screen Telegram No. 44 (Mutual)—Aug. 4; C-1018
Screen Telegram No. 45 (Mutual)—Aug. 7; C-1156
Screen Telegram No. 46 (Mutual)—Aug. 11; C-1303.
Screen Telegram No. 47 (Mutual)—Aug. 10
Screen Telegram No. 48 (Mutual)—Aug. 13, C-1303
Screen Telegram No. 49 (Mutual)—Aug. 17.
Screen Telegram No. 50 (Mutual)—Aug. 20.
Screen Telegram No. 51 (Mutual)—Aug. 24.
Screen Telegram No. 52 (Mutual)—Aug. 27; C-1773.
Screen Telegram No. 53 (Mutual)—Aug. 31; C-1773.
Screen Telegram No. 54 (Mutual)—Sept. 3.
Screen Telegram No. 55 (Mutual)—Sept. 7, C-1921.
Screen Telegram No. 56 (Mutual)—Sept. 10; C-1921
Screen Telegram No. 57 (Mutual)—Sept. 14.
Screen Telegram No. 58 (Mutual)—Sept. 17.
Screen Telegram No. 59 (Mutual)—Sept. 21.
Screen Telegram No. 60 (Mutual)—Sept. 24.
Secret of the Night, The (No. 7 of The Hand of Vengeance) (2 parts) (Gaumont).
Second Line of Defense, The (Paramount-Bray)—R-1735.
Secret Code (5 parts) (Triangle)—Sept. 8; A-1612; R-1772.
Secret Stockade, The (No. 3 of A Fight for Millions) (2 parts) (Vitagraph)—July 29.
Secret Tunnel, The (No. 10 of A Fight for Millions) (2 parts) (Vitagraph)—Sept. 16.
Service Star, The (5 parts) (Goldwyn)—June 30; A-113; R-587; C-590.
Seventy-Five Mile Gun, The (Fox-Mutt and Jeff Cartoon)—June 30; C-1018.
Shark Monroe (5 parts) (Famous Players-Lasky-Artcraft)—July 8; A-257; R-248.
She Almost Proposed (Mutual-Strand)—July 30; C-883.
She Loved Him Plenty (2 parts) (Famous Players-Lasky-Sennett)—Aug. 11; R-719.
Shifting Sands (5 parts) (Triangle)—Aug. 11; A-1020; R-1155; C-1156.
Shines and Monkey-shines (Vitagraph-Big V)—Aug. 12.
Shoe Sins (Paramount-Bray)—R-836.
Shooting of Dan McGrew (5 parts) (Metro)—A-1894.
Shooting Party, The (2 parts) (Universal-Western)—July 20; C-456.
Shot in the Dumbwaiter (Universal-Star)—July 13.
Sign of the Scar, The (No. 1 of The Hand of Vengeance) (2 parts) (Gaumont Co.)—July; R-588; C-720.
Silent Woman, The (5 parts) (Metro)—Sept. 2; A-1461; R-1609; C-1773.
Sinking of the Lusitania (Jewel-Winsor McKay).
Sisters of the Golden Circle (One of the O. Henry Series) (2 parts) (Geueral Film-Broadway Star)—R-249; C-455.
Skippers and Schemers (Vitagraph-Big V)—July 15.
Sleuths (2 parts) (Paramount-Mack Sennett)—Sept. 22, R-1770.
Slipping Geraniums (Universal)—R-836.
Slow Express, The (Universal-Nestor)—Sept. 23.
Smoked Out (No. 4 of The Brass Bullet) (2 parts) (Universal)—Sept. 1; C-1310.
Snail, The (5 parts) (Shipman-Clifford Photoplay Co.).
Snare, The (No. 1 of A Fight for Millions) (2 arts) (Vitagraph)—July 15, R-587; C-590.
Society Sensation, A (5 parts) (Bluebird)—Sept 23.
Sojourning in Sapporo (Paramount-Burton Holmes)—Aug. 20.
Soldier's Oath, A (5 parts) (Fox-Big Six Reissue)—A-888; R-881; C-883.
Some Baby (General Film-Ebony).
Some Job (2 parts) (World-Fay Fincher)—June 24, C-251.
Soul Without Windows, A (5 parts) (World)—Sept. 30; R-1920.
Source, The (Famous Players-Lasky-Paramount)—Sept. 1; A-1615; R-1155; R-1772.
S. O. S. (American Standard M. P. Corp.).
Southern Tourist, The (Educational)—Aug. 5.
Spell of Evil, The (No. 6 of A Fight for Millions) (2 parts) (Vitagraph)—Aug. 19.
Sporting Blood, Their (Universal-Nestor)—Sept. 2; C-1310.
Sporting Life (Hiller & Wilk-Tourneur)—Sept.
Spring a la Carte (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—R-1016.
Staking His Life (6 parts) (W. H. Prod.-Hart).
Stella with a Past (Mutual-Outing Chester)—Aug. 18.
Stolen Orders (8 parts) (Felix F. Feist)—A-1157; R-Vol. 36-1754.
Straight Road, The (W. H. Productions)—A-1462.
Strange Woman, The (Fox)—Sept.
Street of Seven Stars, The (6 parts) (De Luxe Pictures—Wm. L. Sherry)—July 7; A-258; R-Vol. 36-1472; C-Vol. 36-1474.
St. Kitts, the Mother Colony (Pathe-Post Film)—Sept. 29.
Stripes and Stars Vitagraph-Big U)—Sept. 23.
Submarine Pirate (Triangle Reissue)—Sept. 22.
Successful Adventure, A (5 parts) (Metro)—July 15; A-259, R-883; C-1018.
Summer Girls, The (2 parts) (Paramount-Mack Sennett)—Aug. 26; C-1156.
Sun-Kissed Isle, A (Pathe-Post)—Aug. 25.
Suspicion (6 parts) (Hoffman).
Swat the Spy (Fox)—Sept. 29; A-1774.
Swing Your Partners (Pathe-Rolin)—Sept. 29.

T

Talk of the Town, The (6 parts) (Universal-Special)—Sept. 28.
Taking the Count (Mutual-Strand)—Sept. 3.
Tangled Lives (5 parts) (Vitagraph)—July 1; A-254; R-246; C-250.
Tempered Steel 5 parts) (Petrova Pictures Co.-First National)—A-Vol. 36-1189; R-247; C-251.
Temple of Dusk, The (5 parts) (Mutual-Haworth)—C-1921; R-1919.
That Devil, Bateese (5 parts) (Bluebird)—Sept. 2; A-122; R-1607; C-1610.
That's Him (Pathe-Rolin)—Aug. 4; C-721.
Their Agreement (Vitagraph-Drew Reissue)—July 29.
This Way Out (Christie Film)—July 22; C-1017.
Through the Nation's Parks (Educational Film Corp.)—July 1.
Tide of Disaster, The (No. 12 of A Fight for Millions) (2 parts) (Vitagraph)—Sept. 30.
Tides of Yesterday, The (Educational-Ditmars)—R-1123.
Tiger of the Sea, The (7 parts) (Ernest Shipman).
Tight Squeeze, A (Fox-Sunshine)—July 28.
Till I Come Back to You (5 parts) (Famous Players-Lasky-Artcraft)—Aug. 26; A-1306; R-1458.
Tinsel (5 parts) (World)—July 8; A-253; R-111; C-251.
To Hell with the Kaiser (7 parts) (Metro)—A-Vol. 36-1762; R-249; C-455.

To Him That Hath (5 parts) (World)—Sept. 23; R-1773; A-1924; C-1921.
To the Highest Bidder (5 parts) (Vitagraph)—July 22; A-723; R-716; C-720.
To the Rescue (Fox-Mutt and Jeff Cartoon)—Sept. 15.
Tony America (5 parts) (Triangle)—Sept. 22; A-1923.
Tossed in the Torrent (No. 7 of "Hands Up") (2 parts) (Pathe-Astra)—Sept. 29.
T'Other Dear Charmer (5 parts) (World)—Sept. 16; R-1458; C-1611; A-1775.
Trail of No Return, The (2 parts) (Universal-Western and Railroad)—Aug. 10; C-884.
Training Mechanics for Our National Army (Ford Educational Weekly No. 114-Griever Distributing Corp.)—R-1459.
Tramp, Tramp, Tramp! (Educational-International)—Aug. 12.
Transients in Arcadia (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—R-1773; C-1920.
Treason (Mutual)—Sept. 29; A-1615.
Triple Trouble (Kleine-Essanay-Chaplin).
Triumph (No. 18 of The Lion's Claws) (2 parts) (Universal-Special)—Aug. 3; C-884.
Trooper 44 (5 parts) (Ernest Shipman-E. I. S.).
Troubled Waters (General Film-Crystal Film Co.).
Turn of the Wheel, The (5 parts) (Mutual-Star)—Sept. 2; A-1305; R-1609; C-1773.
Twin Bedrooms (American Standard-Tom Bret).
Two Orphans, The (5 parts) (Fox Reissue)—June; A-726; R-588; C-590.
Two Scrambled (Pathe-Rolin)—Sept. 1; C-1460.

U

Unblazed Trail, The (Mutual-Outing Chester)—R-835.
Unchastened Woman, The (7 parts) (Kleine-Rialto De Luxe)—June; A-259; R-Vol. 36-1891; C-112.
Uncle Tom's Cabin (5 parts) (Famous Players-Lasky)—July 15; A-458; R-453; C-455.
Under False Pretenses (2 parts) (Universal-Railroad & Western)—Sept. 28; C-1921.
Under the Yoke (5 parts) (Fox)—June 9; A-1618.
Unexpected Places (5 parts) (Metro)—Sept. 30.
Universal Current Events No. 58 (Universal)—June 22; C-112.
Universal Current Events No. 59 (Universal)—June 29; C-251.
Universal Current Events No. 60 (Universal)—July 6; C-456.
Universal Current Events No. 61 (Universal)—July 13.
Universal Current Events No. 62 (Universal)—July 20.
Universal Current Events No. 63 (Universal)—July 27.
Universal Current Events No. 64 (Universal)—Aug. 3.
Universal Current Events No. 65 (Universal)—Aug. 10.
Universal Current Events No. 66 (Universal)—Aug. 17; C-1460.
Universal Current Events No. 67 (Universal)—Aug. 24.
Universal Current Events No. 68 (Universal)—Aug. 31.
Universal Current Events No. 69 (Universal)—Sept. 7; C-1921.
Universal Current Events No. 70 (Universal)—Sept. 14; C-1921.
Universal Current Events No. 71 (Universal)—Sept. 21.
Universal Current Events No. 72 (Universal)—Sept. 28.
Universal Screen Magazine No. 77 (Universal)—June 29; R-63.
Universal Screen Magazine No. 78 (Universal)—July 6.
Universal Screen Magazine No. 79 (Universal)—July 13; R-390.
Universal Screen Magazine No. 80 (Celebrities of the Insect World) (Universal)—July 20; R-546.
Universal Screen Magazine No. 81 (Making Concrete) (Universal)—July 27; R-670.
Universal Screen Magazine No. 82 (Universal)—Aug. 3; R-836.
Universal Screen Magazine No. 83 (Universal)—Aug. 10; R-980.
Universal Screen Magazine No. 84 (Universal)—Aug. 17.
Universal Screen Magazine No. 85 (Universal)—Aug. 24.
Universal Screen Magazine No. 86 (Universal)—Sept. 1.
Universal Screen Magazine No. 87 (Universal)—Sept 7.
Universal Screen Magazine No. 88 (Universal)—Sept. 14.
Universal Screen Magazine No. 89 (Universal)—Sept. 21.
Universal Screen Magazine No. 90 (Universal)—Sept. 28.
Untamed (5 parts) (Triangle)—Sept. 1; A-1462; R-1608; C-1611.
Up a Tree (2 parts) (Goldwyn-Capitol)—Sept. 9.
Uphill Path, The (W. L. Sherry-Keeney)—A-1309.

V

Vamp, The (5 parts) (Famous Players-Lasky)—July 22; A-592; R-716; C-720.
Vamp Cure, The (Universal-Star)—July 27; C-590.
Velvet Hand, The (5 parts) (Bluebird)—Sept. 30.
Venezuela (Pathe-Post Film)—Aug. 4; R-980; C-1018.
Venus Model, The (6 parts) (Goldwyn)—June 16; A-Vol. 36-1620; R-109; C-112.
Veil of Death, The (No. 16 of The House of Hate) (2 parts) (Pathe-Astra)—June 23; C-112.
Village Scandal (Triangle-Keystone Reissue)—July 14.
Vive La France (5 parts) (Famous Players-Lasky-Paramount)—Sept. 15; A-1925.
Vod-a-Vil Movies (Four Release) (Commonwealth Pictures)—July 15.
Vod-a-Vil Movies (Fifth Release) (Commonwealth Pictures)—July 29.
Vortex, The (5 parts) (Triangle)—Apr. 7; A-134.

W

Waifs (5 parts) (Pathe-Astra)—Aug. 4; A-887; R-720; C-884.
Walter's Ball, The (Triangle-Keystone Reissue)—Sept. 8; C-884.
Wanted—A Brother (5 parts) (General Film-Oakdale)—A-890.
Wearers of Furs and Quills (Educational)—July 29.
We Can't Have Everything (5 parts) (Artcraft)—July 8; A-464; R-455.
Wedlock (5 parts) (W. W. Hodkinson)—July 8; A-727; R-586; C-590.
Wee Ones of Japan (Paramount-Burton Holmes)—Sept. 23.
Wellington and the North Island of New Zealand (Paramount-Burton Holmes) July 22.
What She Did to Her Husband and Almost Lucky (General-Crystal Film Co.).
What's In the Trunk? (General-Crystal Film
What Will Father Say (Mutual-Strand)—Aug. 6; C-1018.
When a Woman Sins (Fox)—Sept. 29; A-1778; R-1918; C-1920.
When is a Weed Not a Weed (Paramount-Bray)—R-980.
When Nature Smiles (Pathe-Post)—R-1609; C-1773.
When Paris Green Saw Red (Universal-Nestor)—Aug. 26; C-1310.
When You Hit—Hit Hard (General Film-Ebony).
When You're Scared, Run (General Film-Ebony).
Whirlpool, The (Select)—June 30; A-118; R-452; C-456.
Whirlwind Finish, The (2 parts) (Universal-Star)—Aug. 24.
Whirlwind Wedding, Her (2 parts) (Universal-L-KO)—Sept. 4; C-1310.
White Lie, The (5 parts) (W. W. Hodkinson)—Sept. 2; R-1608; C-1610.
White Wilderness, A (Mutual-Outing Chester)—July 28; R-980; C-883.
Who's Who in the Zoo (Paramount-Burton Holmes)—Aug. 5.
Why America Will Win (Fox)—Sept. 8; A-1928.
Why Batters "Fan Out"—Second in a Series Analyzing Motion; Animated Technical, Drawing by E. Dean Parmlee (Paramount-Bray)—July 29.
Why Not Marry (American Standard-Tom Bret).
Widow Dangerous, The (2 parts) (General Film-Broadway Star).
Widow's Might (2 parts) (Goldwyn-Capitol)—July 1; R-453; C-455.
Wildflower (5 parts) (Famous Players-Lasky-Paramount)—R-1919.
Wild Life (5 parts) (Triangle)—Aug. 25; A-1307; R-1456; C-1460.
Wild Primrose (5 parts) (Vitagraph)—Aug. 12; A-1020; R-1153; C-1156.
Wild Women and Wild Waves (Vitagraph-Big V)—Sept. 16.
Winner Takes All (5 parts) (Bluebird)—A-459; R-719; C-720.
Winnie's Wild Wedding (Mutual-Strand)—Aug. 20.
Winning Grandma (5 parts) (Pathe-Dlando)—Aug. 18; A-1162; R-1017; C-1156.
Winning of the Mocking Bird (2 parts) (General Film-Wolfville)—C-1156.
With the Deep Sea Anglers; Animated Technical; Drawing by E. Dean Parmlee; Schematography, the Art of Correcting Injurious Postural Habits) (Paramount-Bray)—July 1.
With the Hairy Ainu (Paramount-Burton Holmes)—Sept. 2.
With the Policemen of the Allies on the Sea (No. 10 of Britain's Bulwarks) (Pathe)—July 14; R-250; R-390; C-456.
Wives of Men (Pioneer Film)—R-1458; C-1611.
Woman in the Web, The (No. 13 of Hidden Menace) (2 parts) (Vitagraph)—July 1.
Woman in the Web, The (No. 14 of Crash of Fate) (2 parts) (Vitagraph)—July 8.
Woman in the Web, The (No. 15 Out of the Web) (2 parts) (Vitagraph)—July 15.
Woman's Experience, A (6 parts) (Bacon-Backer)—R-1920.
Woman of Impulse (5 parts) (Famous Players-Lasky-Paramount)—R-1918.
Woman's Fool, A (5 parts) (Universal-Special)—Aug. 17; A-1022; R-1015; C-1018.
Wooing of Riley, The (2 parts) (General Film-Wolfville).
Work or Fight (Ford Educational Weekly No. 115-Griever Distributing Corp.).
Wounded Hearts and Wedding Rings (Vitagraph-Big V)—July 29.
You Can't Believe Everything (5 parts) (Triangle)—June 23; A-Vol. 36-1899; R-110; C-112.
Young America (7 parts) (Essanay).

Z

Zaza (5 parts) (Paramount-Success)—Sept. 29.
Zuni Kicking Races (Mutual-Outing Chester)—July 21; R-546; C-590.

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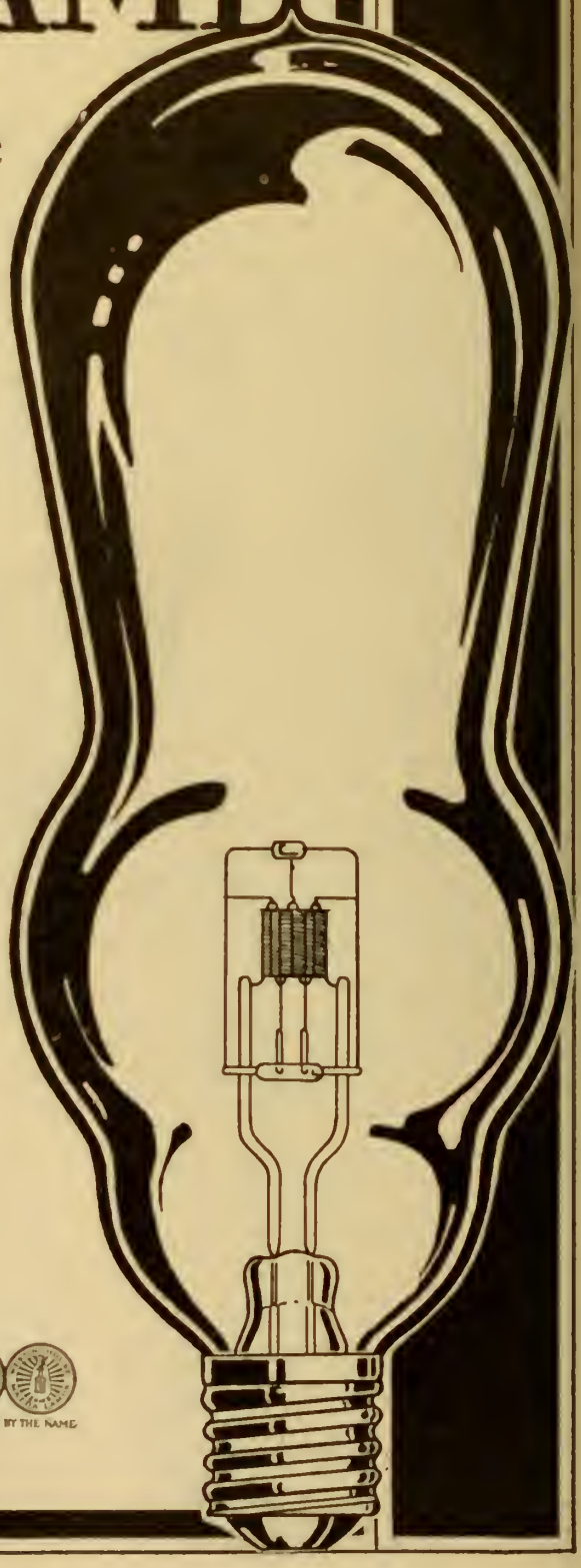

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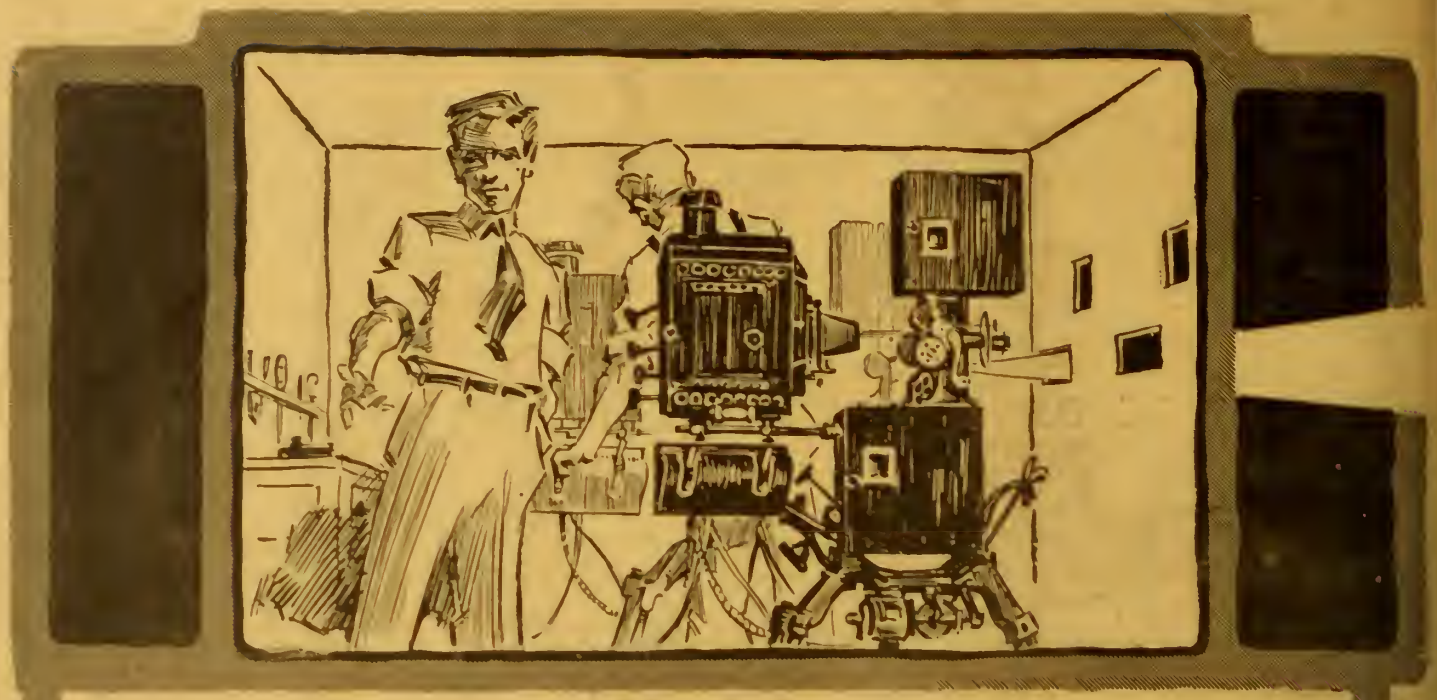

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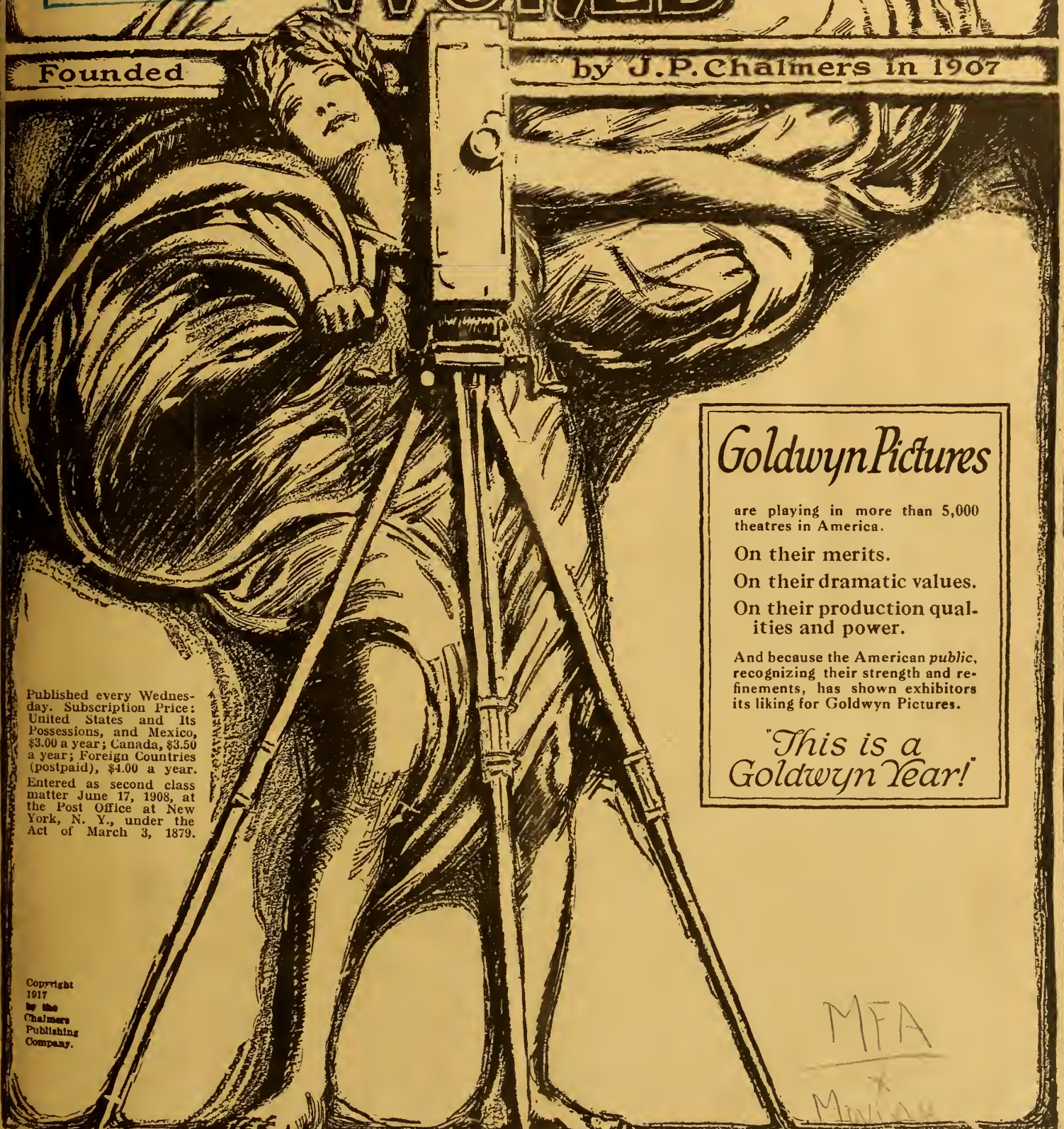

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George Kleine System
Distributors

Perfection Pictures

Doubling
and
tripling
in
popularity
and
Box Office Power
in hundreds of
live wire houses

LYONS MORAN

STAR COMEDIES

Latest Release:
"Frenzied Film"

BOOK THRU ANY
UNIVERSAL EXCHANGE OR
UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, PRES.
1600 BROADWAY, N.Y.

YOUR big WAR TIME OPPORTUNITY

7 BIG REELS 7 BIG REASONS FOR BOOKING

FIGHTING FOR FREEDOM

1 These Pictures are authentic—A true record of Great Britain's War Activities—Now first shown. Don't Forget That!

2 These Pictures are Official—Filmed by the Authority of the British Government—The very Latest. Don't Forget That!

3 These Pictures show the most thrilling Airplane and Air Battle Pictures ever shown on the Screen. They are wonders. Don't Forget That!

4 These Pictures include Naval scenes—the world's Greatest Fleet in action. They will Amaze, Thrill and Inspire. Don't Forget That!

5 These Identical Official British War Pictures are the ones that Packed New York's Strand Theatre to Capacity. Don't Forget That!

6 These Pictures—7 Reels of Them—are a big War-Time Novelty. They are Released Serially—One a Week. Boost 'Em. Don't Forget That!

7 These Pictures are Distributed in the United States Solely by the Universal Film Mfg. Co. Book through any Universal Exchange. Don't Forget That!

ALICE BRADY in

THE seven productions which comprise Alice Brady's first series of Select Pictures offer the Exhibitor a brilliant group of attractions of high merit, splendidly produced, and starring an artist of international repute on both stage and screen. Show these pictures at short intervals, and benefit by their value as a patronage-building series.

"HER SILENT SACRIFICE"

The story of a maid of Brittany who became the idol of smart Paris, and risked all for the man she loved.

"WOMAN AND WIFE"

The Alice Brady version of Charlotte Bronte's immortal creation, "Jane Eyre," a fiction classic made a screen triumph.

"THE KNIFE"

Made from Eugene Walter's wonderful play. This is one of the most remarkable dramas ever presented on the screen—its action swift and direct, like the stab of a blade through the dark.

"AT THE MERCY OF MEN"

Magnificent acting marks this stirring love drama in which red blood and strong passions sway the hearts of men and women.

"THE ORDEAL of ROSETTA"

A fine standard attraction. Miss Brady is in the picture almost every foot of its five reels, playing many roles in this fascinating screen-play.

"THE WHIRLPOOL"

This clean, wholesome picture tells the story of a young girl who had faith in the better side of human nature—and played her hunch. A winner!

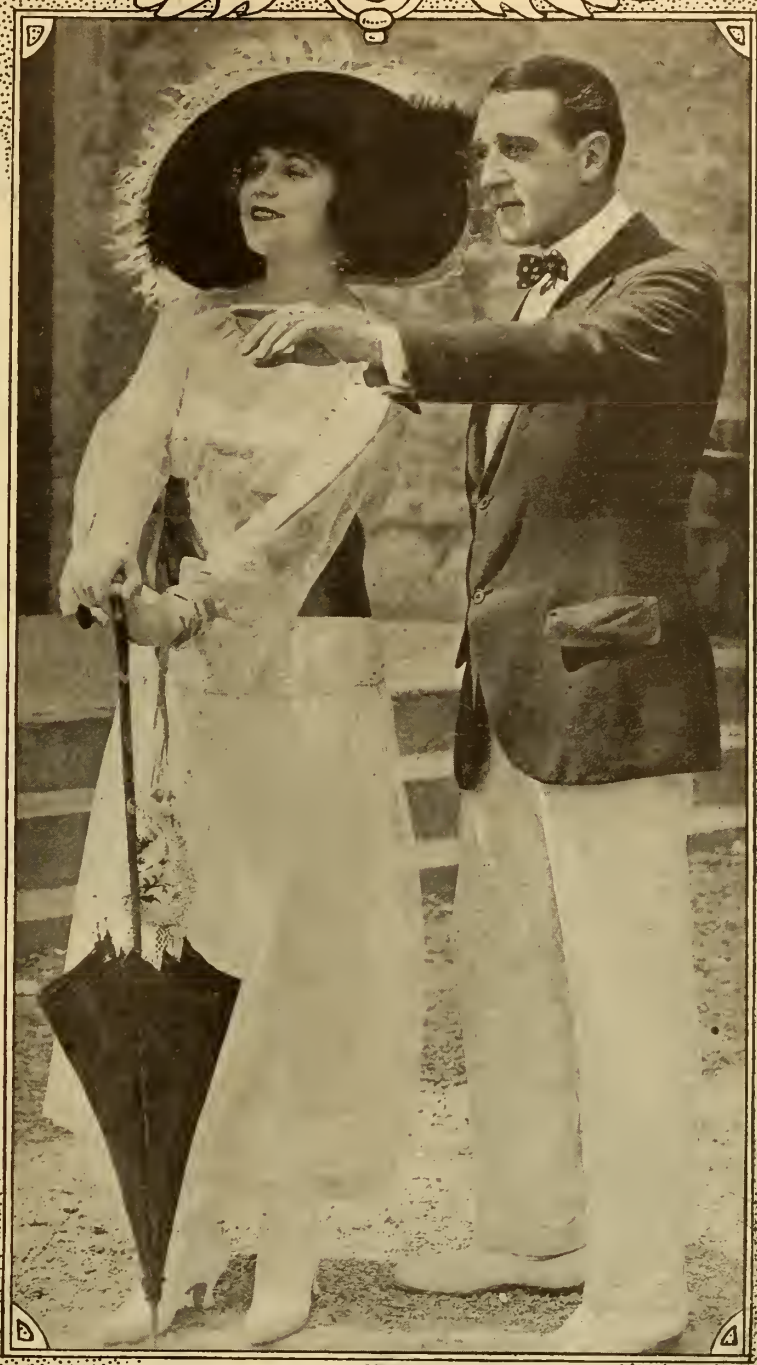
"THE DEATH DANCE"

Hemmed around by adverse circumstances, the one good woman of a fast company—she stayed good! Alice Brady herself dances the difficult "death dance."

SELECT SP PICTURES

AN ideal picture for every class of patronage—is this first of Alice Brady's Second Select Series—clean, of gripping tenseness, and wholly beautiful! This photoplay of twin sisters who loved one man easily outranks this star's best productions in the past. It is a picture which does credit to the screen, and one of which Select is proud.

You will make new friends for Alice Brady with "The Better Half"—and she will win new patrons for your theatre with it.



Another man's wife, and bearing another woman's name—there she stood!

The BETTER HALF

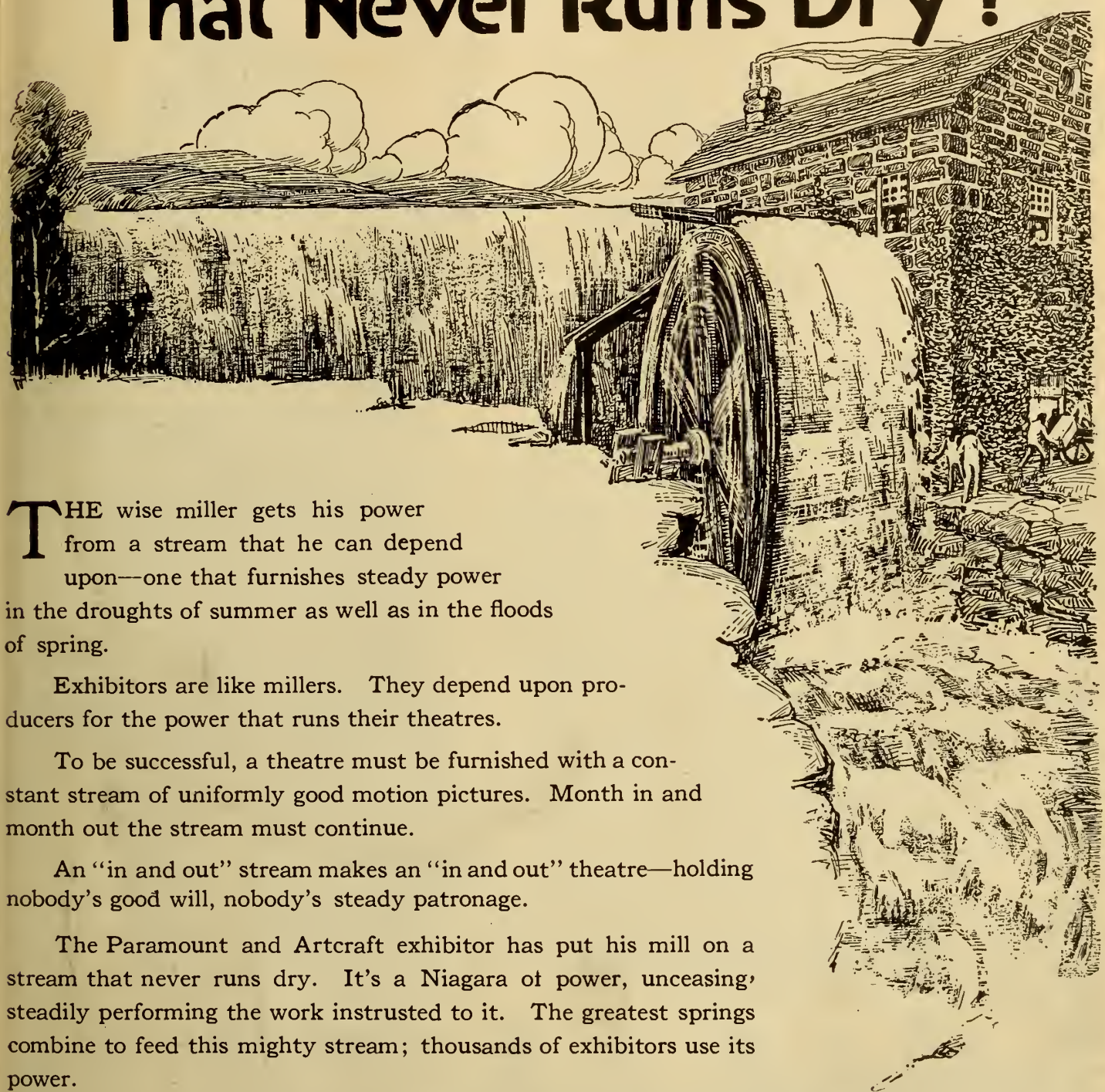
From the novel, "Michael Thwaite's Wife" by Miriam Michelson
Author of "In the Bishop's Carriage"

Scenario by Louis Sherwin

Directed by J. S. Robertson

Invest your profits in W. S. S.

Is Your Mill On a Stream That Never Runs Dry?



THE wise miller gets his power from a stream that he can depend upon—one that furnishes steady power in the droughts of summer as well as in the floods of spring.

Exhibitors are like millers. They depend upon producers for the power that runs their theatres.

To be successful, a theatre must be furnished with a constant stream of uniformly good motion pictures. Month in and month out the stream must continue.

An "in and out" stream makes an "in and out" theatre—holding nobody's good will, nobody's steady patronage.

The Paramount and Artcraft exhibitor has put his mill on a stream that never runs dry. It's a Niagara of power, unceasing, steadily performing the work instrusted to it. The greatest springs combine to feed this mighty stream; thousands of exhibitors use its power.

There's still more room along the bank—
Come set up your mill!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky

Presents

FRED STONE

in

"THE GOAT"

Story and scenario by Frances Marion

Directed by Donald Crisp

An ARTCRAFT Picture

YOU CAN'T SAY "PISH!" TO AN EARTHQUAKE

WHETHER you want to or not, you've got to take a definite attitude toward an earthquake. It won't let you ignore it.

Fred Stone is a human earthquake. You can't ignore him. For years he has held a solitary position on the musical comedy stage as acrobat, comedian, actor, personality.

In his first Artcraft Picture, "The Goat," he does all of those things that have made him famous. As acrobat he thrills you with his reckless daring. As comedian he rocks your theatre with laughter. As actor he holds your audience spellbound. And as a personality he wins their hearts, so that they will come again and again to see him.

You can't ignore Fred Stone in "The Goat." What are you going to do about it?

FAMOUS PLAYERS-LASKY CORPORATION

D.W.GRIFFITH'S

"The Great Love" *in* Cleveland

"Business Was Capacity in Hottest Week"

When there's hot weather in Cleveland the citizens can run over to Lake Erie and get cooled off. They don't have to suffer. And to keep them in town you've got to have something mighty big. During the hottest week of the summer D. W. Griffith's first Artcraft Picture, "The Great Love," opened at Loew's Stillman Theatre. It was playing in competition with Lake Erie—and it won! Here's what Jack Kuhn, manager of the Stillman, says:

> **"Spell of the hottest weather did not affect drawing power of this wonderful feature. On Saturday, the last day of the showing, our receipts were the biggest of any day during the week. Capacity business in extreme hot weather is a record of which any theatre may be proud."**

"The Great Love" is a picture your people want to see, and you won't be able to keep them away.

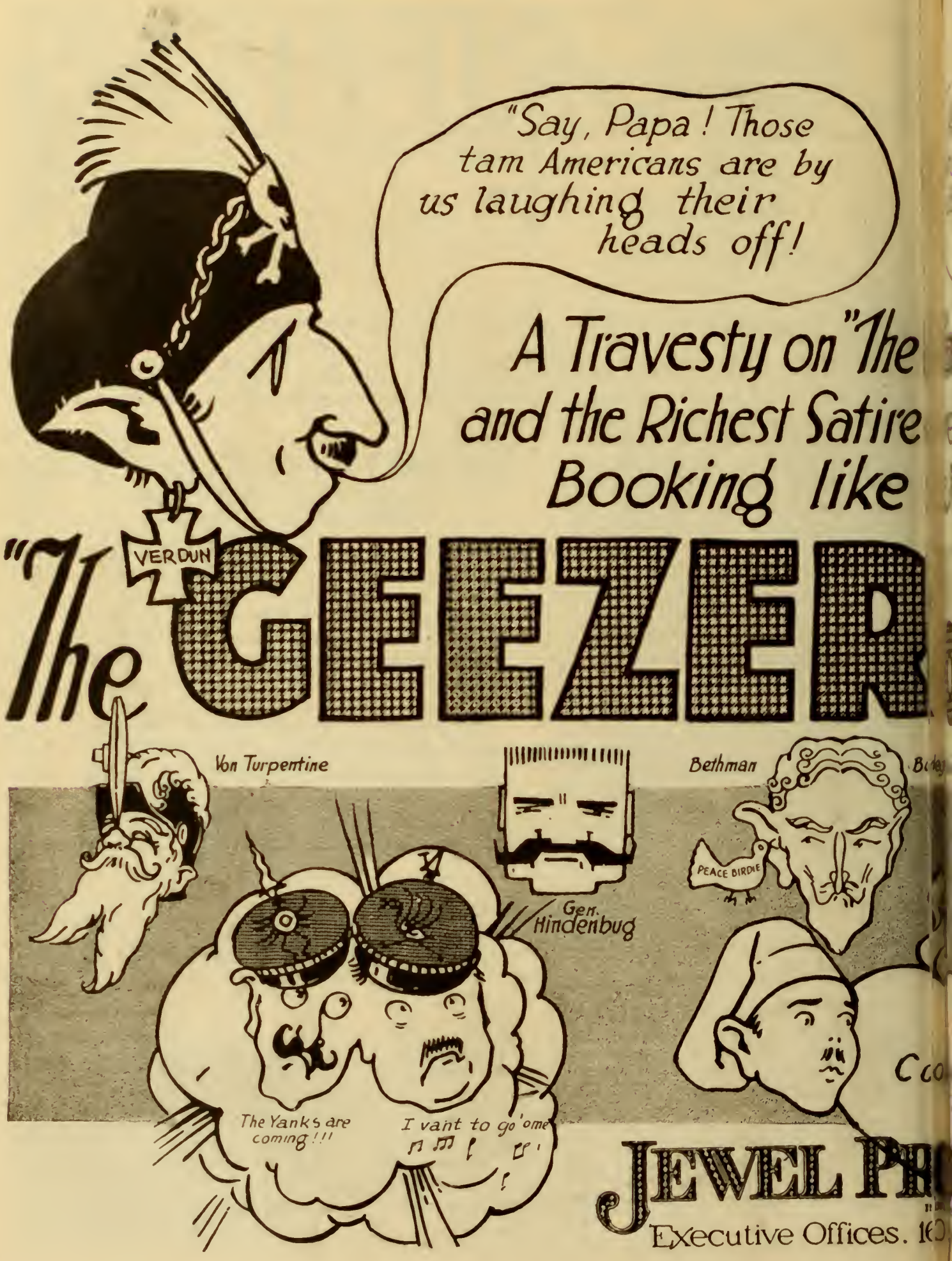
Released by

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

This is one of a series of advertisements showing the success of "The Great Love" in the most important cities of the United States.



A Travesty on "The and the Richest Satire Booking like

"The GEEZER

JEWEL PR

Executive Offices. 1

Ach! but it hurts worse alretty to see dot "Geezer" getting the money!"
Kaiser – the Beast of Berlin"
ever given to Americans
Wild fire!
OF BERLIN"
Gen.
DissOrder
A PalaceGerm
Gen. Bumluck
UCTIONS
roadway. New York City
The Turkish Embarasser

TWO REELS OF

Doubled their Business for Three Days!

"After playing 'THE GEEZER OF BERLIN' at our Majestic Theatre for three days we must admit that it made the greatest hit of all comedies we ever played.

"We are, above all, best convinced by our daily receipts—which have actually doubled during the run of this picture."

Second Avenue Amusement Co., Inc., N. Y.
H. SCHULMAN
President

Read what have done Big Money

Pleased to proven

"We played 'THE GEEZER OF BERLIN' yesterday and we are pleased to report that it has proven to be a sure winner. Not alone was the Box-office pleased but the audience was pleased — because it is entirely different and novel from any other two-reel comedy we ever played."

JEWEL Productions Inc.
1000 Broadway New York City

"The GEEZER O

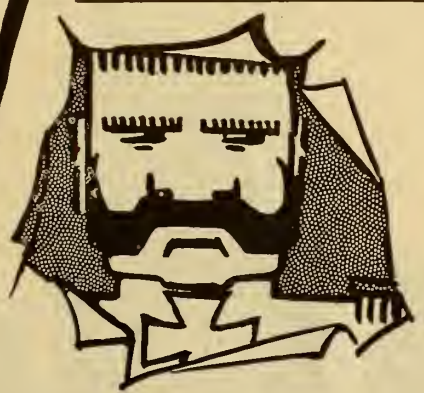
GOLDEN LAUGHTER

others with this Getter!

a feature in itself!

"It is with pleasure that I write this letter complimenting you on your wonderful two-reel comedy, 'THE GEEZER OF BERLIN.'

"This is a feature in itself. Viewing it from every angle, not only the Box-office but also our pleased patrons consider it the best comedy of this kind ever produced."



Bohemian National Hall New York

L. SCHWAGER
Manager

port it has ure winner!

heffield Theatre
Brooklyn, N. Y.

JEWEL Productions INC
1600 Broadway, New York City

F BERLIN

Newspaper Ads that

On the Timeliest Two-Reel

"The GEEZER

A Travesty on the Original Jewel Triumph

JEWEL PR

Executive Offices 16

"Is'nt diss chust a lotely war we are running, papa?"
"The GEEZER OF BERLIN"
It's A Scream
"Here you big stiff-do yourself a favor"
"The GEEZER OF BERLIN"
Picture This!
"If it wasn't undignified I'd smack you in the puss"
"THE GEEZER OF BERLIN"
A TRAVESTY on "The KAISER-the Beast of Berlin"
"Twill be the talk of the Country
SUMPTUOUSLY STAGED!
"Der Joke iss on You, Papa-he called me a regular Son-of-a-Hun"
"The GEEZER OF BERLIN"
A TRAVESTY on "The KAISER-the Beast of Berlin"
DON'T MISS IT

bring in the Money

Comedy Ever Made

OF BERLIN

"The Kaiser – the Beast of Berlin"

UCTIONS

adway New York City

"Be seated gentlemen! The Kaiser will be right down"

(another of the killing scenes in)

"The GEEZER OF BERLIN"

A TRAVESTY on "The KAISER – the Beast of Berlin"

The picture that will make you roar & scream with laughter

It's A Riot!

"THE GEEZER OF BERLIN"—(a travesty on "The Kaiser, the Beast of Berlin")—is a riot of fun, and staged as gorgeously as the original Kaiser picture that you have seen. It will make you roar with laughter. Biggest comedy production of the season. Bring the whole family.

{Saw thru cut here. Between parts thus separated, insert Theatre Name, Date etc.}

G.O.B. Ad Cut No. 102—Price 40c.—Matt. 15c.

"—Say you big boob vot are you trying to do —put der battle on de Bum?"

(Another of the killing scenes in)

"The GEEZER OF BERLIN"

A TRAVESTY on "The KAISER – the Beast of Berlin"

'Twill be the talk of the Country

---You'll Shake with Laughter"

"THE GEEZER OF BERLIN" gives "Hinden-burg" the devil for trying to put the battle on the bum. You'll shoke with laughter. You'll get the biggest gobs of joy in years when you see this picture. Gorgeously staged. Wonderfully produced. The biggest film of the year. A riot of fun and laughter. DON'T MISS IT.

{Saw thru cut here. Between parts thus separated, insert Theatre Name, Date, etc.}

d Cut No. 107—Price 40c.

"Shoot 'em in the pants Your Majesty"—

(one of the killing scenes in)

"The GEEZER OF BERLIN"

A TRAVESTY on "The KAISER – the Beast of Berlin"

'Twill be the talk of the country.

LAUGH---LAUGH---LAUGH

YOU are in for the biggest treat of the year. "THE GEEZER OF BERLIN"—(a travesty on "THE KAISER, THE BEAST OF BERLIN") makes a monkey out of the pulled up, pompous, swell headed Kaiser. What they don't do to this domphool Emperor is a caution. You'll scream with joy. You'll roar with laughter. Take the whole family. EXTRAORDINARY. Sumptuously staged. Elaborately produced.

{Saw thru cut here. Between parts thus separated insert Theatre Name Date, etc.}

G. O. B. Ad Cut No. 104—Price 65c.—Matt 20c.

"Somebody tapped his Majesty on the coco and he's sore as a boil"

(Another of the killing scenes in)

"THE GEEZER OF BERLIN"

A TRAVESTY on "The KAISER – the Beast of Berlin"

The picture that will make you roar & scream with laughter

The Big Comedy Smash of the Season

IF you want to see the comedy that will make you split your sides with laughter—see "THE GEEZER OF BERLIN"—(a travesty on "The Kaiser, the Beast of Berlin") see "The Geezer"

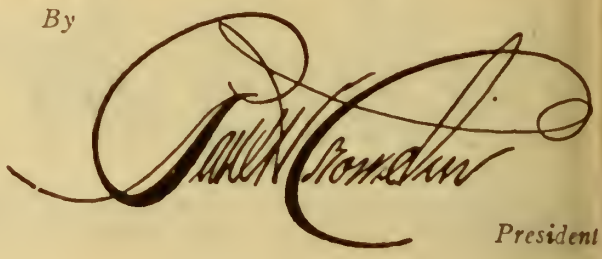
Shoot 'em in the pants. See "The Geezer" get kicked in his royal compartment. See this hunting comedy staged with regal sumptuousness. No picture like it. BRING THE FAMILY. YOU WILL

{Saw thru cut here. Between parts thus separated, insert Theatre Name, Date, etc.}

G. O. B. Ad Cut No. 108—Price 65c.—Matt 20c.

"Little Talks with Foreign Buyers"—No. 18

By



President

"SHERRILL!"

THE name stands for *high art* in film production as features like "The Witching Hour," "Conquest of Canaan" and others will attest. Sherrill made "Hearts Across the Seas," a call for patriotism in *all* countries, and the critics have pronounced it the finest thing of its kind to date. It makes every spectator a booster for his own country; and so is one of those pictures that receive —and deserve—official support everywhere. The executives of your nation, state and city will be glad to endorse and publicize "Hearts Across the Seas." So will every local civic and patriotic organization of any importance. IT MAKES BETTER CITIZENS. If you *must* have a "special" that has thrills and pep and action, that will make lots of noise, get lots of advertising and *do lots of business*, you had better sign this Frohman Amusement Corporation (Sherrill) masterpiece today. Oh, yes—Arnold Daly, known the world over as a leading star of the American stage, is the featured player.

CALL, WIRE OR CABLE

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

"WE OPERATE EVERYWHERE"—LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS AND SOLE EXPORTERS OF SPEER CARBONS, FULCO ACCESSORIES AND GLOBE REELS

READY FOR WORLD SALE—42 ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge: 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features, Ince's* ***"Whither Thou Goest,"*** *Rapf's* ***"To-Day"*** *and* ***"Mad Lover;"*** ***"The Victim,"*** *with Robert T. Haines; Pyramid's* ***"Inside the Lines"*** *and* ***"The Man of Bronze;"*** *Selexart's* ***"Honor's Cross,"*** ***"Blue Blood,"*** *and* ***"Social Ambition;"*** ***"Hunting Big Game in the Frozen North,"*** *and* ***"The 13th Labor of Hercules;"*** *the surefire comedy brands, Vim, Black Diamond, Bingo,* ***"Charley"*** *(Mabel and Fatty) cartoons.*

Inaugurating
A NEW ERA IN
VITAGRAPH
BLUE RIBBON FEATURES
AND SERVICE

EARLE WILLIAMS STAR SERIES

September 30, 1918—"A Diplomatic Mission" to be followed by seven other Earle Williams Features on these dates.

November 11, 1918 — March 17, 1919
December 23, 1918 — April 28, 1919
February 3, 1919 — June 9, 1919
September 1, 1919

Albert E. Smith
Presents

EARLE WILLIAMS

in The First of His Eight Star Series Releases

"A DIPLOMATIC MISSION"

A FIVE PART BLUE RIBBON FEATURE

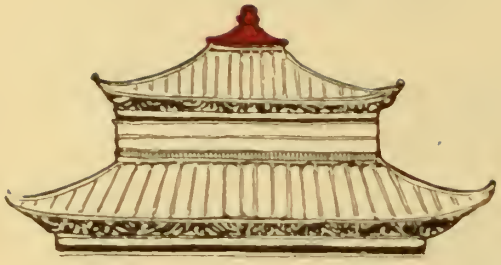
Written by DON BARTLETT — Directed by JACK CONWAY

Earle Williams is at the very height of his powers in this feature de luxe which ushers in Vitagraph's new Star Series Releasing Plan.

Action—intrigue—fight—a strong love story—a touch of the Secret Service—with a one hundred per cent. American hero in his dashing Yankee role—"A DIPLOMATIC MISSION" is in every sense worthy to bear the Vitagraph Blue Ribbon Seal—"the mark of the highest in photoplay art."

Mr. Williams is supported by a strong cast of Vitagraph favorites headed by beautiful Grace Darmond, and in story, photography and production, "A Diplomatic Mission" will delight the most exacting audiences.

VITAGRAPH



The distinguished and talented actor

SESSUE HAYAKAWA

in

"The TEMPLE of DUSK"

A screen drama which contrasts the doctrines of self and sacrifice—

A drama devoted to the perils of dishonor and the rewards of idealism—

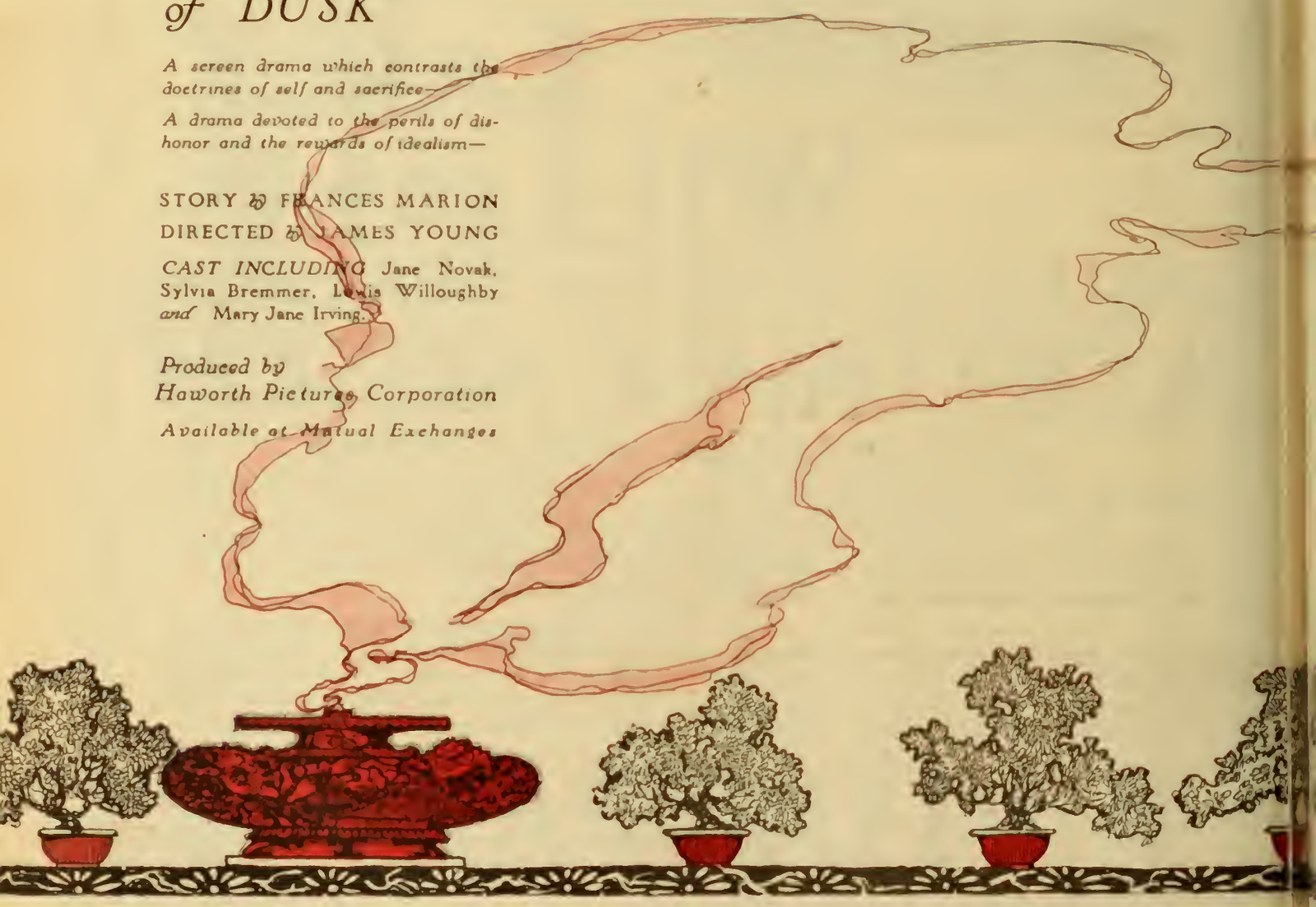
STORY by FRANCES MARION

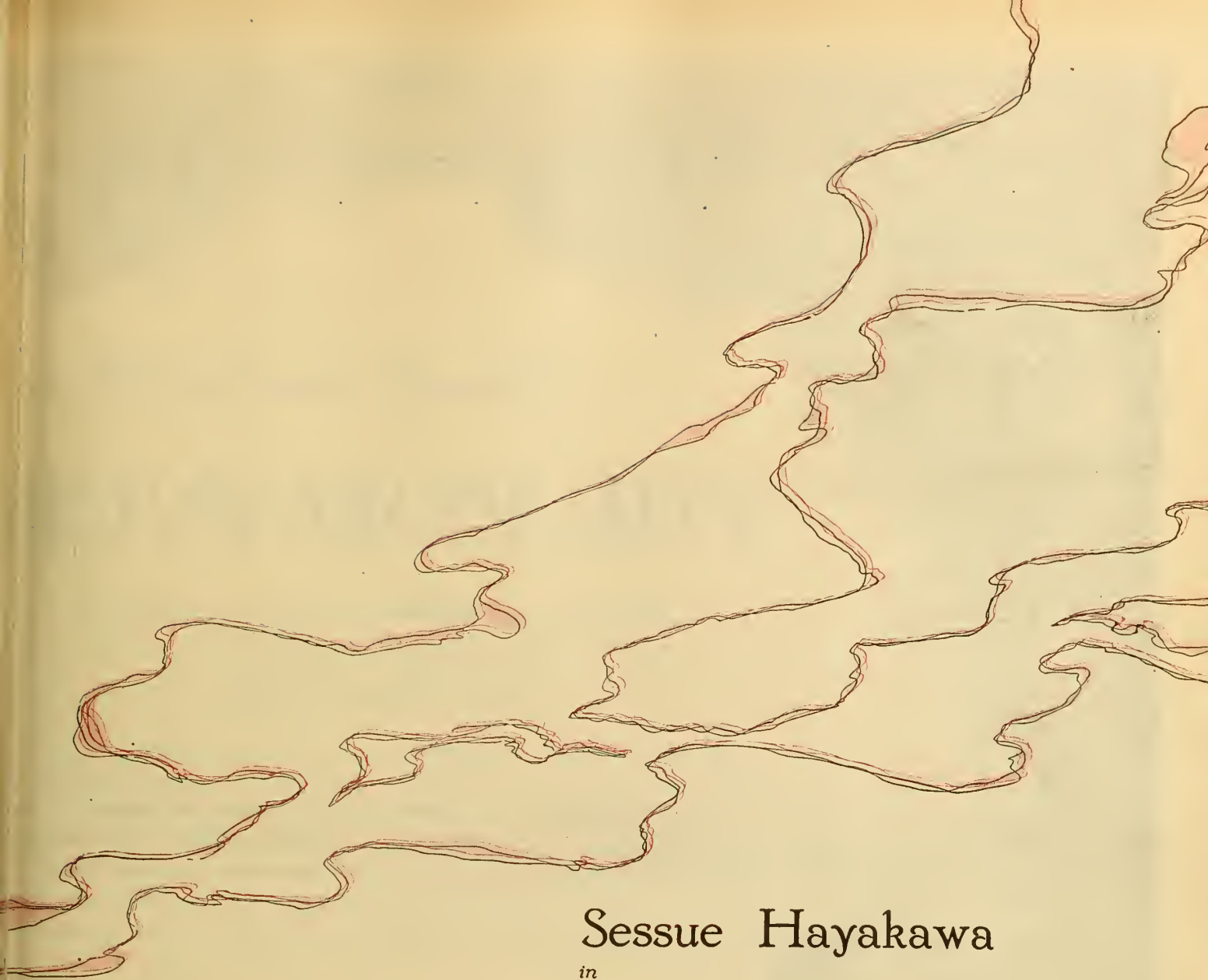
DIRECTED by JAMES YOUNG

CAST INCLUDING Jane Novak, Sylvia Bremmer, Lewis Willoughby *and* Mary Jane Irving.

Produced by
Haworth Pictures Corporation

Available at Mutual Exchanges





Sessue Hayakawa

in

"The Temple of Dusk"

Produced by Haworth Pictures Corporation
Available October 20 at Mutual Exchanges

Special Pre-release Date October 13

Make It Another Circu.

"THE ROMANCE

Concluding Chapters of "Tarzan of The Apes," From the Book by Edgar Rice Burroughs

TAKE a triple profit from the advertising you did for "Tarzan of the Apes." Every patron you had for that wonder feature will be a certain repeater for this tremendous sequel. *Your neighborhood* has its proportion of the fifty million people who have read the famous Tarzan stories and seen the screen version. He is the greatest character in fiction, with the most phenomenal pulling power exhibitors have ever seen.

A Ready Made Market In Every Town

ANOTHER BIG "FIRST NATIONAL" ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

Lay When You Show

OF TARZAN"

Another Sensational Tarzan Novelty Picture—Greater in Scope of Plot and Action Than its Famous Parent Feature

IF you have not yet shown "Tarzan of the Apes" you can reap a veritable harvest by booking it at once. Then follow it up immediately with an announcement of an early play date on "The Romance of Tarzan." **The first will bring them in droves to the second.** You can't find another picture on the market today that has the reputation for novelty, thrills, sensationalism and wide-open appeal already held by "The Romance of Tarzan."

Every Neighborhood Is Waiting For It

Produced by

The NATIONAL FILM CORPORATION *of* AMERICA

Production Supervised by ISADORE BERNSTEIN

Written and Directed by
BESS MEREDYTH *and* WILFRED LUCAS

Rothacker Prints

GRAPHIC FILM CORPORATION

IVAN ABRAMSON, PRES. & DIRECTOR GENERAL

STATES-RIGHTS BUYERS

YOU, AS MEN OF DISCERNMENT, KNOW THE WILL-O'-THE-WISP QUALITY OF OPPORTUNITY

IT IS NOW DANCING BEFORE YOUR EYES

BE FAITHFUL TO YOUR BEST INTERESTS

AND GRASP THIS ELUSIVE VISITOR WITH BOTH HANDS

IVAN ABRAMSON'S SENSATIONAL SUCCESS

"WHEN MEN BETRAY"

Enacted by GAIL KANE, STUART HOLMES, and an all-star cast

IS NOW BEING CONTRACTED FOR

THIS THRILLING PHOTOPLAY FROM THE BOOK OF LIFE, PICTURIZES THE OFTTIMES IRRETRIEVABLE CONSEQUENCES RESULTING FROM MISTAKES

DON'T MAKE A MISTAKE

LET YOUR PICTURE JUDGMENT INSURE YOU AGAINST IT

JJK.

WIRE

GRAPHIC FILM CORPORATION
729 SEVENTH AVE., NEW YORK CITY.

STATES RIGHTS MEN WIRE

GRAPHIC FILM CORPORATION PRESENTS

JAMES K. HACKETT

EFFIE SHANNON - MABEL JULIENE SCOTT

IN

IVAN ABRAMSON'S

Latest Creation

ASHES OF LOVE

GRAPHIC FILM CORPORATION 729 Seventh Ave., N. Y. C.

Keep your eye on the Eagle!

"Lafayette We Come!"

(Pershing-1917.)

Produced by
Leonce Perret
featuring E.K. Lincoln
and Dolores Cassinelli

Released By

AFFILIATED DISTRIBUTORS

Corporation
1476 Broadway
New York

Shipped From

MUTUAL FILM EXCHANGES

WHAT DOES KULTUR MEAN?

Why does American blood boil at the very sound of the word?
Ask your audiences this question in your advertising on

LEAH BAIRD

in the sensational serial with the title of national interest

WOLVES OF KULTUR

WITH SHELDON LEWIS

No fear but that you'll pack your house!

Produced by Western Photoplays, Inc. Written and directed by J. A. Golden

Released Oct. 13th

PATHÉ DISTRIBUTORS

The New England Yankee, the blasè New Yorker, the easy going Southerner, the hustling Middle Wester and the optimistic Pacific Coaster are all alike in one thing; they like a serial with

THRILLS!

Show them

LEAH BAIRD

in the sensational serial

WOLVES OF KULTUR

and then listen to the applause!

"Wolves of Kultur" with **SHELDON LEWIS**

Presented by Western Photoplays, Inc. Written and directed by J. A. Golden

Released Oct. 13th

PATHÉ DISTRIBUTORS

Pathé's latest bids fair to be Pathé's greatest; to date

RUTH ROLAND

and
George Larkin
in the sensational Western serial

HANDS UP

is a combination which has beaten every Pathé serial booking record for a similar period of time.

Reports are to the effect that the serial is crowding the houses. "Hands Up" has made good!

Produced by Astra.
Written by Gilson Willets
Directed by Jas. W. Horne

PATHÉ

The Most Widely Shown Picture That Has Ever Been Screened-

OFFICIAL WAR REVIEW

What with 3000 days in the biggest vaude-ville circuits in the land and the large majority of the representative picture houses, both large and small, the Official War Review is undoubtedly shown in more places and to MORE persons than any other picture ever screened.

There's a reason. See it and it will be evident.

Official government pictures of France, Italy, Great Britain and the United States.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

JULIUS STEGER'S GREATEST PRODUCTION

EVELYN NESBIT

AND HER SON

RUSSELL THAW

IN

"HER MISTAKE"

and the Balance of

THE TWELVE BIGGEST ATTRACTIONS OF THE YEAR AT

$10 $20 $30

BOOKED THRU THE FOLLOWING EXCHANGES

NEW YORK	Liberty Distributing Corporation 130 West 46th Street
BOSTON	American Feature Film Co. 60 Church Street
NEW HAVEN	American Feature Film Corp. 131 Meadow Street
CHICAGO	Silee Film Exchange 220 So. State Street
PHILADELPHIA	Quaker City Feature Film Co. 1325 Vine Street
PITTSBURGH	Day Film Corporation 412 Ferry Street
CLEVELAND	Success Film Productions 419 Sloan Building
WASHINGTON, D. C.	Exhibitors' Film Exchange 420 9th Street, N. W.

GENERAL FILM COMPANY

LOS ANGELES	738 So. Olive Street
SAN FRANCISCO	225 Golden Gate Avenue
SEATTLE	2023 3rd Avenue
PORTLAND	390 Burnside Avenue
DENVER	1533 Welton Street
MINNEAPOLIS	909 Hennepin Avenue
OMAHA	1508 Howard Street
KANSAS CITY	921 Walnut Street
NEW ORLEANS	343 Baronne Street
ST. LOUIS	3610 Olive Street
ATLANTA	111 Walton Street
DALLAS	1924 Main Street

Demand Prompt and Efficient Service at the Advertised Prices

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 West 46th Street NEW YORK

Leading Exhibitors Book New American Productions

Fisher, Minter, Russell Subjects Sold Direct Are Meeting With Approval of Nation's Leaders

SINCE the announcement of the American Film Company's new policy of selling direct the new series of feature subjects, starring Mary Miles Minter, William Russell and Margarita Fisher, hundreds of the biggest exhibitors throughout the nation have responded. Circuits everywhere—big chains of theatres—the biggest houses in the biggest cities—enterprising theatre owners and managers—have wired and written to the American Film representatives at Pathé Exchanges for contracts. The consistent high quality of American-made features and the box office drawing power of its stars have resulted in an overwhelming demand for these new subjects.

Among the Big Circuits—Marcus Loew, Turner & Dahnken, Goebel, Ruben & Finkelstein, Have All Signed Up for These New Subjects!

Shrewd film buyers—like Marcus Loew, Turner & Dahnken, Ruben & Finkelstein, the Greater Theatres Company—Goebel Brothers of Kansas City, Crosby of Fort Worth—and hundreds of other leading exhibitors have signed American Film contracts for the new features to be released under the new policy of selling direct. The houses these men represent are recognized leaders, catering to critical audiences. The judgment of these men is worth following.

If you haven't yet investigated the new series of high grade features produced by the American Film Company and being sold direct through American Film representatives at Pathé Exchanges—wire or write the American Representative at your nearest Pathé Exchange at once. Find out why these subjects are being booked by leading exhibitors everywhere—find out why these theatres *have booked up for 2, 3, 4 day and full week runs:*

	SEATS		SEATS
Tivoli, San Francisco	2000	Byers, Fort Worth	600
Lincoln Square, Detroit	1800	American, Denver	1400
Olympia, New Haven	2400	Palm, Rockford	1000
New York, New York City	1800	Albany, Schenectady	1200
Astor, Minneapolis	2000	Tivoli, Stockton, Cal.	2000
Merrill, Milwaukee	1580	Majestic, Memphis	1000
De Luxe, Chicago	1000	Nixon, Philadelphia	1000

The above are only fourteen reasons why you should book these new American features. There are several hundred more—too many to print.

These New American Features Offer You An Exceptional Opportunity! High Quality *and Profits!*

MARGARITA

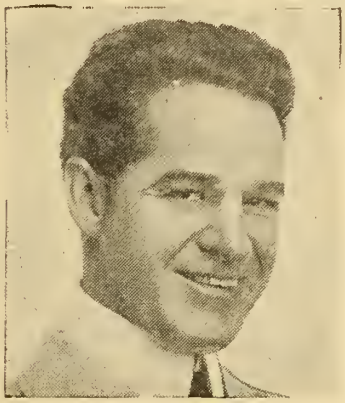
FISHER

Eight Subjects

MARY MILES

MINTER

Eight Subjects



WILLIAM

RUSSELL

Eight Subjects

THE announced policy of the American Film Company, Inc., for the season opening this Fall, is to provide three series of star subjects—eight featuring Mary Miles Minter, eight featuring William Russell and eight featuring Margarita Fisher. A half dozen of these subjects are already completed and can be seen at Pathé Exchanges throughout the United States. Others are in the course of production at our Santa Barbara studios. We want you to see every American feature before you book it—to compare every one of these features! That way you can judge their consistent high quality.

See These Superior Subjects:

Mary Miles Minter *in* **"The Eyes of Julia Deep"**

Margarita Fisher *in* **"Money Isn't Everything"**

William Russell *in* **"Hobbs in a Hurry"**

Mary Miles Minter *in* **"Rosemary Climbs the Heights"**

If You Want Profits—Book These Star Series at Your Pathé Exchange TODAY! Wire!

You want profits! You want stars of known box office value! You want productions with high quality photography, substantial sets, well-rounded casts. You want good stories by known authors. You want high class comedy-dramas and dramas that will send your audiences away happy and satisfied. You will find this combination in these new American subjects now being sold direct through Pathé Exchanges. See the American Film representative at your Pathé Exchange. Wire or go today!

American Film Company, *Inc.*

General Offices
6225-37 Broadway, Chicago
Studios
Santa Barbara, California

Samuel S. Hutchinson, ***President***

Distributed by Pathé

A National Organization to Serve Exhibitors!

24 Special Hodkinson Representatives

THE twenty-four men representing the Hodkinson Organization throughout the United States are the result of a careful selection from the several hundred applicants who wished to connect themselves with us. Each of these men, we believe, is especially fitted for the territory he is in charge of. Each representative, moreover, realizes that one of the most important parts of his duty is careful service to the exhibitor, including a co-operation and extension of friendly feeling that will promote better business and good will.

If you have not already met the Hodkinson Representative in your territory, there is a distinct pleasure in store for you. Let him help you in every way possible and prove to you that the Hodkinson principle of quality pictures for quality houses distributed on an equitable basis and at reasonable prices is an actual fact, rather than a theory.

HODKINSON SERVICE

Jesse D. Hampton Productions
Featuring
J Warren Kerrigan

Lillian Walker Productions

Plaza Pictures

Paralta Plays

Bessie Barriscale Productions

Douglass Natural Color Pictures

AT ALL GENERAL FILM EXCHANGES

Wag

W W Hodkinson Corporation
527 Fifth Ave., · New York City

RAINBOW COMEDIES

with Lillian Vera and Eddie Boulden

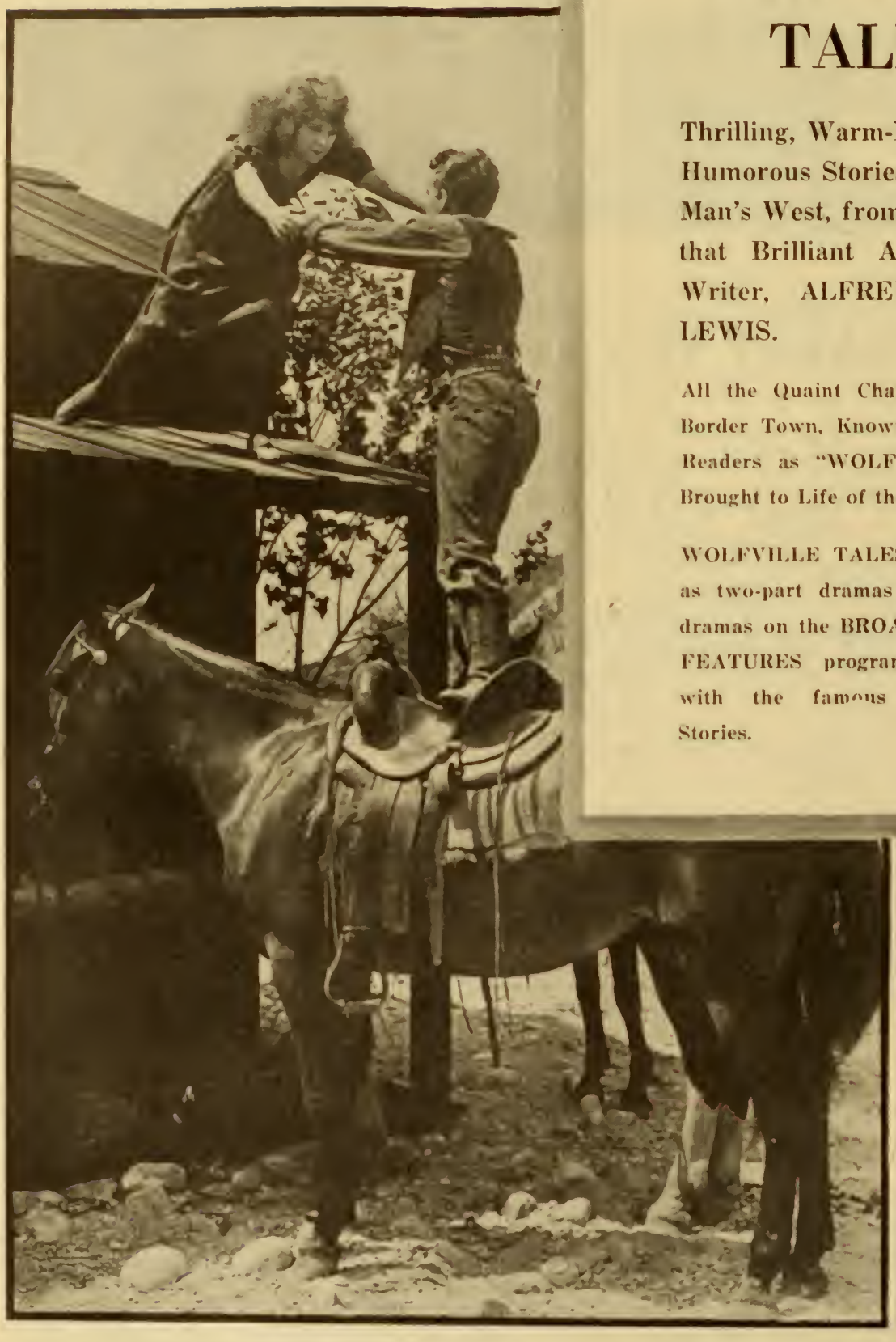
The Sparkling, One-Reel, Lighter Subjects Which Every Program Must Have to Be An Ideal Entertainment Unit

A New Release of RAINBOW COMEDIES Every Other Week. Be Sure and Get Them as Fast as They Come.

Produced by
UNITED STATES MOTION PICTURE CORPORATION
WILKES-BARRE, PA.

RAINBOW COMEDIES

GENERAL FILM COMPANY
Distributor



WOLFVILLE TALES

Thrilling, Warm-Hearted and Humorous Stories of the He-Man's West, from the Pen of that Brilliant American Writer, ALFRED HENRY LEWIS.

All the Quaint Characters of the Border Town, Known to a Million Readers as "WOLFVILLE," Now Brought to Life of the Screen.

WOLFVILLE TALES are released as two-part dramas and comedy-dramas on the BROADWAY STAR FEATURES program, alternating with the famous O. HENRY Stories.

Produced for Broadway Star Features by the Vitagraph Company

GENERAL FILM COMPANY, Distributor

Goldwyn Pictures

Five Tremendous Hits in a Row Insure This as "A Goldwyn Year."

FROM Jacob Lourie's Modern-Beacon theatres, Boston, to J. J. Parker's Majestic, Portland, Ore.—and at all in-between points—Geraldine Farrar in "The Turn of the Wheel" has registered the biggest success of her screen career and packed theatres to capacity.

From Keith's, Portland, Me., to E. H. Hulsey's Old Mill, Dallas, Mabel Normand in "Peck's Bad Girl" has been acclaimed once more in the type of Mabel Normand stories that millions know and love best. Result: Crowded houses.

From the Finkelstein & Ruben New Garrick, Minneapolis, to the Farley Majestic, Montgomery, Ala., Tom Moore in "Just for Tonight" has strengthened the exhibitors' faith in a personality they themselves discovered. Big business everywhere.

From Jones, Linick & Schaefer's Orpheum, Chicago, to M. L. Markowitz' Strand, San Francisco and to Chas. H. Williams' Strand, Providence, Madge Kennedy in "The Kingdom of Youth," has scored the biggest hit of her screen career in her best picture.

This week from from S. L. Rothapfel's Rivoli to Emil Kehrlein's Kinema, Los Angeles, Rex Beach's "Laughing Bill Hyde" with Will Rogers is beginning a career that, we believe, will stamp it as the most successful of all the Beach pictures.

Goldwyn promised exhibitors everywhere "a Goldwyn Year" of successes. These are but five out of a total of fifty equally successful productions offered you under the Goldwyn Star Series sales policy.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President.*

16 East 42nd Street New York City

REX BEACH PICTURES

Premiere American Release at S.L.Rothapfel's

Week Beginning September 22nd.

What the National Board of Review enthusiastically terms "one of the most powerful and appealing pictures we have ever seen and the most unusual Beach picture ever made."

REX BEACH'S

Human Drama of Redemption~

Laughing Bill Hyde

with **WILL ROGERS**

Directed by Hobart Henley

Mr. Rothapfel, a daring pioneer in brainy and imaginative showmanship and an *inspiration* to all producers committed to the policy of "better pictures," has booked Goldwyn's entire series of Rex Beach productions for the Rivoli. He says:

"The humanness of 'Laughing Bill Hyde' makes it rank as one of the successful productions of the year . . . . a story and production of which Mr. Beach and Goldwyn can both be proud."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

REX BEACH PICTURES

When in Danger He Always Smiled.

"LAUGHING BILL HYDE" is a regular Rex Beach hero. Strong, bold, daring, human, devil-may-care and loyal to the core.

He goes the limit for the pal he loves.

He stakes his life and liberty for a girl—and wins.

So great is his power and pathos that *no one who sees him will ever forget this picture.*

He is a real American—there are millions like him—challenging danger with a smile on his lips; eagerly inviting the great adventure and meeting it like *a man* when put to the test.

"Laughing Bill Hyde" is the first of Six Star Series productions of Rex Beach's greatest stories produced and released by Goldwyn. In the coming twelve months these six Rex Beach stories represent the greatest profit-making opportunities open to the exhibitors of the world.

Have you booked them for *your* theatre?

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

You Can Have An Entire City or Town Flocking To Your Theatre

To see a tremendous patriotic melodrama depicting the ousting of the Hun from Siberia.

To see the first Chinese star of the screen—Lady Tsen Mei.

To see the United States, Japan and China, as Allies, battling for Civilization.

Hundreds of theatres without even seeing, but realizing the tremendous box-office drawing value of the

Betzwood Film Company's thrilling and historic drama

FOR THE FREEDOM of the EAST

With LADY TSEN MEI

The Screen's only Chinese Star
Directed by IRA M. LOWRY

have booked and demanded immediate playing dates for a production that is *the first big independent attraction of the 1918 Fall season.*

The 5,000 exhibitors who played the other great Ira M. Lowry production, "For the Freedom of the World," at a big profit represent the largest group of exhibitors ever before interested in an unseen and as yet unreleased production.

Every element of popular appeal that can be packed into one story has been skilfully woven into "For the Freedom of the East." The exhibitor who fails to book this production through his nearest Goldwyn exchange will have the remainder of the year in which to regret an overlooked box-office winner.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

CAPITOL COMEDIES

Scenes from "BILL CAMPS OUT"

Twelve Short Comedies Have Made Him A Nation-wide Favorite.

THAT is the really remarkable thing about the tremendous success that has been scored in the brief period of five months by

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

He has accomplished in 150 days what other comedians have failed to do in years on the screen. He was instantly liked. Exhibitors said "Here's a good bet." The public welcomed him. 2,500 theatres now feature him. These are the reasons for his popularity.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

The Motion Picture Industry is in the

THE Motion Picture Industry has pledged itself to sell One Billion Dollars' Worth of Liberty Bonds of the Fourth Issue.

Stars, Directors, executives, scenario writers, camera men, and all others have done much in making and exploiting pictures advertising the Loan.

To the exhibitor comes the greatest opportunity and the greatest honor. His contribution towards the winning of the war can be greater, almost, than that of any other class, except the actual fighting man. Others can only buy Liberty Bonds, but he can sell them. The Industry has been declared essential. Here is our chance to prove that it is essential, and to keep it so.

Every exhibitor in America is going to help to the utmost. Here is what he must do:

Thirty-seven stars have made special motion pictures for the Loan. The names of these pictures and the exchanges at which they can be secured free are listed herewith.

Book one of these pictures for every day during the drive. Secure subscription blanks for Liberty Bonds from your local Federal Reserve Board. Take subscriptions in your theatre.

Then—this is essential—report the amount of Bonds sold to the Committee undersigned, on blanks provided for this purpose and supplied by your exchange.

EVERY EXHIBITOR MUST DO ALL THESE THINGS. IT IS HIS PATRIOTIC DUTY TO DO THEM.

The Industry Depends on Him To Do Them. The Government Depends on Him To Do Them!

NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

UNITY of ACTION SPELLS SUCCESS

COMMITTEE ON CO-OPERATION

with the

UNITED STATES TREASURY DEPARTMENT

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485 Fifth Avenue, New York

Front Line Trenches

Here Are the Thirty-Seven Star Pictures and the Exchanges That Distribute Them

Fourth Liberty Loan Pictures

	Distributor
Alice Joyce	V
Gladys Leslie	V
Corinne Griffith	V
Harry T. Morey & Betty Blythe	V
William Duncan	V
Carle Williams	V
W. S. Hart	FP
Lillian Gish	FP
Mack Sennett	FP
Charles Ray	FP
Dorothy Dalton	FP
Enid Bennett	FP
Mary Pickford	FP
Douglas Fairbanks	FP
Wallace Reid	FP
Elsie Ferguson	FP
Marguerite Clark	FP
George M. Cohan	FP
William Faversham	FP
"Fatty" Arbuckle	FP
George Beban	FP
Mr. & Mrs. Sidney Drew	FP
Harold Lockwood	M
Edith Storey	M
Emily Stevens	M
Nazimova	M
Alice Brady	S
Norma Talmadge	S
Geraldine Farrar	G
Goldwyn All Star Cast	G
Mae Murray	U
Charles Chaplin	FN
William Farnum	F
Tessue Hayakawa	MU
Dustin Farnum	GF
Salem All Star Cast	GF
Frank Keenan	P

FP —Famous Players-Lasky Corporation
V —Vitagraph Company of America
M —Metro Pictures Corporation
S —Select Pictures Corporation
G —Goldwyn Pictures Corporation
U —Universal Film Mfg. Corporation
FN —First National Exhibitors' Circuit
MU—Mutual Film Corporation
F —Fox Film Corporation
GF —General Film Company
P —Pathe Exchange, Inc.

$1,000,000,000

IS OUR PLEDGE!

GOING OVER

WILLIAM FOX
Presents

MADE BY
R.A.WALSH

UNCLE SAM IS PUSHING THIS AVALANCHE OF 14,000,000 MEN ON THE HUN. THESE MEN, THEIR MOTHERS, FATHERS, SISTERS, SWEETHEARTS AND FRIENDS, WILL ALL WANT TO SEE THIS VITAL STORY OF THE NEW DRAFT OF WHICH WE ALL ARE A PART.

Independent Release
Make Your Booking Now!

FOX
FILM CORPORATION

THE GRIPPING STORY OF AN ARTIST'S MODEL WHO CAME TO FEAR HER OWN BEAUTY AS SHE FEARED HER TITLED HUSBAND

WILLIAM FOX
PRESENTS

EVELYN NESBIT

AND HER SON RUSSELL THAW
IN

The WOMAN WHO GAVE

STAGED BY KENEAN BUEL

BOOK STANDARD PICTURES NOW!

AND GET THIS
TREMENDOUS WINNER

FOX
FILM CORPORATION

The biggest American in the world today is

GENERAL JOHN J. PERSHING

Newspapers are devoting thousands of columns a day to stories of his military achievements! Mothers, fathers, brothers, sisters, sweethearts—all are carefully scanning every line of news from the front! Pershing is the national hero and a Pershing picture is the biggest asset any exhibitor in America can have today. Here's the proof:

WHY AMERICA WILL WIN

Directed by RICHARD STANTON

is cleaning up from coast to coast! It's the intimate life story of a man whose career has been crowded with thrills and dangers! Advertise it as a PERSHING picture and chains won't be strong enough to keep the crowds in line!

BOOKED INDEPENDENTLY

Now! Now! Now!

It is the one best bet. It is strong and should prove a big drawing card—MOTION PICTURE NEWS.

Cleverly devised exhibitors should be [illegible] enriched "The Prussian Cur" should make a lot of money for all concerned—MOVING PICTURE WORLD.

Its success is assured.—EXHIBITORS TRADE REVIEW.

THE PRUSSIAN CUR

is the biggest thing ever attempted by WILLIAM FOX or achieved in motion pictures! An exposé, thrilling and truthful, of Hun plotting in America—the outstanding triumph in war films!

Directed by
R. A. WALSH

BOOKED SEPARATELY

You can get it now—if you hurry!

FOX

FILM CORPORATION

William Fox is now offering the most amazing, most fascinating, most unusual photoplay of present times—a striking morality picture that dissects marriage, laying bare the pitfalls, snares, selfishness, cruelty and heartlessness that often characterize wedlock—a pitiless **exposé** that will make many husbands squirm and cause wives to see life in a new light!

WILLIAM FOX presents
the sensation of the season

"WHY I WOULD NOT MARRY"

Directed by RICHARD STANTON

a tense, gripping, overwhelming tale of a beautiful young woman, besieged by suitors, who refuses them all because by occult aid there is pictured to her the life she would lead as the companion of each of those who would sacrifice her on the altar of Mammon.

INDIVIDUAL BOOKINGS
INVESTIGATE NOW
AND AVOID
REGRETS!

BEVIES OF NYMPHS
SHAPELY MERMAIDS
SUBMARINE MARVELS
SHIPWRECK IN MID-OCEAN
BATTLE BENEATH THE WAVES
MARVELOUS 85-FOOT DIVE
FIFTY BREATH-TAKING THRILLS

These are a few of the reasons why progressive exhibitors everywhere are booking the WILLIAM FOX phantasy

QUEEN OF THE SEA

But the best reason of all is because its star is America's greatest swimmer who stands supreme in physical development—the envy and pride of her sex and one of the most widely advertised women on earth—

ANNETTE KELLERMAN

Released recently, every print of "Queen of the Sea" has been working continuously ever since. Thousands have seen the picture; millions will see it! Are you going to profit?

AN INDEPENDENT
RELEASE
MAKE YOUR
BOOKING
TODAY!

FOX
FILM CORPORATION

SECRET SERVICE REPORTS PROVE ACCURACY OF "KULTUR" PLOT

To complete the evidence the circulars are themselves penciled with the cipher signature of the head of the German secret service bureau.

Would Destroy Documents.

These two circulars apparently had been obtained by some Russian agent in Germany and transmitted to Russia. The German General Staff evidently wished to get them back in order to destroy them. By the order of the German General Staff and with the "consent" of Lenine and Trotzky they are turned over to the Germans to be destroyed. Why? Because they are conclusive proof that on June 9, 1914, the German Government was preparing for war, several weeks before the assassination of the Austrian Archduke, which was made the pretext for war.

One circular is an order from the German General Staff, dated June 9, 1914, informing "all industrial concerns" in Germany to open the sealed envelopes containing their "industrial mobilization plans and registration forms," so that they might be prepared for the war for which the excuse had not yet been found.

Mobilization Ordered.

The second circular is an order from the German General Staff of the High[illegible] dated Nov[illegible]

(I. Gr. General Staff, Central Abtheilung, Section M, No. ——.' Berlin.

Circular of June 9, 1914.

Bezirkscommendanten:

Within twenty-four hours of the receipt of this circular you are to inform all industriel concerns by wire that the documents, with industria mobilization plans and with registration forms, be open, such as are referred to in the circular of the commission of Count von Waldersee and aprivi of June 27, 1887.

[illegible]bilization sectio[illegible]

PROFIT BY THE NEWS OF THE HOUR

WILLIAM FOX
PRESENTS

GLADYS BROCKWELL

IN HER MIGHTIEST DRAMA—A STARTLING, AUTHENTIC STORY OF HUN PLOTTING, THE BEGINNINGS OF THE GREAT WAR AND THE PRIVATE INTRIGUES OF AUSTRIA'S MONARCH

KULTUR

DIRECTED BY EDWARD J. LE SAINT

IT SHOWS HOW GERMANY COMBED THE WORLD FOR AN EXCUSE FOR WAR

BOOK VICTORY PICTURES NOW
AND GET THIS THRILLER

FOX
FILM CORPORATION

VICTORY PICTURES

FOX
FILM CORPORATION

AW! LET 'EM SMILE!

YOUR PATRONS DON'T WANT TO WEEP ALL THE TIME. THEY NEED AN OCCASIONAL BIG, PUNCHY, HIGH GRADE COMEDY.

WILLIAM FOX PRESENTS IT:

JANE and KATHERINE LEE

SUPPORTED BY AN ADULT CAST

IN

SWAT THE SPY

STAGED BY A.E. GILLSTROM, NATIONALLY KNOWN EXPERT IN COMEDY DIRECTION

YOU CAN GET IT BY BOOKING EXCEL PICTURES

FOX

FILM CORPORATION

BETTER THAN A VAUDEVILLE ACT

BOOK

CAPTAIN BUD FISHER'S

MUTT AND JEFF

THE BEST THING THEY'VE PULLED YET IS

BULLING THE BOLSHEVIKI

WHEN YOU'VE RUN THAT YOU'LL WIRE FOR

"OUR FOUR DAYS IN GERMANY"
"THE SIDE SHOW"
AND ALL THE REST

FOR A LONGER LAUGH, BOOK

HENRY LEHRMAN'S

SUNSHINE COMEDIES

SOME OF THEM:

"ROARING LIONS ON THE MIDNIGHT EXPRESS"
"THE DIVER'S LAST KISS"
"WHO'S YOUR FATHER?" "A TIGHT SQUEEZE"

FOX

FILM CORPORATION

INCREASE YOUR PROFITS!
USE FOX PRESS SHEETS!

NAVAL RESERVES SPELL IT OUT IN LIVING LETTERS

Think It! Talk It! Act It!

¶ *Victory is the biggest word in the English language*—the biggest thing on earth today—the supreme event for which a whole world waits in anxious expectation!

¶ *Victory is the all-important event now*—not the victory of a few miles of territory, but of a culminating series of successes—the mighty triumph that shall free mankind from the bondage of autocracy and of war!

¶ Victory Pictures lead the way to such a triumph for the exhibitor. Victory Pictures are a development of this war—an outgrowth of exhibitor and public demand for *the best productions for the best stars* a new series—a new brand with a new trade mark, typifying the highest possible expression of dramatic and photographic art!

¶ *Victory Pictures are made for the best theatres everywhere.* They satisfy the most exacting, the most critical audiences. They are rousing thunders of applause in houses that are proverbially cold; they are waking the echoes of forgotten triumphs—revivifying theatres long lapsed into profitless pursuits. *They are getting the coin—everywhere.*

¶ *Victory Pictures are punch pictures!* They've got the real stuff! In stars, stories and supervision, they combine those elusive qualities that register a fair-and-square bull's eye with the universal audience! It's going some to be able to say of *any* picture that it hasn't scored a miss anywhere in a trip across this country, and it's going a lot further to be able to say the same thing of a whole series—a brand—of productions. But that's the record of Victory Pictures to date—a record as clean and bright and sound as a new-minted quarter.

¶ Victory Pictures have the dash and snap and piquant flavor that win audiences from the start and hold them to the end. They're the sort of pictures of which there's never enough—pictures freed of every foot, every inch, of useless or uninteresting action—pictures that have *required big brains* to originate and *real money* to make.

¶ Victory Pictures have the three greatest actors of their respective classes in the films today—

GEORGE WALSH—the athlete supreme;

TOM MIX—the cowboy who never fakes a scene;

GLADYS BROCKWELL—greatest dramatic actress of modern times.

¶ *Victory Pictures are the pictures of big stunts and big drama*—the best balanced, most uniform series of productions yet marketed—sure money makers for successful houses and certain trade builders for houses that have seen better days—the one, outstanding, supreme value "buy" on the market today!

¶ *Book Victory Pictures now—now,* while you still have the chance, and get these masterpieces that the trade press is proclaiming the big winners of the new season:

Tom Mix in MR. LOGAN, U. S. A.

Gladys Brockwell in KULTUR

George Walsh in ON THE JUMP

Tom Mix in TREAT 'EM ROUGH

Gladys Brockwell in THE STRANGE WOMAN

George Walsh in I'LL SAY SO

Tom Mix in FAME AND FORTUNE

F · O · X
FILM CORPORATION

—I- CHRISTIE COMEDIES -I—

BOBBY VERNON and DOROTHY DANE in a Rollicking CHRISTIE COMEDY

"Oh! Bobby! How Could You!"

Released Sept. 30

BOOK THRU FOREMOST INDEPENDENT EXCHANGES

-I- CHRISTIE FILM CO. Incorporated LOS ANGELES -I-

Gaumont

A Cinematic Triumph!

Now filling theatres all over the United States with pleased and satisfied patrons. Hardly necessary to say more about

The Great Gaumont Photo-Serial

THE HAND OF VENGEANCE

Handled by the Best States-Right Exchanges

Independent exhibitors run no risk with this different serial.

It not only catches the interest but holds it.

See all of the ten 2-reel episodes.

Gaumont

To State Righters and Shou

We're ready to

"THE KAISE

A Thundering Photoplay Prophecy in 8 Reels.
A Melodramatic Epic of Yankee Pluck.

An All Star Cast

Produced by A. L. WARNER

Foreign Agents, Hiller & Wilk

Jump the First Train for

nen who are their own bosses

spring it now!

R'S FINISH"

A Visualization of the Nation's Wish
Made to Measure for Popular Taste

Stupendous Production

220 West 42d Street, New York City

Longacre Bldg., New York City

New York—We'll Show You!

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The Advertisers Who Use the Columns of The Moving Picture World

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We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser — It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

FILM MEN GET HEARING AT CAPITOL

Large Delegation Before Senate Finance Committee Recites Inequalities of Proposed Tax on Industry—Effort to Impress Senators Does Not Register Clearly on the Record

WASHINGTON, D. C., September 17.—That the pending tax bill will serve to wipe out a greater number of motion picture theatres than did the law of 1917, and thus deprive the Government of that many avenues for the dissemination of propaganda films, was the warning of William A. Brady, president of the National Association, who headed a delegation appearing today before the Senate Finance Committee.

Unfortunately for the industry, this was the concluding day of the hearings and furthermore, the Senators were anxious to close promptly at twelve o'clock in order to get to the Senate Chamber in time to hear the remarks of Senator Lodge, of Masschusetts, on the subject of the peace note from Austria. Senator Lodge is himself a member of the committee, and was in the committee room until just prior to the time for his speech. The desire to bring about the early conclusion of the hearings resulted in misunderstandings and probably misjudgment of the testimony offered.

Before the delegation went to the Capitol, a meeting was held in the Shoreham Hotel for the selection of speakers and to outline a program. The latter was not carried out. Mr. Brady was given an opportunity to make an opening statement and then the cross examination began, before the picture men had a chance to place their hopes and desires before the committee in a form that would help the cause.

"We do not come here at all as 'squealers,'" began Mr. Brady, and he read to the Senators his letter from President Wilson wherein the latter told of the good that could be derived from the screen. "During the last eighteen months," he said, "and I think it is a well known fact to you all, the motion picture has delivered a world of valuable service to the Government. It has not charged for its services; it has not come here asking for reductions or favors of any kind. All of the Departments in the City of Washington and elsewhere have been offered its services gratuitously. For the next Liberty Loan it is dedicating free of cost to the Treasury Department at least forty-five pictures made by the men and women of the screen and by the manufacturers without cost. These, in the opinion of the Secretary of the Treasury, are going to be the most valuable propaganda to be used in the Liberty Loan drive. Let that suffice to alibi us."

Mr. Brady then declared that the taxes to be put upon the industry will practically drive at least fifty per cent. of the theatres of the United States out of business.

Senator Thomas stated that there had been 160,000,000 feet of film exported, and he wanted to know the terms of lease and sale, pointing out later, accepting the statement of Mr. Irwin that the exports would not average over eight cents per foot, that the manufacturers would not have to pay a cent of tax on $12,800,000 in sales abroad. Mr. Irwin explained that it was the practice of the manufacturers to sell their prints outright in Europe, and in Great Britain an ordinary picture would sell at from $4,000 to $5,000. The film rentals in the United States would total $70,000,000.

It is proposed in the bill to place a tax of ten per cent. upon the gross rental price of each picture. This would mean that $7,000,000 would each year be saddled upon the motion picture industry. Later during the hearing it was stated that the total returns to the industry last year was something less than $5,000,000, so that if the manufacturers could not get out from under this tax they would have to borrow $2,000,000 to pay the Government in order to keep in business. On their part, the exhibitors, according to Alfred S. Black, who appeared in their behalf, were equally positive that they could not absorb this tax, because of meagre profits and so many other taxes, and any attempt to pass it on to the public will cut off the patronage to such an extent as to cause many houses to close their doors permanently.

Mr. Brady stated that the industry was not profiting by the war and was not rolling up great surpluses. Whatever surplus has been made is in films lying on the shelves. He claimed that Congress was taxing the picture industry more than any other industry, and Senator Thomas remarked that there were many others claiming their respective industries were in similar positions.

The speaker stated that following the imposition of the present admissions tax 17,000 exhibitors dwindled to 14,000 in number. Senator Thomas asked if the theatres had not increased their prices and so hurt their businesses. Being assured such was not the case, he remarked that he believed the theatres everywhere were doing a good business. Mr. Brady urged upon him not to gauge the whole industry of the country by abnormal conditions in Washington, where all theatres are doing exceptional business.

The charges made by the ticket stands in New York City were criticised by Senator Thomas, and this led to the injection of unfortunate testimoney into the record. It was pointed out that in the last tax bill there had been proposed quite a heavy tax on these stands, but that this provision "strangely disappeared" when the measure was in conference. This reference to an action taken by a committee of the Senate and House of Representatives while whipping a bill passed by both houses of Congress, by the Senate with many changes, into shape acceptable to both branches, brought forth the reproof of Senator Simmons. He declared it to be a criticism of the members of Congress, and the speakers apologized.

"I believe as the oldest theatrical man actively engaged in the business," continued Mr. Brady, "I must be an expert. You consult with other industries of the United States before you fix prices on steel, and rubber and other commodities, and I say that you should take into consideration the man who has spent the whole of his life in the business."

He pointed out that it is estimated by the Ways and Means Committee of the House of Representatives that under the new rates the tax on admissions and dues will yield $100,000,000, and said: "I desire to go on record as an expert that this estimate will not come true; that the estimate of $50,000,000 for twelve months under existing rates will decrease with extra taxation. The business is decreasing all over the country—not in Washington, where conditions are different, and it is not true of New York, Boston, or Chicago, but they are not the whole United States."

There has never been an occasion when film men appeared before a committee during the consideration of problems of taxation that the salaries paid to motion picture actors and actresses did not enter into some sort of a controversy or another. This time it started with the query of Senator Thomas as to whether or not Anita Stewart received $3,500 per week, and then inquiry was made as to why it was, with salaries to Charlie Chaplin, Mary Pickford and

Douglas Fairbanks so large, the industry was unable to assume these taxes.

"The actors and actresses get it all," said Mr. Brady.

A rather unusual interpretation was placed on a part of the export business by Senator Jones, of New Mexico. Mr. Irwin was attempting to explain his remark that "our inventory has not increased; and, rather, our inventory is really fictitious." He stated that it was necessary to continue valuing films for the purpose of borrowing money, etc., on the basis of the full disposal of all copies. He had stated that because of war conditions, films intended for export trade were accumulating on the shelves, although the manufacturers were continuing to make them in the hope of some day being able to get their money back through foreign sales.

Senator Jones got the impression, apparently, that the manufacturers were going ahead and making films expressly for this export trade. He did not understand that what Mr. Irwin meant was that extra positives were being struck off at the same time that positives were being made for the United States and that instead of the export films costing $42,000, that figure was represented as follows. Mr. Irwin had taken films of a class costing $20,000 to produce and had stated that 50 prints for the United States would cost an additional $10,000. If the picture was also intended for foreign sale, 30 more prints would be made at a cost of $6,000. The total expenditure on the picture and the 80 prints would be $42,000.

Under the belief that the $42,000 was the amount of money being sunk in each picture for foreign trade only, Senator Jones intimated that he would expect such action "if you gentlemen had just escaped from St. Elizabeth's." (The last named being the hotel maintained by the Government for the insane.) "To have it appear in this record here that you are deliberately investing money in a thing you deliberately know you will get no money out of is beyond the comprehension of at least one member of this committee," he said.

The exhibitors are dedicating 100 per cent. to win the war, declared Altred S. Black, who said that this was the first time that the small exhibitor has come to Washington to be heard. The exhibitors are willing to pay a just and fair tax, but ask that the taxation be not made so burdensome as to put a large number of small theatres out of existence. He agreed that the manufacturers could not absorb the proposed rental tax in their profits, and said it is even more true that the exhibitors cannot afford to pay it, and there is no way to pass it on to the public.

Mr. Black briefly told of the large number of taxes, national, state, county, and local, to say nothing of censorship taxes and charges, that the industry is subjected to, and said it was fast getting to a point where the small houses that had been earning a profit would show larger figures on the other side of the ledger. He was clear in stating that this does not apply in cities like Washington, where there is a war boom, but in those cities where such prosperity is not present, but where the draft and the calls for employment in the war-boom cities were making themselves felt in cutting down the possible fields of patronage for the exhibitors.

He said that the keeping of all of the theatres in operation for the pushing of Government propaganda would prove of more value than the additional returns from the increased taxes.

Another unfortunate period was the accusation made that the various interests in the industry had combined to fight the tax, but Senator Robinson remarked that it would not have been possible for all present to have been heard at this time, and Senator Simmons said that the request of the committee had been that all branches of an industry get together and select one speaker, and that was just exactly what the film men had done.

Among those present were William A. Brady, Walter W. Irwin, Harry M. Crandall, Colonel Barry Bulkley, Charles J. Pettijohn, Harry S. Bernstein, Alfred S. Black, Gabriel L. Hess, Frederick H Elliott, Sydney S. Cohen, Samuel L. Rothapfel, J. Victor Wilson, Louis F Blumenthal Elmer H. Horstmann, Albert Lowe, Lewis Innerarity. The trade papers were represented by Clarence L. Linz, Moving Picture World; Earle A Dyer, Exhibitors' Trade Review; R. F. Welsh, Motion Picture News, and Milton Hackes, Wid's Daily.

The members of the Senate Finance Committee present at the hearing were Furnifold McL. Simmons, chairman, North Carolina; Charles S. Thomas, Colorado; Peter G. Gerry, Rhode Island, Henry Cabot Lodge, Massachusetts; Porter J. McCumber, North Dakota; Reed Smoot, Utah; Joseph T. Robinson, Arkansas; Andrieus A. Jones, New Mexico, William P. Dillingham, Vermont, and John F Nugent, Idaho LINZ.

War Board Restricts Manufacture of Machines

MOTION picture machine manufacturers are to go upon a war basis of curtailment in variety of sizes of lenses, production of lighter machines and substitutes where possible for brass, aluminum, steel and iron under a conservation program which has been worked out at conferences between the manufacturers and the Conservation Division of the War Industries Board, according to an announcement authorized by B M. Baruch, chairman of the War Industries Board.

In an announcement to the manufacturers of motion picture machines the Conservation Division, emphasizing the primary importance of husbanding the country's resources and supply of materials, equipment and capital to aid in carrying on the war, says:

"The Division has been informed that manufacturers in your industry are producing machines with lenses of a greater variety of sizes then is necessary in war time, that considerable saving in the weight of machines can be effected, with a further saving by substitution in many cases of some less essential materials for the brass and aluminum now used, and that economies can be effected in the distribution of accessories. The elimination of the avoidable use of brass, steel, iron and aluminum, which are all urgently required for war purposes, is particularly desired."

The schedule covering the industry, which is issued, provides:

1.—The purchase of new lenses to be restricted from this date to 4 inches, 5 inches and 6 inches focal lengths, and 16 inches, 20 inches and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.

2.—After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras: (a) Rheostat; (b) Re-winder; (c) Reels.

3.—Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.

4.—Each manufacturer to substitute some less essential material for brass, aluminum and steel in so far as possible, and to advise this Division of the action taken.

Propaganda Features Are Useful at Training Camps

THE official news bulletin of the Theatre Division, War Department Commission on Training Activities, issued by De Hull N. Travis, for the week ending Sept. 21 contains remarkable testimony to the efficiency of "propaganda" features in arousing the fighting spirit in soldiers assembled at training camps. We quote the bulletin.

"At the conclusion of the performance, six of the conscientious objectors in attendance signified their change of attitude and expressed their willingness to become United States fighting men," writes the manager of the Liberty Theatre, Camp Pike, after special showing of 'To Hell With the Kaiser.'

"The special morning matinee of the picture was under a general order from headquarters. Major Keefer gave an address with this picture to all the conscientious objectors in the camp present for this performance.

"Due to the patriotic results from the showing of this picture, recommendations will be made by officers of Camp Pike to Washington, suggesting the use of 'To Hell With the Kaiser' and other like propaganda pictures for the purpose of making fighting men out of conscientious objectors. Other feature propaganda pictures to be used for the same purpose include, 'Why America Will Win,' 'The Prussian Cur,' 'The Kaiser, the Beast of Berlin,' and 'The Unbeliever.'

"E. L. Hyman, Director of Pictures for the Liberty Theatre Division of the War Department, Commission on Training Camp Activities, has directed all Liberty Theatre managers to give special morning propaganda performances whenever possible."

Dick Rush to Join the Anzaks.

Dick Rush, Cliff Smith's assistant director, has resigned his position with the Triangle to go into the Australian fighting forces. He expects to obtain a commission as he has been training with the Officer's Reserve in Los Angeles for six months and has seen real fighting. At the outbreak of the European war he offered his services to the British army, but technicalities in the neutrality laws forbade his entrance into England's ranks. A year ago he planned on enlisting, but an untoward circumstance prevented the fulfilment of this cherished dream. Now he has definitely decided to go into the big fight with his old pals, for Dick is Australian. He comes from the "Back Blocks," as the Anzaks call the frontiers of their native land. For nineteen months he hot-footed it after the Boers in South Africa.

MARITIME PROVINCES CONVENTION

Annual Convention in Halifax Discusses Topics of Importance to Industry And Adopts Binding Pledge

By Sam Spedon

ON Wednesday, September 18, the Motion Picture Exhibitors' League of the Maritime Provinces of Canada opened its third annual convention at the Board of Trade rooms in Halifax, N. S., continuing through the next day.

An address of welcome was made by President M. V. Gastonguay, who, precisely at 2.30 p. m. called the first day's session to order and proceeded with its regular business. The acting secretary, J. M. Franklin read the minutes of the previous convention held at St. John, N. B., September 8, 1917. These were adopted as read.

J. R. Macadams, under the head of unfinished business, introduced the subject of the liability of express companies in the prompt delivery of films. He suggested that a test case should be made in the courts at the expense of the League.

W. C. McKay, moved that a standardized contract be requested from the express companies and this matter be taken up by the incoming executives with full power to act. The motion was seconded by W. W. O'Fenerty and unanimously carried.

L. E. Ouimet cited a test case in Montreal, which was decided in favor of the exhibitor. Mr. Macadams said: in Nova Scotia the courts were indifferent and had never expressed themselves positively on the subject.

Discuss Merger with N. A. M. P. I.

A motion by Mr. McKay that the question, brought up at last year's session, of affiliating with the Motion Picture Exhibitors' League of America, should be decided in the affirmative. By request Sam Spedon explained the absorbtion of the M. P. E. L. and the A. E. A. by the N. A. M. P. I. at the convention held in Chicago, September 3.

Motion was then made and carried to defer the matter until the fourth annual convention, to be held in 1919. Secretary Franklin read his report for 1918 and it was adopted as read.

Next in order came the appointment, by the president, of the nominating committee, as follows: W. W. O. Fenety, J. F. O'Connell, F. W. Winters and J. M. Franklin, who brought in the following slate for the officers of the league of the ensuing year:

New Officers Installed.

President, Walter C. McKay. Opera House, St. John.

Vice President, R. J. Macadam, Casino Theatre, Halifax.

Secretary, Walter H. Golding, Imperial Theatre, St. John.

Treasurer, George J. B. Metzler, Empire Theatre, Halifax.

Vice President for Nova Scotia, John F. O'Connell, Majestic Theatre, Halifax.

Vice President for New Brunswick, Witter W O. Fenety, Fredericton.

Vice President for Prince Edward Island, J. J. Gaudet, Summerside.

They were unanimously elected and inducted into office.

The treasurer's report delayed in its reading, showed that the League is in good financial condition and has a balance to its credit of $200.

Mr. Gastonguay, the retiring president, in resigning the gavel expressed his regret that he had not been more active the latter months of his office on account of giving up his motion picture business and taking up the life of a gentleman farmer. While not actively engaged in the business he assured the members that his interest was none the less keen in their welfare and the success of the industry. On motion of Mr. McKay, Mr. Gastonguay was elected an honorary member of the League.

W. H. Golding, of St. John, made a report for the exhibitors of his province on the good work and untiring efforts in the adjustment of taxation and other legislation. The following resolution by Mr. Macadams was read and adopted:

Pass Resolutions of Sympathy.

Whereas, it has pleased Almighty God to remove from this worldly sphere Mr. A. S. Wall, the late censor of amusements for the Province of Nova Scotia, and;

Whereas, in the death of Mr. Wall the country has lost a model citizen, the Province a most competent and popular official, and the moving picture interests a highly esteemed counsellor and friend;

Resolved, that the Motion Picture Exhibitors' League of the Maritime Provinces in convention assembled, tender to Mr. Wall's family and the Government of Nova Scotia an expression of condolence and sympathy. And further,

Resolved, that a copy of this resolution be inscribed on the minutes of this convention and that copies of it shall be forwarded to Mr. Wall's family and the Premier of Nova Scotia.

Another resolution offered by Mr. Golding was as follows:

Be it resolved, that the Motion Picture Exhibitors' League of the Maritime Provinces in convention assembled, does hereby extend to its esteemed fellow member, Mr. W. W. Fenety of the Gaiety Theatre, Fredericton, N. B., our sincere sympathy in his recent loss of both parents in an automobile accident, and that a copy of this resolution be included in our official record. The resolution was unanimously endorsed.

W. T. H. Fenety, killed in the automobile accident referred in the above resolution, was the senior member of the picture house partnership in Fredericton and was one of the best known and highly respected showmen in Eastern Canada, having been identified with the business for thirty-six years.

Another resolution presented at a later session of the convention referred in most feeling terms to David M. Richards, proprietor of the Gem Theatre, Fredericton, N. B. Mr. Richards was affectionately known as "Uncle" Dave by all the exhibitors and respected for enthusiastic support of the League.

The first day's session of the convention adjourned at 5.30 p. m., to meet the following day at 2 p. m.

Banquet Closes the First Day.

At 10.30 p. m. at the Tally Ho restaurant a banquet was tendered the members and their guests.

Those in attendance were: N. V. Gastonguay, John F. O'Connell, R. J. Macadam, G. J. B. Metzler, J. M. Franklin, M. Herschon and Thos. Daley, of Halifax; L. E. Ouimet, of the Pathe Freres interest, Montreal; R. G. March, of the Specialty Film and Import Co., St. John; G. A. Margetts, of the Universal Film Co., St. John; E. Teel and E. English, of Regal Films, Ltd., St. John; Mitchell Bernstein, of the Famous Players Film Service, St. John; A. Collen, of the Universal Film Co., St. John; Walter C. McKay, St. John Opera House; Walter H. Golding, Imperial Theatre, St. John; F. W. Winter, Opera House, Moncton; Mrs. Walter Davidson, Dreamland Theatre, Moncton; A. R. Walker, Dartmouth; A. Walfield, Bridgewater; A. J. Mason, Wolfville, W. W. O. Fenety, Fredericton, N. B.; and Sam Spedon, of the Moving Picture World; Joe Fieberman, Fox Films; A. Donaghy, of Exhibitors' Distributors Corpn.; Billy Richards, New Castle; "Bobby" Finn, M. P.; Bob McCurdy, Halifax Herald and Mr. Phelan, manager Majestic Stock Co.

The Second Day's Session.

The second session of the convention was called to order by President W. C. McKay at 2:45 p. m. Thursday. The reading of several communications by the newly elected secretary, W. H. Golding, from absent members and others was then in order. Among them was a letter of regret from C. C. Pettijohn, explaining his inability to be at Halifax. Just as it was read Sam Spedon received a telegram, which read as follows:

"Eight-pound boy. Anniversary our Canadian trip. Both doing fine." Signed C. C. Pettijohn.

Motion was made by R. J. Macadams and seconded by J. M. Franklin that a communication be sent to Mr. and Mrs. Pettijohn, congratulating them on the new arrival. Unanimously carried.

Mr. Golding explained the rapid-fire co-operation the New Brunswick exhibitors had given in furthering legislative matters that might benefit the exhibitors of the Maritime Provinces. On their own initiative they had placed an editorial telegram in all the Toronto papers on the power of the screen, which was read by all the members of the legislature and carried great weight in gaining favorable legislation on fuel conservation, licenses, etc. This display was inserted in the newspapers over night, appeared the next morning, the day these matters were to be considered at Federal Capitol. To reimburse Mr. Golding for this excellent iniative the members present subscribed the amount necessary for the payment of this advertising account.

Non-Cancellation Contract Discussed.

On new business Mr. Finety brought

up the one-year, non-cancellation contract of the Famous Players-Lasky Film Corporation. Mr. Finety made a motion that all exhibitors refuse such a contract without a thirty days' cancellation being inserted. This motion was seconded by Mr. Mason, but it was not acted upon because the motion was practically embodied in the obligation printed below.

Mr. Macadams advocated the standing together on the actions of the league, and make it binding on all matters decided upon by the convention in order to do something worth while. Mr. Macadams then presented the following obligation:

I hereby promise on my honor as a gentleman and as a member of the Motion Picture Exhibitors' League of the Maritime Provinces of Canada to faithfully adhere to the following obligations:

First. I will not pay advance deposits to film exchanges or other film distributors.

Second. I will not sign a non-cancellable contract for regular film service.

Third. I will not willfully be a party to the scheme of any film exchange or distributor to foist obnoxious terms on any other member of the league.

Fourth: I will not directly, or through an agent, attempt to secure the services of an employee of any other member of the league, without the employer's consent.

Fifth. I will not rent or buy pictures from any exchange or company actively interested in the operation of any theatre in the Maritime Provinces.

Sixth. In my relations with brother members, film exchanges, or the public, I will not be guilty of any action calculated to bring the picture business into disrepute.

Seventh: I will assist to the best of my ability in carrying out any instructions issued to the members of the league by its executive.

It is understood that section one of this obligation is not binding on any signer who happens to be the employee of some person or firm not resident in the Maritime Provinces.

This obligation will be considered binding until rescinded by a majority vote at a meeting of the league.

This obligation was discussed and dissected by the convention During the discussion Mr Macadams said he was informed the Famous Players Lasky and the Regal were establishing theatres of their own—some twenty-seven in all—throughout the provinces

The obligation on motion was unanimously adopted All those present immediately signed it

At this point the members, with the film men, repaired to the steps of the Provincial Building, where a photograph of the group was taken

Exchangemen's Session.

While the convention was going on the following exchangemen held a session in conjunction with the exhibitors

A. Donaghy, Exhibitors' District Corporation, Ltd., St. John, N. B.; Ed English, Regal Films, Ltd., Montreal; Joe Lieberman, Manager Fox Film Corporation, St. John, N. B.; E. H Teel, Regal Films, Ltd., St. John, N. B.; G A Margette, Canadian Universal Film Company, Ltd., St. John, N. B.; R. G. March, Specialty Film Import, St. John, N. B.; Arthur Callan, Canadian Universal Film Company, Ltd., St. John, N B.; M. S. Bernstein, Famous Players Film Service, St. John, N. B.; L. E. Ouimet, Specialty Film Import Company, Montreal, Quebec.

J. A. Margette of St. John, president of the Exchange Managers' Association of the Maritime Provinces, also manager of the Universal exchange, acted as spokesman for the exchangemen. He said as president of the association he would see that all members of the exhibitors' league secure a copy of the constitution and by-laws of the exchangemen's association. He explained that the primary object of the association was to protect its members against bad accounts and unfair cancellations of contracts.

Mr. Ouimet said he was one of the originators of the exchangemen's association. He believed in organization for protection to see that both exhibitors and exchangemen get a fair and square deal. No exhibitor is obliged by reason of any ruling of the association to make a contract he cannot afford to pay. Every exhibitor should know what he is signing and should use his best judgment as a man and not as a child. He believed that if the Government insisted upon higher taxes for exchange privileges the exchangemen would be obliged to move out of Montreal.

Mr. Golding said he sympathized with exchangemen's troubles and did not object to exchangemen organizing, but he did object to the exchangemen introducing objectionable non-cancellable contracts. He requested any exchangemen present, if so empowered, to state their business plans for the coming year. He would like to know if any radical changes were to be made in their policies.

Mr. Macay invited Mr. Bernstein, of the Famous Players-Lasky, to state the policy of that company. Mr. Bernstein said he was at liberty to state that its contract was to be two or three a week, non-cancellation clause, and for one year. This announcement caused much discussion and interrogation.

Mr. English, of the Regal, said his company would have a thirty days' clause on all but the specials—Pickford, Chaplin, Storey and some other stars. They will be non-cancellable All the other exchangemen said their companies would have a thirty days' cancellation clause

Mr Macay then read the obligation as adopted by the convention, which was startling information to the exchangemen

Mr Margette, referring to the fifth clause, explained that the Universal had a theatre in the city of Montreal, known as the Holeman Theatre. While it was operated by the Universal, it was not exclusively showing Universal pictures It uses all makes. Further he admitted that this theatre was a subsidiary branch of the Universal Film Company

It was said during the discussion that F. G Spencer, of St. John, was a distributor as well as an exhibitor The chairman explained that clause five of the obligation applied to exhibitors as well as distributors, and all members of the league must conform.

Mr. Franklin made this motion, seconded by Mr. O'Connell and unanimously carried

That this league go on record as requesting that a copy of all contracts be left with the exhibitor before the head office decides on their validity, and a copy of this motion be sent to all exchangemen.

This motion, it was explained by Mr. Franklin, was to avoid all subsequent questions. Mr. Ouimet said all his exchangemen were authorized to sign all contracts with full power without forwarding them to the home office for approval.

Mr. Golding moved that the secretary of the league be instructed to communicate with all existing exhibitor bodies in Canada for closer co-operation and affiliation. Seconded by A. J. Mason Unanimously carried.

The question of fifteen cents a reel tax was introduced and a motion made and carried to refer this matter to the provincial Government.

Mr. O'Connell said the league should go on record in its patriotic work, voluntarily and freely, in Government propaganda. He also presented a resolution, offering the use of leagues' screens in the next Victory Loan drive. The resolution was unanimously adopted.

A resolution was adopted that a letter of condolence be sent to the family of our deceased league member, D. M. Richards, and spread on the records of the convention. The third convention of the Exhibitors' League of the Maritime Provinces adjourned to meet at St. John, N. B., 1919.

Connecticut Reel Fellows Add More Members.

Great strides are being made by the newly organized Reel Fellows Club of Connecticut, in both their exploitation of good will and good fellowship among the salesmen and exchange managers of that particular territory.

Morris Rabanus, former Mutual representative in Connecticut, has left his post in New Haven and is now stationed at Camp Greenleaf, Georgia, in the Infantry, having been drafted. In appreciation of his long term in the territory and the good will which he helped to create during his time as film salesman, the Reel Fellows are purchasing a handsome wrist watch which will be sent to him as a token of esteem from his brother salesmen.

The Reel Fellows have already taken up the matter of putting over big things in Connecticut on the new Liberty Loan, and promise grand results. New members who will be entered into the organization at the meeting of October 1, are as follows: Sam Farber, recently appointed manager of the New Haven office of American Feature Film Co.; Jerry Wilson, representative for Sherry Service, and Michael Alperin, new representative of Famous Players-Lasky, and formerly with Boston Goldwyn.

Cunningham Writes for Kerrigan.

Jack Cunningham, who has to his credit the writing of a goodly number of the features which have come out of the West Coast Studios in the past year, has been engaged by Robert Brunton to do the "scripts" for the Kitty Gordon pictures, which will be made at the Robert Brunton Studios in Hollywood, for the United Theatres Programme, as well as a number of those in which Bessie Barriscale will appear at the Brunton Studios during the next year.

Cunningham also has been engaged by Jesse D. Hampton to do a certain amount of screen writing for J. Warren Kerrigan, his second script for Mr. Kerrigan, on which work will be started in a few days, is an adaptation of John G. Blackwood's play "Come Again, Smith." At the present time three stars, Miss Barriscale, Frank Keenan and Louise Glaum, are engaged in the filming of scenarios from Cunningham's typewriter. Miss Barriscale in "Two-Gun Betty," Mr. Keenan in "Todd of the Times," and Miss Glaum in an out-door story which has not been finally named.

DUAL PERSONALITY OF JUNE ELVIDGE

Heroine of Hickory Nut Gap Confesses She Feels Equally at Home as a Vicious Vampire or as the Dutiful Object of the Hero's Strenuous but Steadfast Devotion

By Edward Weitzel

STYLES in vampires are as varied as are the shapes of their noses and the types of their masculine but mentally flabby victims. One sort that is much admired by people who would scorn a real vampire in the flesh and refuse to meet her on the ground that it would imperil their social standing, is the lady who advertises her profession in every line of her sartorial and physical make-up with the liberality and artistic restraint of the familiar circus poster. Another brand favors the use of finesse and is known to the underworld as "nifty workers." June Elvidge is a member of this branch of the industry. So well does she conceal her real purpose when she smiles upon the male being in the picture, who is to curse the day that a benighted Englishman invented the rag-bone-hank-of-hair harpy, that the deluded gentleman is quite excusable for thinking her a lady. To such an extent does she carry this deception that her managers have seriously considered billing her as the Amiable Vampire. And she glories in her task.

She feels equally at home, however, as the dutiful object of the hero's strenuous but steadfast devotion. A dual personality allows the heroine of Bat Cave, Hickory Nut Gap, North Carolina, to appear as a freckle-nosed, bare-footed but white-souled child of the hill country, whose identity is never in doubt. The story of how June Elvidge came to be cast for two such separated lines of business makes interesting reading. The interview took place at the office of the World Film Corporation.

"Your debut as a moving picture actress was made as a vampire, I believe, Miss Elvidge?"

"Yes; in a picture called 'The Oldest Law.' I was chosen to play opposite Alice Brady on account of my height. I was very fond of the part and thought I should be satisfied to go on impersonating a long line of fascinatingly wicked ladies for the rest of my screen career. There was something about being a dangerous woman and 'luring men's souls to the shores of sin,' as the poem has it, without really meaning it, that gave me a sense of power I heartily enjoyed. I acted a number of these attractively sinful creatures, and wore expensive gowns to my heart's content.

"Then, one night I became conscience-striken and determined to mend my ways. It happened in a moving picture theatre. I realized how every one in the house hated the vampiring person and sympathized with the modest little heroine. I longed to inspire the same love and devotion. My feelings urged me to ask for a juvenile lead; my mirror told me I was several inches too tall for such a part. But I determined to make the attempt. Contrary to my expectations, I was at once given a chance to create the role of the heroine in a new picture."

"That made you very happy, of course?"

Chauffeuring a Plow.

"Only for a short time. At first I gloried in knowing that the people in front of the screen were nightly and afternoonly giving me their love and pity. Then I commenced to feel the old fondness for the sinful life and the joy of wrecking the happiness of other women, and shortly afterward I was back in the studio vamping away like a good fellow. A brief return to the 'roses and raptures of vice' was followed by another period of reform, and I exchanged the silks and laces I had been wearing for a calico frock, and walked bare-footed behind a self-willed plow whose steering gear was in no way related to anything connected with an automobile."

"Do you mean that you were really obliged to act as chauffeur to a plow?"

"A moving picture actress may not be expected to know how to do everything, but that is no excuse for not tackling any bit of business called for by the scenario. The first time I followed a furrow across the field and tried to stick to the rear end of the plow, I thought I had met my Waterloo. It happened at Hickory Nut Gap, North Carolina, in a picture called 'The Power and the Glory.' I stuck to the job and the plow, however, and felt more than repaid when the old chap who owned the farm looked over the result of my work and remarked:

"'Keep at it, Miss, an' you'll make a good plow boy.' I don't know what was planted in that field after I finished plowing, but I raised a fine crop of blisters on my hands. My last picture is known as 'A Woman of Redemption.'

"The lady is a product of the London Music Halls, who comes to this country and leaves her old life behind her."

"That sounds as if you had gone back to vamping again."

Leading a Trunk Astray.

"Yes. Getting near to nature in one's bare feet is very healthful, I've been told; but we were obliged to go back to Hickory Nut Gap three times before the picture was finished, and I was afraid I might overdo the thing. We had a long drive from the railroad to Bat Cave, and stopped at a hotel with the promising name of 'Esmerelda Inn.' I don't know whether the proprietor ever heard of Mrs. Hodgson Burnett's heroine of that name, but I am certain he knew nothing about the way a New York hotel is run, and wouldn't have thought it necessary to put in all of the modern improvements if he had. To make it more interesting for me individually, on the first trip my trunk went astray, or rather was led astray. It arrived with the others all right after a long haul from the railroad station, but our manager thought it did not belong to the company baggage and sent it back in the wagon."

"What did you do when you discovered the mistake?"

"Tried to remember that I was a lady. There were thirteen people and thirteen trunks in the company and we started away on the thirteenth of the

June Elvidge in "A Woman of Redemption."

month. I had always claimed that I was not superstitious, like the man who was willing to borrow thirteen dollars, but my belief received a severe shock which it did not recover from until my trunk was brought back the next day."

Responding to the Emotional Appeal.

The light strain in which June Elvidge had been telling of her experiences was changed to a more serious tone by an inquiry as to the line of acting she preferred. From her answer the conclusion was reached easily, that the actress has a determined ambition to go far in her profession and possesses the insight and sympathy that are among the important essentials to success. Sitting near an open window, with the afternoon sun lighting up her features, her earnestness lent force to her words:

"The part I like best is the title role in 'The Beautiful Mrs. Reynolds.' The woman has strength of character, in spite of her moral defects. She loves sincerely and is willing to dare almost anything to win the man who has captured her heart. She has brains also and the fascination that beauty and culture always exerts. I could feel her power when I was playing the part."

"You believe in responding to the emotional appeal of a character, then?"

"Indeed I do! There can be no really fine acting without such a response. If I ever realize my ambition I know it will be because both mind and heart are in my work."

Prevent an Epidemic of Spanish Influenza

AT THE instance of Royal S. Copeland, Health Commissioner of the city of New York, there was a meeting of representatives of motion picture theatres, dramatic theatres, subway and surface car lines at the Commissioner's office last week to discuss methods of preventing the spread of Spanish influenza in the city. Sydney S. Cohen, as president of the New York State Exhibitors' Association, represented the motion picture men.

It was decided to ask all picture theatre managers to show a slide daily and at all performances which is to read as follows:

> To Prevent the Spread of Spanish Influenza Sneeze, Cough or Expectorate (if you must)
> Into Your Handkerchief
> There is no Danger if you Heed this Warning. By Order of the Board of Health.
> Royal S. Copeland, President.

Exhibitors should do their utmost to make this order of prevention effective. The results of the epidemic of infantile paralysis two years ago, during which many picture theatres were closed by order of the health authorities, should be prevented if possible. Sufficient warning given to the public now should have the right effect.

Get slides now; an ounce of prevention, you know, will save you considerable business loss should an epidemic of influenza occur that would make it necessary to close all places where the public congregates.

Neill an Ince Director.

R. William Neill, formerly a director for Thomas H. Ince, has been engaged to direct Lila Lee in a new Paramount picture by Monte M. Katterjohn.

TOM NORTH CONTEST CLOSING

Last Ginger Letter in the First Month of His Whirlwind Sales Campaign, Which Brought Results

TOM NORTH'S first contest for the Western Division of the Pathe Exchange has closed, but the result is still to be announced, since the verification of the figures requires some time. The contest will continue, though Mr. North will not personally conduct it, since he has been recalled to more important work in the home office.

From Washington, where he writes he is straightening out the Hindenberg line, he sends in the last of the first batch of letters. It will probably conclude the series, for he has turned his attention to other matters now, but this series forms one of the most interesting campaigns ever exploited, and from letters received we know that other salesmen have appreciated the hints they got from this vivid chain of letters. The last letter runs:

"To each and every branch manager in western district:

"Well, old man, the race for the Tom North trophy, month of August, is over, and I want you to know that I appreciate the efforts you have put forward to the greatest extent.

"There is no use talking, the "pep" displayed by you has spread into your organization and reached the maximum of one hundred per cent.—this includes everybody from the smallest to the highest employee in your branch.

"I wish you would please convey my personal thanks to each and every one of your office personally, and tell them that it does me a world of good to know that they were one of the unit that smashed all previous records during the month of August.

"The entire matter is now in the hands of the committee in our Home Office, New York City, and for your information please know that our comptroller, Mr. Smith, has advised me that it will be September 20th before he will be able to compute the figures of the competing branches, and give me the final result or standing of each branch. I am telling you this so that you will not get nervous, and think that you have been neglected.

"I was reading an article by one of the greatest salesmen in the world, Mr. H. B. Rosen, whose personal sales last year amounted to more than $12,000,000. In this article Mr. Rosen said:

"'Salesmanship has never been a matter of hours or of conditions to me. I have always felt that one could "sell" a man anywhere and at any time. I do not mean that one should force one's self upon a person when paying a social call or upon just being introduced. What I mean is that, a favorable opportunity arising, one should not hang back just because it is outside of business hours or because a man is not standing in his own store or office.

"'Many men might say, for example, that a funeral and a burying ground were not the time or place to talk insurance. Under ordinary conditions, they would be quite right. But this enemy of insurance was in such a frame of mind that he was actually **anxious** to have himself insured. If the taking of the policy had been postponed until the next day his feeling about the necessity of insurance might have worn off; and then his wife and children would have been as unprotected as they were before he went to the funeral. Realizing this, it was justifiable to talk business at such a time.

"'Then, too, I have often noticed that many men do not stop thinking about their business when they leave their offices. So the salesman who puts away his order book when the five o'clock whistle blows, simply because he thinks business hours are over, is making a great mistake. I learned that rule early in the game, because I learned that half or more of my policies were being written after five o'clock in the afternoon. Once I had to wait in a man's house until three o'clock in the morning; but when he finally came in, he signed up for a large amount. To succeed as a salesman, working hours must be forgotten.'

"I know very well, after looking at your report for the month of August, that you have followed one of Mr. Rosen's principles, namely, 'that you did not put away your order book when the five o'clock whistle blew,' and that you put in many hours of good hard grind laying out a good stiff barrage in your forward push for the Tom North Trophy.

"Again congratulating you, and assuring you of my hearty co-operation and highest respect at any and all times, and wishing you the continued success which you deserve, believe me, old man, to be,

"Yours very sincerely,
"TOM NORTH,
"Western District Mgr. Pathe Ex., Inc."

We hope to announce the name of the winner of the contest in the next issue. Meantime the western exchanges are already hustling for the next decision, for the cup will not find a permanent home until it has been won three times by the same exchange.

F. I. L. M. Club's Social Numbers.

The F. I. L. M. Club of New York will honor William A. Brady, president of the National Association, and his daughter, Alice Brady, with a theatre party at the Central Theatre, September 30, in witnessing Miss Brady's latest stage success, "Forever After." Already there has been a large subscription list and it is expected "Who's Who" of the film industry will be present.

The F. I. L. M. Club will also give a dinner dance at Reisenweber's early in October. Those who were present at the dinner dances for the members of the F. I. L. M. Club will remember what enjoyable affairs they were, and it is expected that this year will prove a repetition of last season's success. The dinner is limited to the F. I. L. M. Club members, their ladies, and friends.

THIRD OFFICIAL WAR SUBJECT.

The third U. S. Official War Picture to be issued by the Division of Films, Committee on Public Information, George Creel, Chairman, will be entitled "Under Four Flags," and will be given its first public showing early in November. Owing to the comprehensive character of the present offensive, and the intense interest it has aroused, the new picture will not be exclusively American, but will include the activities of the Allies as well as of the United States.

HOW TO HANDLE LIBERTY LOAN PRINTS

Instructions Issued by Manager of Distribution Call for One Hundred Per Cent. Service by Exchangemen and Exhibitors

CAREFULLY formulated plans to obtain the 100 per cent. distribution desired by the Government for the Liberty Loan films contributed by various stars and producing organizations of the motion picture industry are announced this week by the Liberty Loan Committee of the National Association of the Motion Picture Industry. The committee, of which Adolph Zukor is chairman, lays stress upon the importance of the part the exhibitors are to play in the coming campaign, and urges that all exhibitors co-operate, not only with the distributing organizations handling the prints and the National Association, but also with their local Liberty Loan committees, who will be able to provide Four-Minute speakers and to assist in the work of taking subscriptions in the theatres.

The following letter, which was drafted by Al. Lichtman, manager of distribution for the Liberty Loan Committee of the N. A. M. P. I., and which explains in detail all distribution arrangements for the prints to be used in the campaign, has been sent by each distributing organization to all of its exchanges, thus insuring uniform instructions for the distribution of Liberty Loan films:

The Motion Picture Industry, collectively and individually, gives way to no other industry or group of individuals in patriotism and in practical, substantial aid to the Government. As evidence of this fact, 37 of the various motion picture stars have made negatives in aid of the Fourth Liberty Loan. From each negative the Government is furnishing 112 prints to be distributed by the branch offices of the several distributing organizations, as follows:

1st—Each company will distribute, through all of its offices in the United States, the prints in which its own stars appear.

2nd—Bookings of the Liberty Loan prints shall be made to any exhibitor, whether or not he runs our product.

3rd—Each branch office of each distributing organization will be held strictly accountable, not only by its Home Office, but by the Treasury Department, for booking solid each print from the date of receipt of each print, up to and including the 19th day of October. Shipment of prints will begin on September 15.

4th—No exhibitor shall be permitted to book one subject for more than one day; nor to book two subjects for the same day, whether such subjects are handled by this or another company, in other words, no exhibitor shall have more than one of the 35 subjects for any day; nor shall any exhibitor be permitted to obtain a repeat booking for any subject.

5th—No charge shall be made, directly or indirectly, to any exhibitor for the exhibition of any Liberty Loan print.

6th—Instead of shipment being made to exhibitors by express, all such shipments are to be made by post under a Government frank, especially issued for the purpose. This frank will be evidenced by a label. These labels will be sent to you along with the shipment of prints. It, of course, follows that no postage will be necessary. One label is to be enclosed in each shipment for the exhibitor's use in returning the print. A heavy penalty is attached to the use of such labels for any other purpose.

7th—At the top of each booking sheet you will write the words, "Respectfully submitted to the Treasury Department of the United States Government."

8th—On October 20, you shall forward to this office the original booking sheets, or duplicates thereof, showing the specific theatres and the days for which each print was on exhibition, as well as the dates for which each print was in transit. Such information is not to be conveyed by signs or hieroglyphics, but on the contrary is to be plainly written, so that the actual facts are perfectly apparent to a layman totally unacquainted with the booking sheets and booking methods of the Motion Picture Industry.

10th—For each day that each exhibitor books a Liberty Loan print, such exhibitor is to be impressed with the necessity of sending to you a record of the total amount of the Liberty Loan subscriptions taken at his theatre for that day. This record shall be carefully entered by you in a book kept solely for that purpose, and a transcript thereof daily sent to this office. Each page of such book shall be totaled, and the total carried over to the succeeding page, for it is quite probable that several times during the drive you will be asked to send by wire the total of the subscriptions obtained to date by the theatres booking the prints assigned to you.

11th—The prints allotted to you are Government property. Accordingly, you are held personally responsible for their safety. Immediately after the conclusion of the drive, you will be asked to return all prints to the Government. Shipping instructions for such return will be forwarded to you at a later date.

12th—This same letter of instructions is sent by the Home Office of each distributing organization, to its respective offices. In other words, all exchanges handling the Liberty Loan prints, are receiving a uniform letter of instructions prepared by the Committee of the Motion Picture Industry, appointed by the Treasury Department.

13th—No excuse or alibi will be entertained either by the Government or by this office, for permitting any print to remain idle on the shelf.

It is, of course, recognized both by the Treasury Department and by the Liberty Loan Committee of the Motion Picture Industry that all of the exhibitors of the United States are more than anxious to perform their patriotic duty, by exhibiting a Liberty Loan subject every day of the drive, and that, therefore, each exhibitor will see to it that he possesses complete bookings for the entire period.

It is likewise recognized with equal force that you, and each member of your organization, are just as anxious to do your bit in aid of the Liberty Loan as the exhibitors are to do theirs, and that, therefore, you will see to it that each print is booked solid during the drive, so that each day for each print is accounted for by the print being on actual exhibition, or being in actual transit.

By this method both you and the exhibitors will execute a 100 per cent. result.

From the above, it is of course manifest to you that the purposes of this distribution are twofold; first, to perform, to the fullest extent, our duty to the great cause and to the Government; and, second, and very incidentally to demonstrate to the Government, by actual figures, the extent to which the Motion Picture Industry is a practical aid, and therefore essential, and that all the members of this industry, in all its branches, are more than ready and willing and capable of doing their bit to the extent of 100 per cent.

Holland Goes to France.

Sergt. Theodore F. Holland, formerly General Film manager at Indianapolis, now is hailing his friends from abroad with the American Expeditionary Forces. Sales Manager W. F. Rodgers, of General, has received a card from him, chronicling the safe arrival of the ship upon which he sailed. Sergt. Holland is with the Headquarters Detachment, 603d Engineers.

French High Commission Exhibits War Films

A PRIVATE exhibition of French Official War Films was given at Aeolian Hall by the French High Commission in the United States of America, on Friday evening, September 20. Some of the films shown are being handled by the Pathe exchange, and all are attributed to the Cinematographic Division of the French Army and are under the control of the French Pictorial Service. The pictures shown included "Our Dumb Friends in the War"; "Brothers-in-Arms"; "How France Treats Her Prisoners of War"; "The American Colored Troops at the Front"; "French Colonial Troops in the War"; "France's Dusky Warriors" and "All For Liberty."

The program, which was relieved by the playing of Gabrilowitsch, Lortat and Grainger, reproduced on the Duo Art Grand pianola, was well arranged, evidently with the purpose of giving what might be termed a bird's eye view of the war activities of the Allies. One of the things impressed on the audience after having viewed these pictures was the humaneness of Allied methods off the battle field. The treatment given the French prisoners of war includes good food, a decent place to live in, useful labor, such as building railroads, harvesting grain, mending garments returned from the front, and healthful recreation. One of the unique sights presented a bit of the Orient transplanted on French soil. This consisted of warriors from Indo-China on guard at munition plants and buildings erected by them after their own fashion. Moroccans, Senegalese and Algerians mounted on beautiful Arabian horses presented picturesque sights. Scenes from Tunis showed how its people are also striving to do their bit in the agricultural line as well as giving of its manhood for the great cause. The entire program was much enjoyed by an enthusiastic audience.

Pathe to Hold "Save and Serve" Convention

PATHE announces that on September 24, 25 and 26 it will hold a "save and serve" convention, to be attended by the manager of all the thirty exchanges. The convention will be held at the home offices of the company in New York. It will be the first time in the history of the company that representatives from points west of the Rocky Mountains have been called to the home office in a body.

Paul Brunet, vice-president and general manager of Pathe, has approved of an elaborate program prepared by Sales Manager Quimby, which includes discussions of many matters of interest to the sales force as well as generous plans for entertainment.

The keynote of the convention will be conservation and economy in order to meet the war-time expectations of the Government. Its slogan will be "Keep the home wheels turning."

News of Los Angeles and Vicinity

By A. H. GIEBLER

Metro Studio Plans Submitted to U. S.

RICHARD A. ROWLAND, president of Metro, and the other officials who have been in Los Angeles for the past two weeks, have returned to New York, after selecting a site for the erection of a new studio and making arrangements for the production of pictures with the Metro stars now employed in the eastern studios of the company.

The plans for the new buildings have been submitted to the U. S. Government for approval, and the lot decided upon will be purchased if the plans are authorized. A $50,000 glass studio and other buildings with space enough to accommodate all the companies to be sent from the east will be erected.

Select Forces Arrive.

Clara Kimball Young and Blanche Sweet, stars; Harry I. Garson, manager, and Marshall Neilan, director; all high up on the roster of the Select producing forces, arrived in Los Angeles September 10, and began work at the Sunset studios in Hollywood the following Monday. Miss Young's first picture will be "A Path Through the Night," from the novel by Maude Radford Warren, and will be followed by Max Marcin's "Cheating Cheaters." Miss Sweet's new play has not been announced

Lasky Returns to New York.

Jesse L. Lasky will return to New York about the first of October to remain in the east for several months. Mr. Lasky says that the exodus of Famous Players-Lasky stars from New York will begin very soon, with Shirley Mason, who will be in the west in about two weeks, leading the van.

Film Players Want A. F. L. Charter.

Motion picture performers to the number of one hundred and fifty men and women met one night last week at the Walker Theatre building and organized a society with a view to securing a charter from the American Federation of Labor. The application contained enough signatures to ensure its consideration by the Federation, and it was agreed that if a charter were granted the organization would be perfected and membership opened to those connected with the stage end of the picture business. Several speakers who addressed the meeting charged that the workers are underpaid and receive little consideration from the producers.

Five Hundred Film Extras Listed.

The moving picture producing companies of Los Angeles and vicinity have arranged a list of five hundred eligible film extras who are essential for the maintenance of the picture industry, upon the advice of the Army Draft officials, so that a certain number of eligible men could always be at hand for work in the pictures, and at the same time release many men for war duty. The men will be given cards of identification, and a central booking agency will handle the supplying of all men for the studios. This booking will be free to the actors, the studios bearing the overhead expense.

Little Mary at Naval Ball.

Mary Pickford led the grand march at the Naval Ball held in the big barracks at the training station, on the evening of September 11. Many of the loges and boxes in the hall contained parties of prominent society people and their guests. Miss Pickford purchased two boxes, and among her guests were Marjorie Daw, Zazu Pitts and Sarah Mason.

Trainmen to Produce Films.

Members of the Brotherhood of Railway Trainmen of Southern California have gone into the moving picture business, not so much in the hope of financial remuneration, as explained by B. M. Lyon, a member of the organization, but as propaganda in favor of continued Governmental management of railways. A company has been formed which is said to have the moral and financial support of the railway organization and the indorsement of its president, W. G. Lee.

David Horsley has been selected as director-general, and work will begin within thirty days at the Horsley studio at Washington and Main streets, Los Angeles. The first story for production has been written by Upton Sinclair.

Studio Strikers Return to Work.

Following a series of conferences between Capt. C. T. Connell, Federal Labor Mediator, representatives of the International Alliance of Theatrical Employes, and several managers of motion picture studios, an agreement was reached on September 13 whereby four hundred workmen returned to work at the various studios, pending final adjustment.

Only one point remains to be settled, and this point will be submitted to a board of arbitration to be made up of an appointee selected by the studio owners, one by the employes, and a third to be a disinterested person.

Zane Grey to Film Novels.

Zane Grey, author of a number of best sellers, is in Los Angeles, and has secured space at the Brunton studios for the purpose of making photoplays of several of his novels. Ben Hampton, who is said to have tried recently to secure the Grey stories for the use of a noted western star, may have put the bee in Grey's bonnet to produce his stories himself. At any rate, the continuity on the first story to be filmed is practically finished, although no players' names have been announced in connection with the production.

McRae Producing Independently.

Henry McRae, for some time manager of productions at Universal City, has severed his connections with the Big U and is now producing independently. McRae's first film will be a propaganda picture, which he has arranged to produce at the Clune studio, just opposite the Brunton establishment. Although he has not made public the names of his players, he is said to have several notable actors as members of his company.

Triangle Dismisses Stock Company.

More than seventy-five actors and actresses were dismissed at the Triangle studios last week when the new system of engaging players for each production was put into effect. No stock players remain on the payroll of the company, and the players hereafter will be engaged as they are needed for each production.

Ray to Remain With Ince.

A rumor has been going the rounds that there has been trouble between Charles Ray and Thomas H. Ince, and that Ray was to become a Select star under the management of Harry I. Garson. Mr. Garson claims that there is no truth in the story, and Mr. Ince has emphatically denied the rumor and states that perfect harmony exists between himself and Ray. Ray's contract with Ince has still two years to run.

Farnum Working in "Wolf Breed."

Dustin Farnum has begun work on his second production for the United Pictures Theatres of America, an adaptation of "Wolf Breed," by Jackson Gregory. Dusty says this picture may be the last he will make before he is called in the new draft law—if men of his age are called soon—and if he is called he will only ask for time to finish the production before he goes.

Doug Planning Athletic Show.

Douglas Fairbanks is planning to stage a big athletic show at Washington Park soon for the benefit of the National War Community Fund, and if the plans are carried out he may "mix" in about four rounds with Joe Benjamin, pugilist, or pull off a little wrestling match with his old friend and trainer, Bull Montana.

Bara Suffers From Prostration.

Theda Bara, who was expecting to complete her fifth picture and be on her way east at the expiration of her six months' stay in Los Angeles, came down with a case of complete prostration two days before the date set for her departure. She was so ill that her reservations on the Salt Lake had to be canceled and her trip postponed until she recovered sufficiently to travel. Besides the nurses and physicians who were called on the case, Lora Bara, the star's sister, has been in constant attendance.

Hollywood Players Give Country Fair.

A country fair was held from five o'clock until midnight on September 19 at Hall's grocery store, at 6382 Hollywood Boulevard, for the benefit of the

Stage Women's War Relief. Mrs. Theodore Roberts, Mrs. Wilbur Higby, Vera Lewis and Mrs. F. W. Stith were in charge of the evening's entertainment, which consisted of a supper served to the public and a dance in Wilcox Hall, just over the store. Admission to the fair was twenty-five cents. C. C. Hall, personal friend of practically every film player in Hollywood, donated the use of his store for the affair.

Electric Storm Destroys Film.

Sessue Hayakawa and his company were victims of an electric storm while they were in Bear Valley last week on location, which destroyed some five hundred feet of filmed action for a new picture and which burnt up a lot of properties belonging to the company, besides setting fire to the lodge where the company was quartered. No one was injured and the scenes were retaken within the next few days as weather permitted.

Parker Engaged by Fairbanks.

Albert Parker is the most recent addition to the directorial staff of the Douglas Fairbanks organization, which includes Allan Dwan and Art Rosson. Parker played with Fairbanks in "American Aristocracy," and in "In Again—Out Again." On the regular stage he followed Fairbanks in "The Man of the Hour," and was in the same cast in "The Gentleman from Mississippi."

Former Selig Player Dies.

William Hutchinson, actor, who left the stage ten years ago to become a member of the Selig Motion Picture Company, died at the Clara Barton Hospital in Los Angeles on September 7. Hutchinson was born in Edinburgh, Scotland, forty-nine years ago, and was brought to this country at the age of two by his parents. He was associated with the Mack Swain Theatrical company shortly before his death. A son and daughter and three brothers survive him.

Actress Buried in Los Angeles.

The body of Ruth Darling, the film actress who was killed in San Francisco while she was standing on the curbing of a pavement when two automobiles collided and she was struck by one of the machines, was brought to Los Angeles, her home, for burial. The actress was known as Mrs. Chester N. Franklin in private life, and her husband is a soldier stationed at the Presidio.

California Theater to Open in November.

Roy Miller, one of the proprietors of the new California Theatre, now in course of construction at Eighth and Main streets, plans to open the new house in November, with Wm. S. Hart's "Border Wireless" as the first attraction. Miller is making arrangements to run other Artcraft and Paramount features, as well as the Nazimova productions released by Metro, and possibly the Dustin Farnum pictures.

Exhibitors Now 4-Minute Men.

At the last bi-monthly luncheon of the Southern California Theatre Owners' Association, it was announced by Marshall Stimson, representing the Four-Minute men, that on September 14 each theatre manager would be presented with a certificate of membership to the Four-Minute speakers in recognition of the assistance rendered the Government by theatre managers in Los Angeles. J. M. Quinn, proprietor of the Rialto, announced that Mary Pickford would donate a platinum and gold loving cup to the organization's most successful entertainment committee of the year.

Rivera Theatre Leased.

Claude Halzel, local theatrical man, has leased the Rivera Theatre from the Triangle Film Company, and will open the house in a short time with a two-hour motion picture bill at popular motion picture prices.

Hotel Chef Sends Recipe for "Bread."

When Mary MacLaren offered a prize of $5.00 for the best recipe for Victory Bread submitted during the run of her latest feature, "Bread," at the Symphony Theatre, she had no idea what a commotion her offer would creat among the housewives and other cooks in Los Angeles. More than five hundred recipes were turned in, among them a formula from the chef of the Hotel Alexandria, the Knickerbocker of Los Angeles.

Lila Lee Sings at Grauman's.

During the run of Lila Lee's first screen play, "The Cruise of the Make-Believe," at the Grauman Theatre, the little star appeared at both evening performances every day of the engagement and sang her two most popular songs of her recent vaudeville career, "Look Out for Jimmy Valentine" and "School Days."

Seymour Tally, son of T. L. Tally, proprietor of Tally's Broadway Theatre, has just escaped having pneumonia, and is able to be about again.

Mary Pickford's first Artcraft feature for the new year, "Johanna Enlists," was given a pre-release run during the week of September 16, at the Kinema Theatre.

Carl Ray, new owner of the Miller Theatre at Ninth and Main streets, has contracted for first run rights to all the William Fox productions starring Theda Bara, George Walsh and Gladys Brockwell.

Studio Shorts

D. W. GRIFFITH staged several big battle scenes for his new Artcraft picture, "The Romance of Happy Valley," on Registration Day. Lillian Gish, Robert Harron and George Fawcett are the leading players in the production.

Leon T. Osborne is now president of the Diando Company, since W. A. S. Douglas, former president, enlisted in the army.

Monte M. Katterjohn is entertaining the family of George Katterjohn, of Paducah, Ky., at his home in Beverly Hills.

Betty Compson, late Christie comedienne, has been engaged to play feminine lead in the Bluebird feature, "Breathes There a Man," with Monroe Salisbury.

Eileen Percy will be William Russell's leading lady in his new picture, "Where the West Begins."

Little Virginia Lee Corbin, of the Fox Company, is making a house-to-house canvass in her car, in the interests of the Salvage department of the Red Cross.

Scott Sidney, director of Mutual-Strand comedies, has returned from a vacation spent in the Sierras.

Louise Glaum is at work on her last picture for the Paralta program, and the story is going the rounds that she will be again seen on the Ince lot in the future.

James Tynan is Julian Eltinge's new publicity manager.

Franklyn Farnum will leave Southern California as soon as he finishes work in a coming Pathe-Astra picture, to take part in a musical comedy in New York.

Baby Marie Osborne, who has returned with her governess from a short vacation spent at Catalina Islands, has begun work on a new picture under the direction of William Bertram.

During the week that Theda Bara's "Salome" was given its premiere at Clune's Auditorium, a department store in Los Angeles had on display all the gowns worn by Miss Bara in the production.

Frank Griffin, former director with Lubin and later with the Keystone forces, is now in charge of a megaphone at L-Ko.

Thomas Jefferson is supporting Bert Lytell in "The Spender," now in course of production at Metro.

Ford Sterling and Bothwell Browne made scenes during the past week in the famous Busch Gardens at Pasadena.

Roy Stewart has left the Triangle organization, and is said to be considering two offers from other producers.

Fritzi Brunette will play the leading role in "The Wrong Side of Paradise," a Colin Campbell production, instead of Mary MacLaren, as formerly announced.

Al Christie was host at a farewell party given to Bobby Vernon just before he left to join his company at the Submarine Base.

Jack Cunningham, scenario writer, has entered into an agreement with Robert Brunton to write scripts for the stars who are turning out photoplays at the Brunton studios.

Bill Hart left for the East September 16 to begin his tour in behalf of the Fourth Liberty Loan.

Alma Rubens has filed suit for a divorce from Franklyn Farnum, to whom she was married on June 14th last.

Kitty Gordon has arrived.

Dorothy Dane will support Billy Parsons in a coming Capitol Comedy.

Bessie Love and her company spent last week in the desert making scenes for the Bret Harte story, "The Judgment of Bolinas Plain."

A call for more volunteers among the players to entertain the soldiers and sailors in Southern California has come from a camp near San Diego.

Ethel Clayton has finished "The Mystery Girl," under William De Mille at the Lasky studio, and is preparing for another feature with Chet Withey as her next director.

Several hundred dollars were realized for the M. P. W. S. A. Fund at the ball given by the Vitagraph players to dedicate the new glass studio. Otto Lederer has charge of the affair and everything came off as scheduled.

Billie Rhodes is moving this week in a beautiful Swiss chalet on top of a hill near Hollywood.

Mae Murray has returned from Lake Tahoe, where she has been filming scenes for "Little Lady Bo-Peep."

J. Gordon Edwards left Los Angeles on Sept. 20, for New York, to be present for the opening of "Salome" at one of the Broadway playhouses.

War Notes.

Bert Lytell, who expects to complete his final picture for Metro in a few weeks, will enter military service upon the expiration of his contract. He is already an officer of the Hollywood Officers Training School, and, although he gave his age as 33 on Registration Day, his application for a commission in the army was put in several months before the new draft law went into effect.

Albert Roscoe, leading man for Theda Bara in "Salome" and other spectacular Fox productions made in the West Coast studio, left for the Naval Aeronautical school at San Diego as soon as he had finished his work in "The Siren's Song" was completed.

CHAPLIN MAKES STATEMENT OF POLICY

Explains Reason for Irregular Releases and Proves His Production Plan the Best to Insure Perfect Comedies

RUMORS and alleged authentic statements that dissension, politics, dissatisfaction and other difficulties have been responsible for the intermittent release of Chaplin comedies are answered in a statement issued this week from the offices of the First National Exhibitors' Circuit, which carries an explanation from Mr. Chaplin of the exact conditions under which he is working and the policy that actuates his production efforts.

It was made plain by First National officials that the statement was not prompted by any interest in the text of those few of the hundreds of rumors constantly in circulation which relate directly to Chaplin comedies, but that it was issued for the purpose of making known to exhibitors the protection afforded them under their contracts by the very infrequency of Chaplin releases. First National officers declare that there is no difficulty attached to making footage for Chaplin releases. The difficulty is in making footage for Chaplin comedies.

Under the terms of his contract Mr. Chaplin is to make a total of eight comedies. No definite dates of delivery for each subject are specified. This contract became operative last year. Figured on the basis of ordinary comedy production for two or three reel subjects the eight productions could have been made and delivered in four months, averaging two weeks of studio work for each.

When Mr. Chaplin signed his contract he had just started the construction work on his new studio. This structure he had especially designed for comedy work, and in it he had provided for every improvement and facility which would contribute to the quality of his productions. Many of his ideas for mechanical and technical equipment are innovations.

The suggestion was made to Mr. Chaplin that he rent another studio pending the completion of his own, and begin work at once on the initial comedy. This he declined to do, with the explanation that he knew the facilities of his studio would contribute to a much higher quality in his first production than he could get by making it elsewhere. As a consequence he did not begin "A Dog's Life" until late in February, and this was despite the fact that the continuity for it was prepared in rough draft early in January.

This was a forerunner of the policy which has marked his work since then. Quantity and speed have been sacrificed to quality, with an attendant monetary loss to Chaplin which, if made known, would seem unbelievable.

Pride in the quality of his comedies has outweighed every other consideration. Letters from exhibitors, requesting a greater output have each met with the same response: "Each Chaplin release has got to have in it the very best work of which I am capable. Comedy situations are much more difficult to work up than the action of dramatic scenes. There is no trick in grinding out scenes that might be called amusing, but to get real laughs and actual humor out of situations demands study, the utmost concentration and eternal experimenting.

"No one knows better than I do how simple it would be to just grind a camera crank and turn out footage which would constitute a release. The problem in producing successful pictures is no longer one of an output made to meet a regular releasing schedule. That system demands that quality be sacrificed to time and speed. The release date must be met. Half the picture is finished. It is full of good material. It has taken time to produce. Now it must be hurried. The last half of the picture is jammed through hastily. The subject is released on schedule. But is that system fair to the exhibitor? Does it benefit the producer or the star?

"The public pays its money to be entertained. It demands, as a right, the utmost that the star, the cast, the director and the producer can give in ability, intelligence and entertainment value. When a production falls short of this standard, when it does not represent every ounce of energy and enthusiasm of which those responsible for it are capable, then it becomes a burden to the exhibitor. His audience is quick to recognize lack of value. They blame him directly, because it reflects both on his judgment and his sincerity. The star is the next to share the blame. Popularity decreases. And the exhibitor pays the penalty in loss of valuable patronage. He suffers the most.

"I suppose I could take the first 'shots' of all my scenes and assemble them into releases, saving time, money and effort. But theatre-goers would not see the best that I can do. There is hardly a scene made at the studio that is not rehearsed a dozen times. Very often the final rehearsal will develop a suggestion or an idea for a greatly superior situation, and where only a smile would have resulted from the original action, we make a revision that is certain to bring a hearty laugh.

"This constant effort to improve every bit of action, to be satisfied that it cannot be made stronger or funnier, is the supreme obligation of every star and producer.

"I want to be absolutely content that Chaplin comedies contain the very best of my ability, and I won't sanction their release under any other condition. Then I know that the public is going to be entertained and satisfied, that the exhibitor will make money, and that I am not going to be accused of trading on a name to the loss of any threatre-owner who books my productions.

"I would release only one picture in a year if the others I attempted did not measure up to my own personal standard, but that one would have to be right, or it would be shelved. I would be better off with no releases, and the good will of the American public and exhibitors than I would with a score of subjects booking, with any one of them meriting criticism."

Directors of the First National Exhibitors' Circuit cite Chaplin's last release, "A Dog's Life," as an example of his policy of giving the best of which he is capable. More satisfaction has been expressed over its supreme entertainment value, the novelty and originality of the scores of humorous situations than has characterized any previous Chaplin release of which they can find records.

Exhibitor-directors of First National have encouraged Chaplin in his policy of no releases until he is satisfied that they will be good ones. The result has been that "Shoulder Arms," the next Chaplin comedy, now completed, has been months, instead of weeks, in the making. Every scene and every situation in it has had Mr. Chaplin's personal attention. Each of them, with the seemingly infinite possibilities that the action of the story suggests for laughable results, has been worked over repeatedly until the famous comedian was satisfied that there was nothing more that he could do to improve it.

"We believe," said one of the First National officials, "that Mr. Chaplin's determination to make quality the master principle in his producing is an epoch in the manufacturing branch of the business of an importance equal to some of the recent evolutions in the exhibiting and distributing departments of the industry.

"He has kept his own counsel for months, rather than to commit himself to a statement of 'what was about to happen.' He preferred instead to put his conclusions into practice, leaving to self-styled wiseacres the apparently welcome task of assigning a score or more of erroneous reasons for the completion of only two comedies since he signed his contract with us. Now he has proven, by nine months of activity, that he is really sincere, and that his decision is not a thing for the future, but that it is for the past as well as the present and future."

World Pictures Cost $2.17 Per Minute.

The statistician of the World studio at Fort Lee has spent some interesting time in working out the figures of just what a production costs, and his work forms the basis of a conservation propaganda which should have a far reaching influence.

"The nominal time for the filming of a story," he says, "is based on a four weeks' schedule. This arranges for delays growing out of weather conditions.

"Each picture averages three hundred scenes. With a working day of eight hours this gives the daily quota of twelve and one-half scenes on a twenty-four day bases. The average cost of a picture is $25,000. This makes the cost of each scene, including title and subtitles, $83.33. A day's work represents $1,040.66. This includes all overhead of the studio. Each minute represents an expense of $2.17.

"Each minute wasted by reason of inexcusable negligence growing out of tardiness, inattention to duty, slacking, or lack of attention to your employer's interest means that you are robbing the concern that is giving you your bread and butter. If you are honest you won't do it."

After a two weeks' vacation in the hospital Director Craig Hutchinson is able to resume work at the L-K. studios, Hollywood, Cal., on "Work or Fight," with Harry Gribbon, Mae Emory, Eva Novak and Jim Connelly in the cast.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

LADIES and gentlemen, here on the corner of Gower street and Santa Monica boulevard in the purlieus of South Hollywood, hidden away in a leafy bower of palm, pepper, eucalyptus, accacia and other trees, indigenous to this section, we find the works of the National Film Corporation, the concern that makes Capitol Comedies, released on the Goldwyn program, and the Billie Rhodes De Luxe features.

The building among the trees contains the offices of Isidore Bernstein and William Parsons, heads of the corporation.

We will pass on from this sylvan scene and onto the stage, which being exposed to the sun is not so sylvan. The popping noise you just heard was not an expiring inner tube but the breaking heart of a thermometer that just busted itself in vain attempt to register the heat.

The tall man superintending the setting of the scene is William Chaudet, the director, who is getting ready to stage a comedy called "Proposing Bill," with Smiling Bill Parsons in the leading part. The golden-haired girl on the balcony is Dorothy Dane, who will play the leading part opposite Mr. Parsons in the comedy just mentioned.

The little lady in the big hat who just passed is Billie Rhodes. She is getting ready to appear in a feature that will necessitate her travelling with a circus and doing all kinds of bareback stunts for several weeks.

Mr. Parsons is one of the paradoxes of the pictures. It is a generally accepted theory that successful screen players must have had regular stage experience or at least a decided leaning toward things thespian.

Bill leaned against nothing more dramatic than the life insurance business before he broke into the movies.

Bill made a big success of life insurance, however. Where other solicitors in search of business got the gate, Bill got the glad hand and the signature on the dotted line, and all because of a smile that occupies the major portion of his facial map at all times.

After striking ten with a loud and resonant whang on the cymbals of the endowment, the tontine and the accumulative dividend policies, Bill decided to capitalize his smile in another direction and busted into the movies in Capitol Comedies, with himself as the star.

In addition to playing parts Bill is also a producer of note. He is responsible for "Tarzan of the Apes," one of the most successful pieces of monkey business ever put on the screen, and he will release a sequel to the story very shortly.

Now, if you will all step this way, you will be given an introduction to Mr. Parsons just as he is about to smile one of his famous smiles.

Friends, meet Smiling Bill Parsons.

As you have seen, Bill's smile is wide, comprehensive and winning. It starts at his mouth, and after a brief close-up of his pearly teeth moves in a southerly direction to his double chin, thence to his left ear—moves upward agitating his eyebrows and wrinkling the smooth surface of his forehead clear back to his rear collar button, emerges at the right ear and starts all over again.

In addition to the things you have been told about Mr. Parsons, it might be well to add that he holds the undisputed record as an ice cream fiend.

Bill devours a quart of ice cream at every meal, and claims he is able to eat a gallon under pressure. In addition to this he manages to stow away a few sodas, sundaes, and cones in between times.

Our next stop will be on Court street, the highest point, altitudinally speaking, in the fair city of Los Angeles. The building we are about to enter, although you would never suspect its nature, were it not for the sign "Rolin Film Company" that adorns the gate, is a movie studio.

Food for reflection is found in this location. This noble domicile was formerly inhabited by one of the first families, and was at one time the resort of the socially elite of the neigborhood.

The tree on the lawn that now shelters Wallace Howe and James Parrot, two well-known and toil-weary comedians, once cast its shade and dead caterpillars on the heads of social highbrows gathered here for elevating converse.

The broad veranda, now decorated by a varied assortment of extras, was once thronged by the belles and beaux of Court street, who gathered here to indulge in the merry quips and jests of the time, and to trip the light fantastic toe to the stirring strains of the Spanish guitar and the bull fiddle.

Here in the reception hall, where we find Fatty Lampton consuming his matitudinal Bull Durham, the polite persons of the district once bowed and scraped their salutations to the host of the house.

Upon yonder grand staircase, where once the satin-slippered belles tripped with fairy gracefulness to the upper rooms, Lew Harvey, W. Peterson and other acrobatic comedians employed here, now do the Brodies, falls and bumps coincident to the making of movie comedies.

The spacious drawing room is a business office, filled with the appurtenance of commerce. Niches, once doubtless filled with tasty statues carved by Michael Angelo and other Italian gents, are now occupied by the typewriter, the adding machine and the mimeograph. And where the grand piano stood, flanked no doubt by a harp as sweet as any that twanged its melodies through Tara's halls, you see a roll top desk with Hal Roach, president of the company, deeply immersed in toil.

We will enter what was once the garden. It requires but a little exercise of the imagination to bring back the roses that once bloomed here, to restore the palm, the oleander, the tulip, the lemon and the orange, the fragrant mesquite and other nice smelling trees that once flourished in this spot.

Any one with romantic vision can restore the pergola with trumpet vines clinging with tender tendrils to its slats. Another thought brings dusk and the scene is bathed in the beams of our celebrated moon (see tourist come-on

Giebler Introduces Bill Parsons. Harry Pollard, Bebe Daniels, Harold Lloyd. Bill Likes Peaches as Well as Ice Cream.

literature for further information about our moon), and a maiden seated on a bench with a cavalier at her feet.

Instead, we find what was once the garden now filled with a modern movie stage, set to represent the five and ten-cent section of a department store, with Director Alf Goulding and his comedians doping out gags.

In the group immediately before us you see the three principal players of the Rolin-Pathe organization. The young lady sitting on the table looking at the old style photograph album is Bebe Daniels, without which no Rolin-Pathe comedy would be complete. The person with the horseshoe mustache is Harry Pollard, and the sad looking chap with the frog-eye spectacles is Harold Lloyd, otherwise known as Lonesome Luke.

Mr. Lloyd is regarded as one of the most promising of our younger comedians.

The scene these three laugh makers are being photographed in will be part of a comedy called "Going, Going, Gone." As soon as the scene is finished Alf Goulding will move the players over in the set to the left, which represents a small department store.

Your attention is called to the realism and absolute authenticity of the atmosphere of this set. The action of the comedy that will be filmed here requires the different departments of a store to be shown, and the whole interior of a store has been made here on the stage.

The bins and stalls in the center contain real merchandise, and you will find anything from a hatpin to a hatrack, just as you would in a regular store. The boxes in the shoe department to the right contain real shoes, and William Gillespie and Oscar Larson, who will each buy a pair of shoes from Mr. Lloyd when the action begins, have real corns on their feet.

The only false thing about the entire outfit is the mustache worn by J. W. McCarthy, who is the pseudo proprietor of the store. The young lady occupying the bench in the shoe department is Marie Mosquini; near her are Belle Mitchell and Stella Harris.

After watching this scene we will ascend to the upper floors of the building, where we will have one of the finest views the city affords. By allowing the eyes to gaze over the chimney pots you can see clear to San Pedro Harbor, which is twenty miles away, and back again, making in all a distance of forty miles of unimpeded and uninterrupted vision.

Mme. Myrle Wagner White in "What Love Forgives."

Mme. Myrle Wagner White of the Chicago Opera Company makes her first screen appearance in "What Love Forgives," a World Picture, in which Barbara Castleton is the star, Perry N. Vekroff directing. Mme. White is a native of Oklahoma City, Oklahoma, and made her operatic debut in Italy, where her success attracted the attention of Cleofante Campanini, who engaged her for contralto roles for his organization in Chicago. Mme. White is recognized as possessing great dramatic ability, in fact, unusual for an operatic artist. Her connection with World Pictures grew out of a desire to see how effectively she screened. It is quite possible that she will star later on in screen productions.

BIG OPPORTUNITIES IN SOUTH AMERICA

John C. Graham So Reports After Trip to Chile, Peru and Bolivia—Establishes Paramount Branch at Santiago, Chile

AFTER an absence of three months, John Cecil Graham, general foreign representative of the Famous Players-Lasky Corporation, has returned to New York from South America, where he has completed arrangements for the distribution of Paramount and Artcraft Pictures in Chile, Peru and Bolivia. Headquarters for the new distributing company, known as the South Pacific Paramount Company, have been established at Estado 250, Santiago, Chile. Here the entire floor of a large building has been fitted out with all modern appliances used in the conduct of a big film distributing busines.

Senor Eduardo Suarez, who has again become Chilean Ambassador of the United States, is president of the South Pacific Paramount Company, with Senor B. Villar, local manager. There will be two releases a week of Paramount and Artcraft pictures, selected with special regard for local demands, and actual distribution has already been comenced on this schedule. The films are being exploited and distributed in keeping with the progressive lines employed in this country, and every facility is extended the exhibitor in making his presentation of these pictures a success. A publicity and general service department has been formed, and an advertising campaign is already under way. Within six months an office will be opened in Peru, arrangements having already been made for same by Mr. Graham before his return.

In connection with the South American situation and his activities during the past three months, Mr. Graham said: "There are big opportunities awaiting progressive exhibitors in Chile, Peru and Bolivia. Managers there at present are somewhat restricted in various ways due to war conditions abroad, which prevent them from obtaining necessary material to enhance their shows. The exhibitors, however, are showing initiative, and it is safe to say that after the war they will be giving entertainments that will compare favorably with our own. There is a crying need for trained operators, and in most cases only one projecting machine is used, with long waits between reels. I found that clean pictures are most popular. Thus Paramount and Artcraft pictures have a big field here.

"The formation of the South Pacific Paramount Company completes our distribution throughout South America. Arrangements have already been made for the first run presentation of our films in the largest theatres of the territory which this organization covers, including the Comedia and Union Central of Santiago, the Colon of Valparaiso, the Olympo of Vina del Mar, the Royal of Concepcion and the Bidwell-Lorraine Theatres in Northern Chile at Coquimbo, Antofogasta, Inquique and Arica. After passing through these first run theatres, all films will continue to work on circuits through other theatres in these respective localities.

"We will co-operate with exhibitors in every way to bring their entertainments up to the modern standards in this country, and with this assistance progressive managers will readily enhance their shows and educate their patrons to motion picture entertainment and exploitation along lines used by American exhibitors. The field is a particularly promising one, and I find that managers readily adapt themselves to ideas in showmanship that mean more business at the box office. Our Santiago headquarters already present scenes of great activity, which, however, is only a sample of the rush of business we anticipate within a few months."

Faversham in "The Silver King."

Production of "The Silver King," the Paramount-Artcraft Special in which William Faversham is to appear in the title role, was started last week at the Fort Lee studio of the Famous Players-Lasky Corporation. The picturization of this famous melodrama, it is said, will be fully worthy of taking a place among photoplay productions corresponding to that occupied by the play in the history of the English stage. To this end, Burns Mantle, dramatic critic of the New York Evening Mail, was entrusted with the task of writing the scenario from the original drama by Henry Arthur Jones and Henry Herman and the production was placed in charge of George Irving, one of the most noted directors connected with motion pictures, who has just been engaged by the Famous Players-Lasky Corporation. Mr. Faversham plays the part made famous by Wilson Barrett in the original production at the Princess Theatre, London, on 1882. Barbara Castleton has been chosen for the feminine lead.

Eugene O'Brien Signs with Famous.

The rumor that Eugene O'Brien had signed a long term contract to appear in Paramount and Artcraft pictures was confirmed by the Famous Players-Lasky Corporation last Wednesday. The contract, which was arranged through Arthur Butler Graham, representing Mr. O'Brien, is for four years, and the popular leading man has already started work opposite Elsie Ferguson in her newest Artcraft picture, "Under the Greenwood Tree."

Fred Goodwins Off to War.

Fred Goodwins, whose peculiar style of light comedy acting has won him numerous admirers in Paramount and Artcraft Pictures, leaves for England after the completion of "The Way of a Man With a Maid," Bryant Washburn's next starring vehicle, in which Goodwins plays the leading role. He will go to an officers' training camp, and he leaves a high salaried position to work for his country for $1.75 a week, the pay received while in training.

Melford Coming to New York.

George Melford, the well known director of Paramount pictures, is to pursue his activities for the Famous Players-Lasky Corporation in Gotham for a time. He will leave shortly for New York to direct one of the Eastern Paramount stars.

Night Watchman Boosts New Riviera.

IT ISN'T a theatre, it's a baronial hall —the new Riviera out on Broadway and Lawrence. Maybe Mr. Balaban and Mr. Katz are planning on a series of teas and benefit balls to be given along with their pictures. Anyhow they have provided all the trimmings.

Mr. Balaban and Mr. Katz, by the way, are pretty well known as exhibitors in Chicago. As lessors they are presiding possessively over the last fond attentions in the way of lighting and decoration which the building is now undergoing. They are going to preside over its destinies in action, too. And it will be something of a task, providing entertainment that will fall in well with the background of long, luxurious shadowy lighted drawing rooms and impressive entries.

One has to take the luxury of the drawing rooms pretty much on faith and the word of the watchman at the present time, to be sure, the lessors having determined upon a policy of secret diplomacy in the matter. I saw enough from the entry one day last week, however, to know that the decorations are going to be extraordinarily fine and the lighting quite unique.

The watchman says, furthermore, that there is to be no gold leaf on walls or ceiling, which is almost more than one could have hoped for. He says that deep cream is to be the prevailing color and that the delicate ornaments in the wall panels alone cost $100 apiece.

The entire wing of the building is large in itself, apparently, as the ordinary auditorium is to be devoted to promenades and lounges, he says, while the theatre proper is likewise a building unto itself, related to the other only after the fashion of an "ell." It will seat 2,500, who are to be entertained, always according to the watchman, with vaudeville as well as pictures.

J. B. Koppel, it is already announced, will be manager. Mr. Koppel has had an energetic and interesting career as theatre manager, beginning back in the days of five-cent houses. It includes a sojourn with Finn & Hyman at the North Shore Theatre, at the Stevens Theatre and later with Ascher Bros., at the Calo and Adelphi houses.

Just one interesting detail in the matter of management has leaked through the stern censorship of its sponsors. It concerns the ushers, who are to be punctiliously military, if you please. They are to wear khaki, it is rumored, and they are to be trained to salute at a precise angle before they inform you that the only seats left are in the gallery.

Oh, yes—the rookies in the Riviera service will be feminine.

Judging by the bustle of the night crew which was working on the building when I visited it, the work will be completed very soon. The watchman specifies October 1. He wears a star, so maybe he knows.

"The Great Love" Dedicates Theatre.

W. C. Lamoreaux possesses a managerial record of considerable achievement with the Ascher Bros. at the Lakeside Theatre in Chicago. Now he is undertaking a fresh enterprise in Racine, Wis. The new Rialto Theatre with a seating capacity of 2,000 opened Friday, September 20, under his management with D. W. Griffith's "The Great Love" as the initial program.

The Playhouse Abandons Pictures.

The Playhouse has closed a three weeks' run to capacity business of the Bear State Film Co.'s "The Vigilantes." The theatre will remain closed for repairs until late in October, when it will reopen with a musical comedy. Bear State announces that "The Vigilantes" will be ready for Illinois distribution after October 1, and that it will be at home at that time at 1004 Consumers' Building for the purpose.

Official "Belgium" Film Coming.

The Classic Film Co. is getting ready for two simultaneous showings of its official Belgian picture, "Belgium, the Kingdom of Grief," on Broadway, New York. They will be presented as benefits for Cardinal Mercier's Milk Fund for Belgian Babies and Father Jean de Ville of Chicago, the Cardinal's American representative, will lecture with the showings.

P. J. Schaefer Commands Loan Drive.

Chicago thatrical people were so effective in the last Liberty Loan drive that a special division has been set aside for them in the campaign that opens September 28. Loop theatres are captained by their individual managers. Outlying theatres are divided into zones comprising ten or fifteen theatres, each with its chairman. Peter J. Schaefer is chairman of the entire division and secured the initial bond sale of $10,000 from Dick Green, international vice president of the Stage Employees and Operators Union. Ed Ballard will celebrate the local opening of the Hagenbeck & Wallace show on the night of September 28 with a large purchase in bonds.

"America's Answer" Great Money-Getter.

"America's Answer" will finish a two weeks' showing at Orchestra Hall September 28. The film has played to larger business than its predecessor, "Perishing's Crusaders," according to W. H. Hill, manager of Orchestra Hall, who thus reported the other day. Orchestra Hall closes its moving picture season with the end of the Government film showing, and opens shortly afterward with E. L. Newman's lectures on "War Time Europe."

Entire Building for F-P and Artcraft.

Famous Players and Artcraft offices in Chicago is getting ready to expand to some eight times its present displacement about October 1. An eight-story building is to take the place of the single floor which constitutes present Artcraft lodgings in the Consumers' Building at that time, and no space is to be let out to alien industries. It should be something of a relief to inmates of the present congested offices who have lived under the menace of tottering towers of unhoused correspondence for many months.

The new building is located at Ninth and Wabash. It has been remoderel recently to provide every up-to-date equipment so far conceived by ingenious film men, and it complies as well with all the strenuous stipulations of anxious fire insurance underwriters. Films will be handled, stored, inspected and packed exclusively on the top floor to insure lower floors against danger from possible fire among them. They will be stored in ten fireproof vaults, each capable of being shut off quickly and completely from the rest. Each vault is equipped with a 30-inch flue, ten feet high, opening on the roof, with a corresponding intake for air. Screens will prevent films from being drawn out the flue in case of fire. The inspecting rooms, in each of which four girls only will be employed, correspond to the vaults and may likewise be completely isolated.

The sixth and seventh floors will be devoted to display and storage of advertising paper. A private theatre, seating 100 persons and provided with two Simplex projecting machines of latest model will occupy the fifth floor. Here, also, will be the publicity department. Other space will be given over to distribution managers, business offices and sales department. The building furnishes by far the best quarters now possessed by any other Chicago exchange. It is unlikely, indeed, that there is anything outside New York to compare with it.

Joe Brandt Pays Chicago a Visit.

Joe Brandt dropped in last week for a glance at Universal affairs in Chicago. He is making twenty similar visits all over the country and expects to be absent from the New York offices more than a month. His chief impression gathered, he said, from the four or five towns visited previous to his stop here was that exhibitors are prospering and will continue to prosper in spite of added government taxation.

"Sooner or later," he remarked, "everybody will come around to the point of raising admission prices as a solution to the burdens imposed by heavy war time taxes. That, in my opinion, is the only logical solution, anyway. If the people demand pictures they should be willing to pay extra war time cost. If they do not, then pictures have no place in war schedules. They do demand them, though, and will pay any increase that is necessary and reasonable, I am convinced. Bob Lieber, in Detroit, has raised his prices to 35 cents

and business has increased. Stillman, in Cincinnati, has put on an extra nickel, too, and his patrons are perfectly satisfied."

Mr. Brandt reported Universal affairs in good shape and preparations under way for an extremely energetic year in picture production.

Chicago Firms Have Pueblo Contracts.

The Colorado Fuel and Iron Co. is erecting a thoroughly modern moving picture theatre in Pueblo, Col., for the benefit of its employees. Shattuck & Hussey, Chicago architects and contractors, are the designers and builders. The Seeburg Piano Co., also a Chicago firm, will install a $10,000 organ when the structure is completed.

The company is also building a Y. M. C. A., and the theatre will adjoin it. It will have a seating capacity of 1,250, with a balcony and gallery, and the plan is to operate it in connection with the Y. M. C. A. as a veritable community center. The entertainment will consist largely of moving pictures. There will be community singing, too, however, and amateur theatricals, with occasional professional concerts and theatrical performances. The admission fee, it is understood, will be merely nominal.

Calgary Man Shops in Chicago.

W. E. Marshall, manager for Mutual in Calgary, Altamont, Canada, spent a few days in Chicago last week for the purpose of buying studio equipment for a new commercial studio and laboratory which he will open soon in Calgary. This equipment was bought from the Bass Camera Co. Mr. Marshall intends to produce and release cartoon films which will be distributed through some recognized agency. The services of J. A. Atkins, formerly with the Kansas City Slide Co., have been secured by Mr. Marshall, and the studio will be open for business on or about October 1.

Sherry's Organization Holds Meeting.

All central west Sherry salesmen ran in to Chicago last week to meet William L. Sherry, who stopped here a day after convention time for the purpose. Kansas City, Minneapolis and Cleveland were represented, and business everywhere was adjudged to be flourishing. Subsequently Joe Lyon, well known among Illinois film men, formerly booker and representative for William Fox, was appointed to the Chicago staff. R. L. Nelson, of Milwaukee, was assigned to the Milwaukee exchange. Walter Altland and M. R. Rutter were assigned to represent the service for Indiana and Illinois, respectively.

Training Camps Create Picture Public.

S. T. Stevens, Mutual's general supervisor, came in from the South last week and reported that the war and training camps had shaken them out of their apathy down there with regard to pictures. The training camps in particular have built up a picture-going public, he said, which he thinks will remain pretty constant when the camps are discontinued. Mr. Stevens discovered that so far as Mutual programs go the romantic Gail Kane pictures reflecting the old South are most popular.

Pickford's Latest Has Biggest Pull.

Chicago Pickford fans are finding "Johanna Enlists" one of Little Mary's happiest. It has its first local release at the Ziegfeld last Saturday. Manager Harmeyer reported after several days' showing that the film was drawing the largest crowds in his experience of Pickford films.

Rogers Shows How It's Done.

F. B. Rogers made his initial sales tour over Illinois for Pathe to show what a branch manager can do in the way of making new friends and new contracts. He covered all the larger towns of the state during the week.

Puts Ban on All Night Pictures.

Acting Chief of Police Alcock decided one day last week that going to the movies after 1 A. M. was an impropriety. Consequently the all night movies, of which there were several in the loop, have been closed along with certain offending and licenceless cabarets.

Items of General Interest.

Nate Urber called to pay his respects at Goldwyn offices one day last week and was signed up by Ike Van Ronkel for several Goldwyn contracts. Mr. Urber manages the Lincoln Square Theater in Decatur, Ill.

William S. Hart, Bryant Washburn, Margery Wilson and Donald Crisp spent a few hours in town Sunday. Hart was on his way East to commence work on his Fourth Liberty Loan picture. Chicago Hart fans were a bit out of luck because he came and went before most of them were up. The rest of the party remained in full view most of the day, however, at the Sherman Hotel.

Tom De Cipicco, husband of Rita Jolivet, escorted by Dick Rowland, president of the Metro service, stopped in Chicago between trains one day last week on their way from Los Angeles to New York.

Louis Green, of the George Kleine offices in Buffalo, N. Y., spent part of the week with his Chicago confreres.

W. C. Kunzman and E. O. Fahner, assistant branch manager for the United Theatre Equipment Corporation, made a pleasant call at the World office on Thursday, September 19. Mr. Kunzman heads the motion picture department of the National Carbon Co., and is spending a few days in Chicago for the purpose of promoting sales for his company in this territory. He expects to remain with us until October 1. Mr. Fahner is well known to the trade, having acted as salesman for more than three years. He reports excellent business for his company in the middle western states.

J. S. McBride paid a visit to the Fox exchange last week. Mr. McBride is a member of the general manager's staff in New York.

Metro announces the enlistment of Harold Wallyck as traveling representative in Indiana. Wallyck formerly owned a moving picture theatre in Mystic, Ia., and represented Goldwyn in that state. E. W. Johnson, previously associated with Pathe and Goldwyn in Chicago, has also joined the Metro service. He will travel in Illinois.

C. W. Ekhart, district manager for Fox, returned to the Chicago offices after a tour of the district, Thursday.

Many War Displays at Motion Picture Shows

EVERY form of war industry in which the Government is engaged will be shown and exhibited at the National Motion Picture Exposition to be held in Madison Square Garden, October 5 to 13 inclusive. The latest Governmental department to requisition space at the war service exposition of the motion picture industry is the United States Government Employment Service of the Department of Labor. The object of the exhibition of this department will be to visualize for the people of New York the vast variety of the war work upon which the Government is engaged and in doing so call their attention to the urgent need for mechanics and laborers of every kind to engage in an essential war industry. It is planned to show miniature ships actually in the course of construction. Miniature ways and shipyards will be built in Madison Square Garden and workmen will actually build ships before the eyes of the public. The making of aeroplanes and rifles will also be shown.

Working in co-operation with this department is the Ordnance Department of the army and navy. The exhibit which is being planned by this branch of the service will open the eyes of those attending the exposition and will serve the purpose of bringing the war to their very doors.

Plans are now being worked out to show every weapon that is used in modern warfare and the exact manner in which it is used. The Ordnance Department of the United States army will have on view a specimen of every form of deadly weapon that is used in war. They will also provide a large detachment of soldiers in uniform who will demonstrate to the public the exact manner in which these weapons are used.

The Gas Defense Division of the Chemical Warfare Service of the United States army and the Employment Division of the Department of Labor have also been invited to take space.

This exposition will furnish us with an opportunity to demonstrate to the people of New York and vicinity the great need for labor and permit us to visualize for them the great variety of the war work of the Government.

Another Smith in Service.

Another son of Studio Manager W. S. Smith of the Vitagraph-Hollywood plant has gone into the service. Ernest Smith, cameraman for Paul Hurst at the Vitagraph lot, is the newest member of the Smith family to join the colors. He has left for Camp Kearney during the past week and now the sixth star in the rear panel of Mr. Smith's car has underneath it the name of "Ernest Smith."

Cast for Keeney Picture.

Sidney Olcott, who is directing Catherine Calvert, the Frank A. Keeney star, has provided an exceptionally strong cast to support her. Miss Calvert's leading man will be Edward Burns. Among other well known men in the cast is Georgio Majeroni and Henry Sedley. Ann May and Blanche Davenport are also in the cast.

STANLEY CASE IS ONLY OPENING GUN

Fight Begun Against Unfair Trade Practices To Be Followed to a Finish, Say Spoor and Kleine

THROUGH the sweeing decision handed down by the Federal Trade Commission, September 16, against the Stanley Booking Corporation, ordering them to desist from practices designed to force film producers and theatres to deal with each other through the corporation, George K. Spoor, president of the Essanay Film Manufacturing Company, and George Kleine, president of the Kleine exchanges, have won their battle for the open booking system for exhibitors.

The fight against the Stanley Booking Corporation for an open booking system was begun by Essanay and the George Kleine system early in January of this year, when Andrew J. Callaghan was sent as a special representative to Philadelphia to gather evidence that the corporation was acting in violation of the federal trade laws in its dealings with exhibitors and producers, with the effect of stifling and suppressing competition in the sale nnd leasing of moving picture films.

This evidence was submitted to the Federal Trade Commission together with affidavits from many exhibitors. The commission appointed George McCorkle attorney for the commission, to investigate the matter and to gather further evidence. Attorney McCorkle found that there was sufficient evidence to take the matter before the board.

A hearing was set and the Stanley Booking Corporation ordered to file an answer as to why they should not be restrained from their practices. Evidence was submitted before the commission in session in Philadelphia. Testimony showing the violations of the federal trade laws were submitted by Mr. Callaghan and by several exhibitors. The Stanley Booking Corporation was found guilty on the nine counts charged against it, and a decision rendered September 16, which was published in the Moving Picture World of September 28.

George K. Spoor, in speaking of the decision, said: "The decision of the Federal Trade Commission against the Stanley Booking Corporation is extremely gratifying. It means not only that exhibitors in this territory will in the future have the privilege of booking what photoplays they wish, but it establishes a precedent for other territories and furnishes a lever by which similar practices in other localities can be stopped.

"The battle for open booking has only begun. The pernicious practices of trying to force exhibitors by threats and intimidation to use only the productions of certain companies, prevails in many other territories besides the Philadelphia district. We do not mean to stop with this one victory, but will carry the fight into every territory and keep on fighting until an honest booking system is established throughout the United States.

"This initial victory will be of great assistance in the action contemplated in other districts, as it shows the attitude of the trade commission on this point and their ruling in other cases will undoubtedly be similar to the present one where violations are proven."

George Kleine Signs This Statement.

"The drastic order of the Federal Trade Commission compelling the Stanley Booking Corporation of Philadelphia to desist from various illegal practices will have a tonic effect upon other concerns attempting to monopolize the film business in various localities. For a long time past my exchanges have been instructed to rent directly to theatres only, and not to deal with booking concerns, except for the theatres actually owned by them. We refuse to assist these third parties in exacting comsions from exhibitors for booking our films, and will continue booking in the open market without unfair preferences and illegal agreements.

"Since its beginning the film industry has been undergoing evolution in its various branches. During this evolution it has been attacked from time to time by diseases which sometimes were thrown off from within, and sometimes had to be corrected from without.

"The Stanley Booking Corporation represented a rather virulent and new disease. Within its territory it assumed the power of dictation far beyond anything formerly attempted by the Motion Picture Patents Company. The operations of the men who controlled the Stanley Booking Corporation were manifold and interlocked. They or their corporation acquired exclusive rights to feature films; they had heavy interests in the local exchanges of national distributing organizations; they owned or controlled heavy investments in theatres. In the fall of 1917, Stanley Mastbaum stated to me that he controlled moving picture houses representing a combined investment of $11,000,000.

"It is not necessary to enlarge upon the dangerous power for oppression which rested in these activities, and that they were used and abused is proven by the action of the Federal Trade Commission.

"The operations of the Stanley Booking Corporation and its controlling factors seemed to be so successful that other concerns have attempted similar tactics in other parts of the United States. Operations that are plainly in violation of the Sherman Law as well as of the equitable practices enforced by the Federal Trade Commission are being flagrantly practiced in manufacturing and distribution as well as by exhibitors. Here and there throughout the United States one or more concerns are attempting to monopolize the exhibition of pictures with the purpose of driving competitors out of business and dictating the prices of film rentals without regard to value or merit of the film. These people are laying themselves wide open to attack, and complaints will be laid against them before the proper Government agencies in due course."

GEO. KLEINE.

"Salome," Countrywide Fox Success, Finally Comes for New York Showing

HAVING achieved a tremendous success wherever it has been shown elsewhere in the country, the Theda Bara super-production, "Salome," will begin a limited engagement Sunday evening, October 6, at the Forty-fourth Street Theatre, as a special William Fox attraction. Two performances will be given daily thereafter. Since "Salome" played its first engagement in the middle of August, William Fox has had eighteen companies touring the principal dramatic circuits. Every one of these companies has reported such extraordinary business that indications now are that "Salome" probably will play to more people than even "Cleopatra," that other Theda Bara triumph.

William Fox has made a radical departure in showing "Salome." It has been the custom of theatrical managers to hold the premieres of their production in New York, as the New York verdict has been generally accepted as determining the success of a production. With "Salome," however, William Fox has reversed the procedure. "Salome" had its premiere on the road. In fact, it will have played the road for two months before it will be seen by New York.

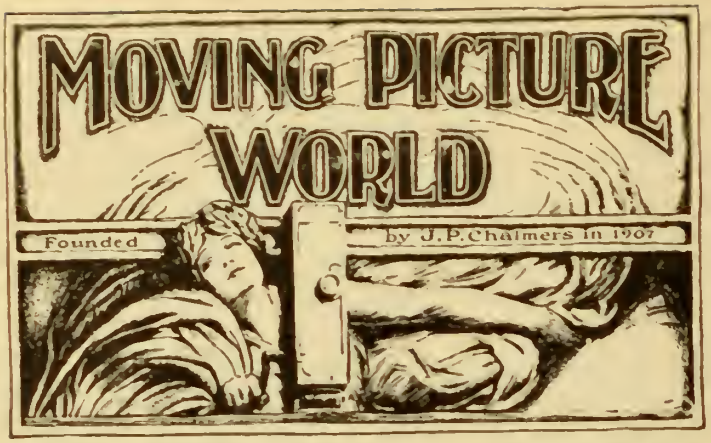
War Conditions Cause Player Famine.

World Pictures has recently been brought face to face with a newly developed war condition, which will grow more acute as the war progresses, and which has forced this concern to lay aside six scenarios which it had purchased and intended to put into immediate work. This condition is the lack of juvenile male actors, other than leading men, and the impossibility of getting skilled actors to play juvenile roles.

Recently the World had splendid vehicles for both June Elvide and Montagu Love, but each of the stories called for several young men to play important roles. A couple of weeks were spent in trying to get these actors, without success, and the effort was finally abandoned and Mr. Love and Miss Elvidge were co-starred in "The Quickening Flame," on which they are now working. This experience brought a realization of the fact that stories with numerous men of the draft age appearing in important parts, cannot be successfully produced during the war and has led to a further realization that scenario writers must adapt their stories to meet these new and unforseen conditions.

How Universal Stars "Appear."

Quite often when motion picture stars make personal appearances at theatres where their latest productions are being shown they stutter and stammer and then shuffle out of sight. Not so with Universal and Bluebird stars. Fritzi Brunette recently appeared at the Symphony Theatre, Los Angeles, and sang several songs; Ruth Clifford is a talented 'cello player and entertains with selections on that instrument; Dorothy De Vore, Lyons-Moran comedy leading woman, used to be a cabaret star and entertains with ragtime selections; while Lew Cody, who supported Universal stars in many productions, is an accomplished elocutionist. Edith Roberts is to appear at the Symphony Theatre, Los Angeles, during the engagement of her newest play, "Beans," and will sing a different song every night.



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43RD STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, October 5, 1918

FACTS AND COMMENTS

FROM all indications there will be no change in the official forecast of the tax schedules prepared for the motion picture industry by the Ways and Means committee of the House of Representatives, to wit: the doubling of the seating tax, the doubling of the admission tax and a ten per cent. tax on film rentals. From bits of conversation with some of the men who went to Washington to appear before the Senate Finance committee we learn that there is little hope for relief in that direction. All our readers know of the urgent need on the part of our Government for money and more money, so that it is safe to conclude the schedule will stand. The result will be to very much more than double the tax the motion picture business will be called to contribute toward winning the war.

*

When the committee of picture men who went to Washington the other day appeared before the Senate committee it was not their purpose to attempt an evasion of the tax, but rather to tell the lawmakers why the tax was too high. Evidently the arguments advanced made little impression, nor do we see how such should have been the result. Generalities, no matter by whom uttered, never serve to impress anyone, much less a committee of case hardened Senators who have become used to that sort of talk. We believe that if the motion picture men had presented facts instead of statements they might have obtained a more respectful hearing. For example, it is a very common thing to read in the daily press that this or that prominent man in such and such a trade said to the Ways and Means committee: "If you compel us to pay this tax we will be put out of business." Yet that is mainly what our delegation of picturemen said. They said that as a result of last year's tax levy only 14,000 theatres survived, where there had been 17,000. We assert without fear of contradiction that this statement could not have been proved by any member of the committee of picture men. THE MOVING PICTURE WORLD is in fairly close touch with the motion picture theatre owners of this country and has not heard, either directly or indirectly, that any such number of theatres have been closed or abandoned for the reasons named. Now, why is it that our representatives should continue to repeat statements so trivial to congressional committees who have means of knowing exactly how the theatres of this country have been affected by the tax lexy?

*

In the matter of the seating tax and the admission tax it is more than likely that no argument that could be advanced would change the determination of Congress to make the increases suggested in the proposed bill. Argument on those items would be wasted. There is, however, a grave question as to the justice of the ten per cent. tax on gross film rentals. We will admit that the tax on rentals is more equitable as between the various producing units of the industry, for reasons that have been mentioned before. The proposal to so levy a tax is almost preposterous. Think of it: ten per cent. of the gross! And to make matters worse, this tax is certain to be passed on to the exhibitor who pays the rental. But was there any definite, concerted and intelligent attempt to prove to the members of the Finance Committee of the unjustness of that levy? Our report of the proceedings does not reveal any such effort and a copy of a brief said to have been filed with the Finance Committee does not touch on that question. The old footage tax was complained of, but it was not a marker to what the rental tax will be. The footage tax was paid once, but the rental tax goes on forever—ten per cent. every time the rental is charged.

* * *

LAST week the MOVING PICTURE WORLD published the findings of the Federal Trade Commission in the matter of complaints of unfair methods toward competitors in the booking of pictures. We will not reprint the findings here, but every exhibitor should read them and fix them firmly in his mind. There is no place in the motion picture business for such piratical methods as have been charged against the Stanley Booking Company and exhibitors should be thankful that those practices have been condemned. The Commission's ruling is a precedent by which the actions of booking combinations will be judged in future and exhibitors should be keen to prevent the recurrence of the conditions.

LOOKING TO THE FUTURE

By Robert C. McElravy.

THE criticism is often made of stories and plays that they are built on false premises. This may be taken to mean that the foundation is unreal and therefore the superstructure cannot be strong. In a majority of cases this is undoubtedly good criticism, though if the craftsmanship is sufficiently strong it is possible to rear a good structure on poor support. But there is small use doing it.

An experienced workman is seldom tempted to construct his building in this way, for the very natural reason that he wants it to last as long as it may. In the same manner a playwright or a scenario writer usually likes to feel that he is creating something that will last, and it behooves him to get the right sort of a foundation for his edifice.

The motive back of the story may be regarded as its natural premise, or foundation. This is the thing that colors the whole and shines through it from beginning to end. However good the drama or the humor may be, the success of the play or the picture is measured by its meaning as a whole. If it reflects even the smallest atom of truth or beauty, it is certain to please the multitudes. But if the underlying idea is ugly or untrue to life, then it is almost equally certain to disappoint.

It is a safe rule in devising plots for stories that the basic idea must be worth while. No matter how odd or eccentric the characters may be, no matter what astonishing turns the story is destined to take, it should start on normal premises and wind up there, if possible.

What are normal premises? It is a hard question to answer, for to a certain extent this varies with conditions. A few years back the proper premise for a story of American life seemed to be Somewhere on Broadway, presumably in a cabaret. There was seemingly no end to the number of such creations the American people could digest. It may be safely doubted if any other fare would have satisfied our money-mad, commercialized public.

But times have changed. The war has sobered the entire world and the tidal wave of prohibition is coming apace. Even the Sunday joy-ride is no more. It is only reasonable that producers of moving pictures should take a long look ahead in order to prepare for a gradually changing attitude on the part of picture-goers. The man who has had his usual toddy taken away from him is likely to become astonishingly moral.

There will perhaps be no radical change, but the life of the American people for some time is going to be greatly altered, and with this will naturally follow a call for new forms of screen amusement.

Stories of the problem type are likely to be hit rather hard, for as people begin to hold more firmly to the simple virtues, the ties of family life grow stronger. The call of so many men to arms is already doing much along this line. Stories about husbands and wives who can't get along together are likely to be supplanted by stories about those who can, for the rush to the divorce courts is another interrupted industry in this country just now.

War is the dynamic theme of the day—it may almost be said to constitute the normal premise for any bit of modern fiction. Certainly all live Americans are now bending every effort to win the war, and people enjoy best of all the sort of stories that reflect their own individual feelings and activities at the moment. Comedies and dramas with simple, often sentimental, plots are also popular, by way of diversion.

These suggestions are not of course intended to be final, or even applicable to all cases. They perhaps will be found to apply to the ordinary run of screen stories, produced by the rank and file of scenario writers from month to month. For the big stories that are to come, one would hesitate to make predictions. Certainly the producer who adapts one of the great novels, or brings out any new story with the proper authority behind it, will be circumscribed by no rules or regulations. A work of real art goes where it will, and the producer who has it, will, in the words of Mr. Cohan's popular song, find "the whole world waiting" for him.

NOVELS AND THE SCREEN

By Louis Reeves Harrison.

A VERY live agent sat in his handsome private office and pointed out with delight the list of authors who had deputized him to sell their novels and short stories to motion picture producers. He took pride in being their accredited representative, and he was in earnest about disposing of all this material, primarily for the commission, but in full faith that he was giving value for the money received from the sale. More than one large publisher has looked over the long list of fiction on which he could draw for screen material with much the same belief that it was available for high class production. Neither is to be blamed for an error of judgment which is almost universal.

Most of these gentlemen understand the art of painting.

All of them can guess at the art of the theatre.

Both of these arts depend largely upon the way a subject matter is presented. Neither is altogether subject, nor altogether sentiment, any more than one of us is altogether body or altogether soul. If there is subject matter in these novels and short printed stories of big and live interest to people at this moment, why not sell it to the artists and dramatists? Those mediums require far less material than a full-sized feature, which needs about three times as much as the average work of fiction contains. This may sound like a bare statement, but it is founded on a large sum of practical experience.

Must the scenario writer furnish the other two-thirds?

He must unless the story is painfully attenuated.

Who, then, is the author of the screen story?

Who is the author of a drama adapted from a novel?

One question answers the other.

Modern motion picture audiences demand that the subject matter shall either be vital, or that it shall be of exceptionall yhigh value to be worth repetition. They also demand that it shall be well done quite as well as well worth doing. This involves "technique."

Painters and novelists are sole executives.

The dramatist furnishes only subject matter and method, interpretation being that of the actor.

The writer of screen stories, whether or not the subject matter is his, furnishes the method by which

the thing may be well done on the screen, the actor interpretation under supervision of a director.

The threefold, composite production of moving pictures has led to a remarkable confusion in minds otherwise clear-visioned. A great deal that is both beautiful and necessary in painting, printed fiction and stage presentation may be utilized, but a vast amount in novels has to be eliminated, as may be readily understood when it is fully appreciated how much time and space is given over to conversation between characters. Stripped of verbiage, most of them do not contain enough stuff for one reel, at most three reels. Assuming an average of two reels, and authors would be staggered to see how thoroughly their works can be pictured in that space, another writer must supply three reels of imaginative matter in accord with the original purpose, in sympathy with the original mood, logical, plausible, constructed with both discernment and discrimination, a joy to the beholder.

Without this masterly transformation what do we get?

We get patched-up continuity, with neither significance nor lasting impression, the kind of pictures which make the first author indignant, the critical spirit disgusted, and the public very tired.

Story value is submerged in bad telling.

This new medium has its own essential qualities. Its stories must be rich in dramatic material, not eloquent of uttered word and printed phrase. It must have vigor of action, romantic beauty of suggestion, the visible comedy of our lives, emotions and thoughts and actions to be pictured so as to keep our minds alert, our souls fresh and clean, our hearts young with hope, our common sense and love of beauty satisfied.

A FEW TERSE OBSERVATIONS

By Edward Weitzel.

At one of the Broadway moving picture houses, last week, two ladies sat quietly through an entire overture, without exchanging a word of conversation. It was evident that they enjoyed every note of the music. When the number was finished one of the ladies expressed her appreciation of the orchestra's artistic merit.

"Yes," replied her companion; "they are all splendid musicians. What a pity they are so ill-bred; they insist on playing when a number of the spectators want to talk."

The thoughtless chatterer is less prominent than he (or she) was when the modern moving picture theatre was first opened. He is being educated to the value of good music; but he is still numerous enough to annoy those around him altogether too frequently. His selfishness is not excused because it is generally unconscious.

Why Is an Author?

There is a story of an author who went back on the stage during the first night of one of his plays while the scene was being changed and was glad to escape with his life. He found himself in everyone's way. The only person who condescended to speak to him wanted to know if he were the property-man. "By no means," he explained humbly; "I am only the man who wrote the play."

The moving picture author is often treated with the same scant courtesy. His name is frequently the only one left off the house program. If it does appear and is an unusual name, it is quite likely to be misspelled. When it comes to a choice between the author and the cameraman, the man who wrote the story is generally a poor second.

Tricks of the Trade

The bold spirits who refuse to be bound down by precedent and insist on adding to the world's stock of knowledge by experimenting with the untried should be given every encouragement. They are the ones who are developing the art of the screen. A thorough understanding, however, of what has been done and what are the conventions of picture making that are indispensable, is excellent preparation for a trip into the realm of the unknown.

One of the laws of dramatic art demands that nothing shall be introduced to take the attention of the spectator from the point that the scene is trying to reach. A convention of the screen also demands that when a revolver is wanted for the purpose of suicide or self defence it shall always be found in a drawer of the desk or the library table in the center of the room. The director of a recently released picture, with this in mind, made a brave attempt to break away from the good old rule by having the villain, at a tense moment in the action, search hurriedly but unsuccessfully through one drawer for the harmful necessary pistol; then reach into a second drawer and produce the weapon. And thereby reminded most of the spectators that it is possible for a director to vary the conventional revolver business—with the result that there is a perceptible weakening in the grip of the situation. The old trick is still the better of the two.

Toe the Line, Gentlemen!

Enterprise is to be commended. But there is something of vastly more importance in the commercial world—fair play. Even business is a gentleman's game and is conducted best according to the rules governing a decent regard for the other fellow's rights. Special privilege is contrary to the spirit of the Constitution of the United States. And it is to overthrow the Hun doctrine of unequal rights that the Allies are fighting the Central Powers on the battlefields of Europe. To start any sort of race and permit one of the contestants the advantage of a fraction of an inch is unAmerican; and any attempt to out-distance the field by sharp practice should find the offender quickly and properly rebuked.

Within the last few weeks a moving picture trade paper has been straining every nerve and muscle to obtain exclusive showings of new releases, in advance of the regular trade showing, and so "score a beat" on all the other papers. Application was made by one of the employees of the paper in question for this special privilege, and was generally denied by the different film manufacturing companies. In one or two cases, and actuated solely by a desire to be accommodating, the reviewer was granted an advanced showing of certain pictures. As soon as the injustice of this was brought to the attention of the proper persons a gentleman's agreement was at once arrived at, that all the trade papers were to be treated alike. A fair field and no favor!

Toe the line, *gentlemen!*

THE FOURTH LIBERTY LOAN.

THE Government has declared the motion picture industry essential. The tremendous effort and abundant success attendant upon the exhibitor's effort and manufacturer's cooperation in doing beneficial service to the Government made this patriotic service a convincing factor in the decision.

Now comes the Fourth Liberty Loan—and there will be others. Having been declared essential it remains for the industry at large to continue submitting proof of the Government's wisdom.

Boost the Loan. Testify in every manner possible to the fact that the motion picture industry is not alone essential, but vital to the will to win the war.

CAPTURE OF JERUSALEM PATHE SUBJECT

Official French and British Films Form "The Crusaders' Dream"—An Interesting War Subject with Sacred Setting

WERE the whole world not distracted by war, and events took their value from normal operations, as in times of peace, the passing of Jerusalem from the rule of the Turk back to the Christian, after a lapse of four centuries, would have unquestionably been the greatest story in Christiandom. And, indeed, it is to-day and will be when the horrors of war have passed away and its restoration will stand as a bright, imposing reality in the era of peace that must come to the world. The fall of Jerusalem in 1517, prophesied in the dim past, was no more remarkable in its fulfilment than is the miracle which gives the entire world of men eyes to see it in all of its historical detail.

The cinema here, for the first time, takes its place as a recorder of sacred history, and one who views with reverent attention "The Crusader's Dream," realized by the capture of Jerusalem, must be profoundly impressed by the wonder of it all. It is the fifth of the "Far-Flung Battle Line" series, which started the week of September 1 and is distributed by Pathe. They are the official films furnished by the French and British governments. It is difficult to believe that any other great climax of the war will approach this in its spiritual significance to millions of the sons of man. For that reason it should have a tremendous appeal to all creeds of the Christian church, and to the Jewish people, of whose history it is such an important part.

The film, therefore, is not merely impressive—it is epochal. It opens with General Sir Edmund Allenby's entry into the Holy City. Commander-in-Chief of the British army operating in Palestine, he had dispossessed the Turk who had held the place since 1517. He is seen being received at the Jaffa Gate by the British Military Governor; then, accompanied by the Allied commanders and military attaches, he enters Jerusalem on foot and unarmed, exactly in accordance with the prophecy. It is an impressive picture, this prophesied transition, framed in by silent, wondering crowds along the way and swarming over the roof tops.

And from the Tower of David, lending an impressive significance to the occasion, is read the proclamation of the conqueror, translated to the teeming populace, reassuring them:

"Every sacred building, monument, holy spot, shrine, traditional site, pious bequest, or customary place of prayer, will be maintained and protected."

Then follows the presentation to General Allenby of the heads of the various religious communities—Christian, Jewish, Mohammedan, etc.—in Barrack Square, with thousands of wondering onlookers. Here also the British conqueror converses with the Allied commanders and attaches. Then the departure, which is not without a thrill as the General and his staff mount their horses outside of the Jaffa Gate and ride forth in further pursuit of the Turk, whom they have since repeatedly defeated. The business-like martial air is in sharp contrast to the reverent air of the men during the ceremonies in the Holy City. Here, after four hundred years the Crusaders of the New Era had regained the prize for which rivers of blood had been shed and of which millions of people, through centuries, had passionately hoped for and dreamed.

This picture will be released by Pathe the week beginning September 29, and, apart from this one big outstanding feature the series promises to be exceedingly popular. It shows all classes of Allied fighters and war workers in practically every country under the sun—official war films furnished by the French and British governments.

Persons with De Luxe Pictures.

In order to provide Doris Kenyon with the very best talent obtainable, both on and off the screen, Theodore C. Deitrich, president of De Luxe Pictures, Inc., has made several additions to the De Luxe organization. Thos. A. Persons, one of the best known and most efficient men in the motion picture industry, has been retained as studio manager and will be in direct control of productions, working under the personal supervision of Mr. Deitrich, in the Biograph studios. Mr. Persons was for many years studio manager for Colonel Selig, both in Chicago and on the Pacific Coast, assuming during that time complete charge of Colonel Selig's coast production interests. In the event of a scarcity of fuel during the coming winter, Mr. Persons will also be in charge of the De Luxe productions under Mr. Deitrich's supervision on the Pacific Coast.

Another recent addition to the De Luxe organization is Joseph L. Clement, who has been engaged as technical director. Mr. Clement, who is a Frenchman and possesses all of the artistic instincts of that race, became famous through his work with the productions of Maurice Tourneur, Emil Chantard, Albert Capellani, and more recently, Clara Kimball Young.

Still another addition to the organization is Ned Van Buren as cameraman, who is working on the latest Doris Kenyon production, "Wild Honey," in conjunction with J. Badaracco. Francis J. Grandon, who is directing "Wild Honey," will leave this week with two hundred persons and fifty horses who are working in the picture, for the Adirondacks, where some of the exteriors will be made.

Blackton Loans Star to Tourneur.

By special arrangement with J. Stuart Blackton, Maurice Tourneur has engaged Sylvia Breamer for the leading feminine role in his new production, "My Lady's Garter," by Jacques Futrelle. Miss Breamer, who is featured with Herbert Rawlinson in Commodore Blackton's forthcoming production, "The Common Cause," completed her part in that superfeature, which is under the supervision of the British-Canadian Recruiting Mission about two weeks ago, and then planned to take a brief vacation. Mr. Tourneur, however, induced her to consider the leading role in his production and on opening negotiations with Commodore Blackton, the latter agreed to loan the star to the French director, since it was found that she would have time to complete her part in "My Lady's Garter" before she is called to play the featured feminine lead in "The Battle Cry of Liberty," which is to be Commodore Blackton's next big war special, after "The Common Cause."

Miss Breamer has already begun work under Mr. Tourneur's direction with Wyndham Standing opposite her. In "The Battle Cry of Liberty," which is to be the successor of Blackton's earlier success, "The Battle Cry of Peace," she will again be featured with Herbert Rawlinson, whom Commodore Blackton also has under contract for a series of special productions.

Robert Hill on Triangle Staff.

Mr. Robert F. Hill, who was recently named as assistant editor to Dr. Daniel Carson Goodman, in charge of the scenario department of the Triangle, has had a wide and varied experience in the theatrical and amusement business. Mr. Hill's stage experience began with a nine-year engagement in stock with Vaughn Glaser. Subsequently he played one season in "The Bridge" and one season in "St. Elmo." Then followed a season as stage director and producer of Ty Cobb in the "College Widow," wherein he played "Silent Murphy." He also played leads in several stage productions. Later he played heavies before the camera with the Edison company. He did "villains" with King Baggot, Mary Fuller and Violet Mersereau. He then deserted the foreground and moved to the camp stool beside the camera, directing Miss Mersereau, Hobart Henley and Sydney Brasee for Universal. Mr. Hill has fifty-six original stories, written and produced by himself, to his credit. Mr. Hill is counted upon to do a mountain of good stories for Triangle.

Mutt and Jeff for Training Camps.

Testifying to the popularity of Capt. Bud Fisher's Mutt and Jeff animated cartoons is the War Service Bulletin for September 1 of motion pictures selected for use in training camps of the army and navy. With six Mutt and Jeff cartoons on the list the Fox Film Corporation points out that Fisher's famous comic characters outstrip all other brands of humorous pictures selected for Uncle Sam's soldiers and sailors.

The Mutt and Jeff cartoons listed are: "The Extra Quick Lunch," "Hunting the U-Boats," "Hotel de Mutt," "Joining the Tanks," "An Ace and a Joker" and "Landing a Spy."

Other Fox pictures listed are: Jane and Katherine Lee in "Doing Their Bit," Gladys Brockwell in "The Bird of Prey," Virginia Pearson in "The Liar" and Jewel Carmen in "Lawless Love."

Tefft Johnson to Direct "The Love Defender."

Tefft Johnson, having directed "The Latch String," with Madge Evans, World Picture star, begins work on Monday on "The Love Defender," in which June Elvidge, Madge Evans and Frank Mayo are to play principal roles. The story is by Maravene Thompson and was adapted for the screen by George Du Bois Proctor. The World officials were so well pleased with Mr. Johnson's initial effort in directing Madge Evans that he was immediately given a contract for another picture.

FIGHT THE HUN PEACE OFFENSIVE

Do Your Bit to Help the Allies to a Complete Victory. Work Your Slide and Program

PRUSSIAN poison gas is not confined to the battlefields of France and Italy. It is sweeping over the Allied countries in the form of peace propaganda, and it is unfortunate that in each community there are a few who, for selfish motives or more sinister reasons, are willing to help the agitation along.

It is unfortunate, in a sense, that the first American offensive should have been crowned with such brilliant success. The impression has been created that with the Americans on the fighting line the war is now but a matter of months, perhaps weeks. It gives a wrong impression. It will slow down the sale of Liberty Bonds and War Savings Stamps. It will make more difficult the efforts of the draft officers. It will bring about a spirit of lethargy that will be intensified when it is found that the war will and must go on and on until the foe has not only been defeated but so thoroughly and completely conquered that the Allies may make terms of surrender that will prevent a recurrence of the dreadful conflict forever. Germany and her allies must not be left in a position to immediately begin preparations for a new war, as she did following the last conflict. She must be so soundly thrashed and so completely subdued that this can be prevented by the terms of capitulation.

We are not fighting for the cessation of this war. We are fighting for a permanent and lasting peace. For this hundreds of thousands of men have already given their lives. For this cause others will make the supreme sacrifice, and we shall be traitors to those dead if we permit a peace upon any terms short of complete, abject and humiliating surrender.

Every loyal manager of a motion picture theatre should be ready to do his bit by offsetting the effects of the still prevalent Prussian propaganda and the efforts of perhaps well-meaning, but wholly misguided pacifists. Work through slides and programs. Take it over into your newspaper advertising. Make it plain that we are in this war to a finish and that finish a complete and lasting peace. A "peace" that merely brings the cessation of war is no more than an armistice to permit the enemy to gain new stores, to train a new generation in the arts of war, to regain strength to continue the ghostly struggle. Short of this the sacrifice of human life will have been in vain.

J. Harry Lewis, in the Crescent, a Shrine paper, has handled the subject well. Read the matter and use it in your program if you have the space. You can at least use part of it. Then search for other material of a similar nature in the periodicals and daily papers. Lift them from the mass of type onto your screen where they will show up. The editorial follows:

Lots of people seem to be more interested in when this war is going to finish than in what shall be accomplished by its having been. There's just one time for it to finish—and that is when the damnable Hun is licked to a standstill, when Wilhelm has either been kicked from his throne or his hands so tied that the people will have the voice when it comes to opening another slaughter house; when Belgium shall have had whatever reparation it is possible for the severest penal terms to exact on her behalf; when punishment that is somewhere near fitting to the crime has been meted out to the arch fiends of the high command and the German people themselves have been made to suffer some of the agonies they have inflicted upon the invaded nations.

Short of this no peace is possible that any Yankee should stand for.

It's nice enough to talk about humanity and lack of aggression in this war. That's talk and it's nothing but talk. The mother and father who have given their sons to aid in righting the world's wrongs are not going to be satisfied with a mere perfunctory righting of those wrongs. They are going to insist that some punishment nearly adequate to the tremendous crimes perpetrated, be visited upon the offenders. That payment shall be exacted that will be a lasting lesson to other nations that the peace and security of the world, the rights of mankind and womankind, the sacred God-given privileges of children shall not be wantonly ignored and overridden without adequately exacting payment that will be punative and lasting.

Let's forget the end of the war and strive to make it a real one while it lasts, let's forget the lost profits, the wrecked businesses, the enforced shortage of meats and sugars and flours and other luxuries, let's have just one thing in mind—the licking of the Hun, the licking that will stand out above and beyond any licking that the world has ever written into history as a real, bona fide, Simon Pure, double six cylinder licking that will last as a lesson as long as the pages of history exist. Let's make it a classic and make it a condition precedent to any peace consideration that Wilhelm shall either descend to hell in person, be kicked off the throne he has so signally disgraced or a constitution shall have been forced on the German nations that will put into the hands of the people the sole authority to make shambles of the world in future so that when a settlement of other battles and wars shall come there will be no need for hysterical considerations of mercy to the rank and file as being misled. Put the power in their hands to do the mischief and if they insist on fiddling, make them pay the fiddler.

When will the war end?

When everything shall have been accomplished that has been so eloquently set forth by President Wilson. Any peace short of that would make us ashamed to meet the boys on their return and to slink into side paths when we meet the parents of those who would then have given their liberty, their limbs or their lives in needless sacrifices.

The war is going to end when it ends right, and not until then, unless we shall become a nation of slackers sacrificing our principles to our love of ease, to our greed of gain, to our objection to minor sacrifices and inconveniences.

Let the war end when the boys on the front, the boys who are seeing the horrors that we can hardly believe possible, are satisfied that it should end. They've earned the right to a say-so in the final finish and there isn't apt to be any mistaken mercy extended to an army that crucifies sentries, that outrages women and murders children—not the slightest chance that eye witnesses to these outrages will be easy in the terms of settlement.

The war is going to end when there has been a delightful licking administered—one that will satisfy the doughboys—and until that time, let the watchword be "To Hell with the Hun," and let every energy be bent toward helping him accomplish his manifest destiny.

Norma Talmadge.

Norma Talmadge Quits "Personal Appearances"

NORMA TALMADGE announces that she has made her last personal appearance in connection with the showing of her pictures. "I believe" she said in explaining her decision, "that the public does not care for film stars except on the screen where they belong. Personal appearances not only destroy the illusion of the screen for nearly every audience that listens to a film star make an address, but they place the star at a decided disadvantage. I know that for days before I am scheduled to make a personal appearance I am nervous and worried, with the result that I am nearly dead of stage fright when the time comes for me to go out on the stage. The public then sees me as a nervous and embarrassed person and forgets all about any good work I may have done in the picture they have just seen.

"So I have decided to refuse to appear before audiences any more, except perhaps now and then for such patriotic purposes as the Liberty Loan or War Stamps Sales. Just now I feel that every star has a duty to perform in doing his or her best, since so many of our pictures are being shown in the Y. M. C. A. huts for our soldiers in France. The star should always act with that audience in mind and if by doing my very best on the screen I can make some of our boys over there forget for an hour the terrible scenes they are going through daily it will make me very happy."

FOLAND MANAGER FOR GENERAL.

General Film Company's office at Kansas City is now in charge of J. E. Foland, it is stated in an announcement from the company. Mr. Foland is a well-known film man in the Missouri territory, and was most recently in the sales force of Pathe at Kansas City.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Grade Your Advertising.

SUPPOSE that it were possible for you to get an absolutely even program in which each Monday show would be just as good as Tuesday's and Tuesday's as good as Saturday's. Suppose that you reached a dead level of excellence where there could be no better. Do you suppose that would be an ideal condition? If you think so, you're wrong. You would have no standard of comparison and so, in time, every show would seem poor because it was no better than the others. There is no danger that you will be forced to suffer from such a condition. Just now you'll get a lot of pretty poor stories and some good ones, and you may as well be glad that this is so if you advertise them right. That's where the rub comes. You must advertise them right. Don't waste valuable space trying to get people to come to a show you know is not up to the mark. You will make no lasting hit under such a condition. Save the space for the shows that you **know** are better than average, and get everyone in town to see these. The regulars will come no matter what the show, and you do not have to advertise so intensively to get them in. In these days you should be able to get a pretty fair line on your attractions before it comes time to advertise them. Plan your advertisement to accord with the merits of the story. Advertise every day, but make a splash only when you have something better than usual. And don't make the mistake of thinking that you can make a poor show good by superlative advertising. Don't brag too much about your poor offerings, or in time you will hit a dead level and can make no appeal to your patrons. Do not contract for precisely the same space each day. Make a line or inch rate and use it up as you need it. Two threes might be good enough for one show where another will stand four tens. That apportionment will be better than a flat 23 inches for each attraction. This does not mean to suggest that you advertise or indicate in your advertising that any program lacks merit. That would be foolish. Present all features in their best light, but do not lie extravagantly in type over the poor attractions in the hope that you can get a crowd. What's the use of getting a crowd to a poor picture if you get most in that crowd into your house for the last time perhaps in months?

Varying the Wall Paper.

Printing on wall paper, with varying reasons for doing so, has been used for years, but Maurice Daniels, of the Majestic, Monticello, N. Y., has something new. He cuts his old posters into throwaways and announces that

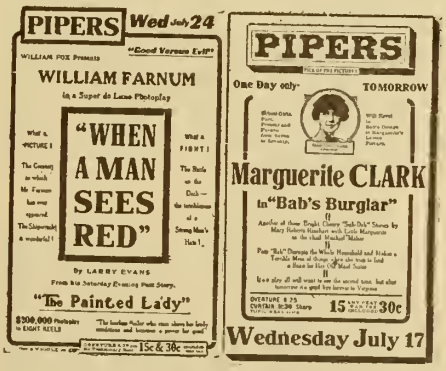
> By using our old posters for dodgers we overcome the high cost of material so that without raising our prices we can show, etc.

The title and selling talk follow, and we like the line "You want to be around when the church burns." It suggests a lot without telling anything and will rouse curiosity where "See the terrific scene where the church burns down" would merely be "another of those lines." Of course, in using posters you must be certain that the ink will show well above the color and nothing smaller than an eighteen-point or at least a twelve-point if you use a block letter should be used. For a "just once" this idea is capital, and most houses accumulate a stock of material from time to time for which there seems to be no outlet. Here is a handy way to use it up.

Daniel Connor, of Piper's Opera House, Virginia City, Nevada. sends in some more of his advertising. The first is a small space duplicated and scattered through the paper. It will work for any of the numerous spy pictures now prevalent, and the novelty, though slight, will give it a punch. Probably these are stock eyes, and almost any small paper with a job department can let you have cuts along these lines. If you get stuck you may be able to borrow them from the local occulist, if you have one. Have a talk with the foreman

A Good Advertisement for Any Spy Story.

of the job-room some day and see what you can dig up in the way of novelty cuts. The other example is a pair of two sevens which will give you some suggestions for paneled advertisements. Mr. Connor has a small single-column display, using strips of border with three small panels cut in along the lines of several program fronts we have shown from time to time. This will work best with a self-selling play like Pickford's or Hart's or Bernhardt's, which is what Mr. Connor used it for. The



Two good displays from Piper's Opera House.

displays shown are good examples of panel work, and the spaces are not too full, though well filled. "Bab's Burglar" is described as apepaling to "School girl, past, present and future, from 7 to 70," If you will note the top of this display you will find that Mr. Connor gets what is practically a cut by setting type between two slugs of twelve-point rule and covering top and bottom with one- or two-point. The lock-up must be carefully done, but if this care is taken it works just as well as a cut would and gives greater variety in changes.

More Special One Sheets.

W. E. Jones, manager of the Superba, San Diego, Cal., has been good enough to send in some more photographs of his special one-sheet displays in his lobby. His first exhibit was gotten up because there were no decent one sheets to be had, but in the case of Heart of the Sunset this reason did not apply. Here he wanted to fill five frames and did not have five different ones, so he made some up, and really got a better display than he could

Building up a lobby display with fabricated one sheets to augment the supply furnished by the company.

have obtained by using original posters only. You will notice that the second poster, counting from the left, uses part of the poster shown in the fourth frame, while some of it looks as though it might have come from larger posters. The second display also shows some of the fabricated posters in combination with the regular supply. The details do not show clearly, but you can note the general idea. Some of the posters doubtless cost more than

More examples of fabricated posters in which a manager can carry out his own ideas of what posters should be.

would duplicates of the sheets used, but they are more effective, and that is the reason Mr. Jones uses them. You can get from your paperhanger the so-called cartridge papers in several colors. The red, buff and blue, in particular, supply good bases for displays and should be pasted upon panels of compo board. With a little

figuring you can get unusual results, and make your signs talked about. Just as an example, if you have a "heart" title, you can mount a red backing, paste on a cut-out portrait of the star and over this paste a sheet of blue from which a heart shape has been cut, giving you a red heart on a blue ground, or you can use a blue base, and stripe it with white, then paste over a shield cut-out and you have a good title for a patriotic play. It may sound foolish to say that you may make these home-made posters one of the hits of your show, but we have seen it done right here in New York. Try it yourself some time.

Launching a Serial.

The Oneonta Theatre, Oneonta, N. Y., gave A Fight for Millions a fine send off. Included was a window display shown in the first cut, with a policeman guarding the Million. The man in the fur coat to the right of the picture is the street advertiser and as the display was made in midsummer the effect of the fur coat can be imagined. In working the street he carried a sign to the effect that the coat could be comfortably worn in the theatre. The second cut gives a detailed view of the window display. From this it can be

Window display and street attractor for a serial, Oneonta, N. Y.

Detail of the window display shown above.

seen that the jeweler takes a portion of the space for his own display, and gets twice as much attention for it. The line cut shows a combined program and coupon ticket. This is 3¼ by 10 inches, grey stock printed in black. The supposed coupons detail the show by days, and on the back of this section of the ticket are equal-sized spaces for memoranda headed: "What I must do today." For the Saturday space the line is already filled in with "See William Duncan In A Fight for Millions at the Oneonta Theatre." The stub is good for a five-cent admission to the first chapter of the serial. The memorandum idea is a good one to use regularly, using a shorter card and getting them out regularly. If they are used regularly the backs can be printed in quantities and the face printed as required, all stock being one color or stock being changed for weeks.

Here's Raleigh.

Here is A. C. Raleigh's first advertisement for the American Theatre, Butte, Montana. It combines the use of white space, art work and selling talk in good proportions. It is a four fourteens. It might be a three column and still get almost the same effect, we think, for the open display would show almost as well a

A four fourteens from the American, Butte, combining white space, art work and selling talk in good proportions.

quarter smaller. That is one advantage of an open set. It will look larger than it really is. It might look better with a larger title. This has been sacrificed in some degree to the art work, but Mr. Raleigh has been picking up a bag full of tricks in a newspaper office and we look to see some good things when he gets started. With Ruffner and Raleigh in the same town we would dislike exceedingly to be the third house.

Add Greeley.

Add Greeley, Colorado, to the Ruffner list. They also worked a fire department run and ½sche for The Still Alarm at the Sterling Theatre. But they had it only for a single day and the chief angle of the Ruff stuff is that the department ran each of the three days of the Butte showing. Who else worked it? The Sterling worked it so close after Ruff that they were not copying.

Circuslug a Paramount.

The Schade Theatre, Sandusky, O., circused Enid Bennett in The Biggest Show on Earth, as did many others, but the Schade did it more throughly. The first notice was a two sevens announcing the coming of "Bennett's Biggest Show on Earth," advertising three rings, two stages, 100 elephants and an artificially cooled tent, which is a new refinement in the circus business. Two more character-

Two "circus" advertisements for a Paramount picture.

istic advertisements are three fifteens. The second notice disclosed the fact that this was a picture and not a tent attraction. The Sennett Comedy works in very well with this picture, it will be noticed. Already dramatic managers are using "Not a motion picture" in their advertising for the spoken plays, but it will be odd if the Ringlings have to identify their attractions in the same way.

Triple Spaces.

Here is a four sevens from the Strand, Freeport, Ill. This takes care of three attractions without getting them confused, but they would look a little better were they joined as a three-part panel. As it

Three attractions advertised without Confusion in a four sevens.

is there is a certain lack of connection, though the signatures on the outside panels will cary the centre.

Three In One.

In these days of conservation we do not think that managers can do much better

MAT. 10c
ONEONTA
EVE. 15c
EVERY SATURDAY
"A Fight for Millions"
WITH
WILLIAM DUNCAN EDITH JOHNSON and JOE RYAN
A SERIAL IN FIFTEEN EPISODES
FIRST EPISODE JULY 20 DON'T MISS IT
BIG SPECIAL MILITARY FEATURE SATURDAY
SAT.
FRI.
"THE LOVE BUGLER"
"ROMANCE OF THE REDWOODS"
THU.
"The Glorious Adventure"
WED.
"The Price Mark"
TUES.
"UNFAITHFUL" and "THE MARRIAGE BUBBLE"
MON.
"Bab's Burglar"
WEEK COMMENCING MONDAY, JULY 22nd
ONEONTA Theatre
SHOWS ARE ALWAYS GOOD
DON'T FAIL TO CLIP COUPON on this strip, take it to the Oneonta Saturday afternoon, July 20th, and see the first episode of "A Fight For Millions," also the Big Feature, "Innocence Preferred."
HERALD PRINT

A strip ticket-program. On the back the days are left blank for memoranda.

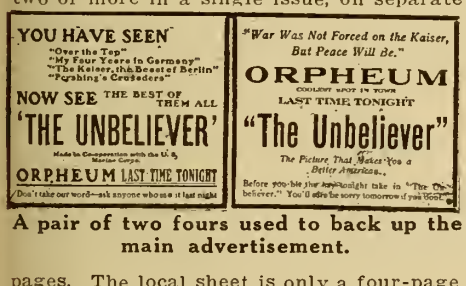
than the program of the Lorenz, Lehigh-Orpheum and Broad theatres, Bethlehem, Pa. The three are advertised for a full month in a four pager 4½ by 6 inches, the attractions being listed by day and date. Of course, this is supplemented by other advertising in the papers and with throw-aways, but for a compact program this comes close to the record.

Steve Stunts.

Steve Farrar, of the Casino, Eldorado and Orpheum, Harrisburgh, Ill., booked in The Unbeliever the other day. Almost every manager in Southern Illinois had booked the picture at a high price and had failed to make money with it because the feature is so poorly captioned. It sounds more like a religious controversial subject than a war propaganda, and Steve was warned off. But Steve thought he knew something, and evidently he did, for the picture played three days and broke all August records. What Steve thought he knew was that if you have something to sell, you can sell it if you advertise it properly, so he went to work. Here is his opening-day smash. It is ten inches across the page, and while it doesn't tell a lot

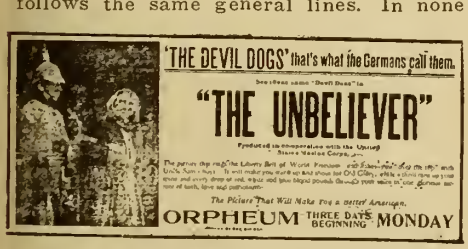
A ten-inch cross page advertisement for "The Unbeliever" from Steve Farrar, Harrisburgh, Ill.

about the things to be seen. It stops when it tells why Americans should see it. You'll note that the prices are 20 and 30 cents with 10 cents for children. He followed this up with some two fours, using two or more in a single issue, on separate


YOU HAVE SEEN
"Over the Top"
"My Four Years in Germany"
"The Kaiser, the Beast of Berlin"
"Pershing's Crusaders"
NOW SEE THE BEST OF THEM ALL
'THE UNBELIEVER'
ORPHEUM LAST TIME TONIGHT
"War Was Not Forced on the Kaiser, But Peace Will Be."
ORPHEUM
LAST TIME TONIGHT
"The Unbeliever"
The Picture That Makes You a Better American.

A pair of two fours used to back up the main advertisement.

pages. The local sheet is only a four-page daily, so you simply had to see one of these, at least. His advance was an average of six inches deep across the page (Steve is great for cross-page effects) and follows the same general lines. In none



A six-inch cross page advance playing up the Marines.

of the advertising was there a catalogue of the big scenes. This was a picture good Americans should see, and Steve stuck to that argument. The St. Louis recruiting bureau sent a couple of sergeants down, who got there before the run was over, and this gave Steve as many as three news reading notices in one day in the same sheet. The recruiters got nearly twenty men, including one man of forty. It is pretty much the same thing with any subject. If you advertise enough and do the right sort of advertising, you can clean up. If you are careful to advertise only those picture worth while, you can keep on cleaning up. Steve is in a couple of small towns, but he is advertising just as he would in a big town. He doesn't despise the place because it is small. He doesn't figure that enough people will come anyway because there is no other place to go. He went after those who might have stayed home and he got them all out and their money more than offset the extra advertising.

Dogs Of War.

Al Nathan, of the Holman, Montreal, sends in a two elevens for The Geezer of Berlin that is unusually good. It will not reproduce well here on acount of the dimensions, but we show the lower portion of the space. A chain of sausages circles the advertisement save on the

Portion of a special advertisement for "The Geezer of Berlin."

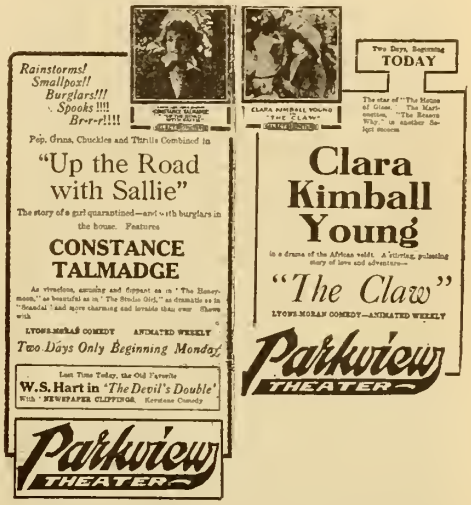
sides, where it is broken to let in "The Kaiser's Medals." It will be seen that the Kaiser's neck is similarly decorated, while a daschhund is labeled "One of my dogs of war," though the sausages should come under the same designation. Mr. Nathan adds that he never uses type advertisements, all being specially drawn. This does not seem to be really necessary in Montreal, for some of the type displays are good where the copy permits the use of display faces, but most houses seem to try to get too much into a space. The fault is with the copy writers rather than the compositors. But Mr. Nathan gets a good-looking display with the only reverse cut on the page. In the present instance he capitalizes the fact that this is a parody on a serious subject he has already played. The Universal advertising made this the selling point of their announcements, and it has worked well everywhere.

Middleton's Cure for Sick Nights.

A. L. Middleton, of the Queen, De Queen, Ark., had a "sick" night, and if you want three guesses, it was Friday. Business was not so good as other nights and the funny part was that from four to six kiddies represented a full juvenile attendance. Probably they were saving up for the Saturday shows, but they were not around the house. Mr. Middleton tried several experiments, such as changing service, raising and lowering prices, but Friday still stayed sick. Then he passed the word along that any kid under twelve who bought a thrift stamp at his box office could have a pass to Friday's show free. He didn't even advertise; just passed the word to the kiddies. Now he sells about 25 kid tickets on Fridays and the funny part is that his adult sales are fifty per cent. better. That was an angle he did not figure on, but it's a case where good intentions brought its own reward. He sells about 60 stamps a week so that he gets $15 for the Government, he gets more money himself, he helps the general war spirit, makes a lot of kids happy and gets a couple of new leaves for his wreath of laurel. And the sick night is sitting up and taking nourishment three times a day. Have you a sick night—and some thrift stamps?

Rule Work.

A. L. Barclay, of Johnstown, Pa., still seems to be having his troubles getting cut material, but he has made a pair of nice-looking advertisements through the use of a small cut and rule work. One is two eighths and the other two tens. In both it will be noticed that he makes the



A two eights and a two tens from Johnstown, Pa.

most of the previous appearance of the stars at his house and in both instances he plays up the stars above their productions to follow up on this. A known star has more pull than an unknown play, and Mr. Barclay knows this. Mr. Barclay still has his troubles getting cuts, but up to date no one seems to have sent him one of those rubber cuts, so he has escaped something. Ever try to run one of those rainproofed things?

Beats Ruff.

It would seem that C. Post Mason, of the Denver Exchange of the First National, beat Ruff to the fire engine stunt for The Still Alarm, but he worked it only for one day. The big thing about Ruff's stunt is that he worked it three days' running.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

Still a Chance.

ONE of the old guard writes in to know whether there is any use in an old-timer trying to reach the current market. He is handicapped to some extent by the fact that he wrote practically all of his stuff for one company and his name is not well known to present-day editors, but he has the same chance as others of coming back if only he will realize that the market has changed. He wrote a special style of stuff for one company. When that style no longer pleased, the company went out of business and his market was gone. The crude melodrama of a few years ago is no longer in demand. What is wanted today is a story with more heart interest than blood and thunder. Stories of charm are more in demand than the-duel-in-the-dark style of plot. Given an appreciation of this fact, then the old timer still has a better chance than the newcomer, since he has a thorough knowledge of technique, which is still the basis of good plot writing. In the past six months we have heard no story more widely praised than "Nine Points of the Law." This is a story of the woods, but it is not the usual story of strife and murder. There is a kidnapping, but this is merely to provide the situation. The real story concerns the man who finds the child and who yearns to adopt her, but who takes her back to her father when he learns of her identity. The story is simply told to gain sympathy for the man and his wife. You are almost sorry when you see the poor fellow take the child back home. Then the climax comes. The child is brought back. She is not the daughter of her supposed father, but merely a child he has been keeping. He gladly gives her back into the custody of the childless couple. This surprise finish to a logical happy ending is what makes the play—plus the clever planning of the earlier premises, and it makes a noteworthy play that has attracted wide attention. It is not often that a play so searching is developed, but taking the same keynote of simplicity and heart-appeal, it is possible to make good plays that leave a lastingly pleasant impression instead of plays that merely excite for the moment and are forgotten with the coming of the next program. It is such plays that the better class of producers want, for they realize that such plays will last longer and gain more rebookings than the flash melodrama that, once seen, can offer no second appeal. Whether you are a newcomer or an old-timer, take this lesson to your heart and try to write plays that go to the heart. It pays best, because it is easily the best seller, and it brings reputation that sometimes is worth more than the money paid for that particular script. Of course there are some melodramas that will live as long as the heart interest plays, but they are few in number as compared with heart-interest, and they cost more to make, in both time and money. The old-timer has his chance, but he must stop being an old-timer.

Selecting Material.

Some authors sell their synopses because certain editors have found that they are "safe." The editor may not have had wide screen experience himself, and he is not able to judge the screen values of the hooks dumped on his desk. Some of the stories he recommends are good when they come to the screen and others that promised even larger returns are quite the reverse, but he notes that all or practically all of the story material turned in by some experienced writer gets over on the screen, and presently that writer has almost a staff job without the confining hours that the job carries. The old timers are most fortunate in this regard. They know what will and will not screen, and they write synopses with real photoplay experience back of the work. They know from study and from the reproduction of their own work what will and will not get over to the audiences. They work with a certainty of touch that not all of the present day continuity writers can attain, and they profit by their knowledge. Don't feel that you are qualified when you have mastered the rudiments of plot building. Learn to know from experience what plots will work into good plays, and you will find in time that your work is selling better and with more repeat sales to the same studio. Learn all the angles of your business if you would become a first-class workman. Do not rest content because you can think ideas. Think ideas that will not only sell but create a market for future sales. That is what counts.

System and System.

There is a difference between the methodical worker and the follower of systems. The former does his work in a systematic manner. The other fellow is so busy with his systems that he seldom has time for work. This is not meant to decry system. It is valuable and necessary, but system carried to excess becomes so involved that time and opportunity are lost instead of saved. A note book of facts and situations is a handy thing, but keep it as simple as is compatible with efficiency. You do not need an indexed file of several hundred divisions to keep track of your ideas. Then the index becomes a graveyard. Keep your notes so simple that you can get at them easily, and above all do not arbitrarily label an idea "comedy" or "drama" or "farce." Just slip the idea into the book or file and use it for comedy or drama as necessity may require. You can get more good comedy ideas from poor melodramas than you can get from other comedies, and comedy will often suggest an intensely dramatic situation. The idea that goes into the book as a small boy sorry that he ate the green apples may emerge as a heroine poisoned by a cunningly doctored peach. If you put the idea into the comedy division you may never get the poisoned peach idea, so leave it laying around where you can see it whether you want a comedy or a dramatic idea.

Either End.

If you find it difficult to start a story, suppose some time you commence at the other end. Write a corking good climax and then back up to the start. This is old advice, but it has not been given for so long that someone sent the suggestion in as a novelty. Instead of lining the story up get a climax. Then let the climax suggest what has gone before. This is a scheme often used in detective stories to make easy the work of the imitator of Sherlock Holmes, but it will work as well with any story. You get the situation of a hero placed in a deserted shack. Outside prowls a lunatic with a yard-long knife and a thirst for blood. Inside the fuse of an infernal machine splutters away. The heroine comes galloping to the hero's rescue. The lunatic seeks to stop her but falls back with a cry of "My daughter!" She rushes into the shack to free the hero, the villain dashes out to stop her. The lunatic kills him but gets a blow on the head that restores him to sanity and rushes into the hut to join his daughter and her fiance. Now all you have to do it to get the reason why the villain seeks the hero's death, why the old man went crazy—and you have a complete plot, not quite in the present day mode, but one that would have sold a couple of years ago. With a little practice you can work backward better than you can forward, and many authors invariably plan the climax as the starting point, since it is more apt to suggest good action before and after.

Twists and Turns.

If you can get hold of a copy of the month-end Popular for June read the first story, the "Ghost Hunter," by W. M. B. Ferguson. It is a fine example of betrayed confidence. Before you are half through you are certain that the detective is really the missing heir. Then the missing heir turns up, rather convincingly, and you are at sea, but presently the detective exposes him and announces himself as the heir. Now you are certain, but the next moment he explains that this was merely a ruse to extort the truth and in reality he is only the detective. In the same way you are kept guessing as to many things, and almost invariably find that you have guessed wrong. The murder victim was not murdered at all, and the man you think his murderer, and who is not certain that he isn't, is shown to have an alibi, and the man who was a good second choice for murderer was the saintly lawyer of the early part of the story. Purely as an example of artistry this story will interest, but it should interest the author-student more as an example of the manner in which the unexpected twist gives heightened interest to the plot. The usual run of cut and dried characters is missing. You are not quite certain of anyone before the story ends. There is a real suspense instead of merely the theoretical suspense raised by clumsy contrivance. As a rule the Popular is even better than the Saturday Evening Post as a means of studying the action story, and this story is unusual even for the Popular. Study the tricks and then do not copy, but invent others like them.

"Unsuited."

An author complains that studios seem to make no distinction and send good stories back along with the poor, all branded "unsuited." The mere merit of a story as a story does not indicate suitability. The best story ever written for photoplay might be returned with the same brand if it were done for a romantic lead and sent to the Chaplin company. It would be good, but it would not be suitable for Chaplin's use. This is an extreme example, but it is just as bad to send a story to a company that does not make that style of stories, though it may make dramas of a broad general type. Some companies use only women stars, others use both men and women, and still others pair their favorite players and demand stories in which the male and female leads shall be of almost equal value. Each must be suited and they cannot all be suited with the same story. It is possible to swing the story somewhat to conform to the requirements of each studio, and this may be done more easily in the synopsis than in the continuity, though it is no particular joke to rewrite five thousand words.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Amateur Projectionist.

H. Harris, Carlsbad, Texas, says:

Am an amateur projectionist and regular reader of the department, which I enjoy very much. Have Power's 1916 model projector which has run about 16 reels per week for two years past. Of late it has developed trouble, as follows: The left-hand side of the intermittent sprocket strips off the sprocket hole track from the film and it winds it around the sprocket, usually, several times before breaking off. Sometimes it stops the machine and other times the pieces fly up into the light ray, catch fire and sets the whole reel (sets fire to it, I suppose you mean. Ed.). The films we get are very old, and perhaps that is the real cause of the trouble, which occurs on left side of intermittent sprocket only. We also have much trouble with carbons. Had good ones and no difficulty, then got some cheap ones and the jinx got busy. Then no kind of carbons gave good results. Have to keep adjusting arc continually to keep it from going out entirely, and even then don't get good light. It burns craters in the carbons, and then a flame circles around the carbon; then it sputters and goes out. Have same juice from same plant; 110 volt D. C., 25 to 40 amperes. When machine was first put up could have long or short arc, but now it must be a certain length or it goes on strike.

I suspect your intermittent sprocket shaft is low on the left end, which has the effect of throwing most of the work on the sprocket teeth on that side. Very likely this has caused them to undercut or wear hook-shape; also it is likely you have aided this trouble by having too much tension at the gate, thus overworking both sprocket and film. I cannot use space to set forth in detail the methods for remedying these conditions. Would take a full page. Must therefore refer you to General Instruction No. 13, page 466 of Handbook for general information on this subject; General Instruction No. 9, page 463 of Handbook for proper method of tension adjustment, and General Instruction No. 8, page 462, for information as to effect of worn intermittent sprocket teeth on film. If you do not own a handbook you certainly should. I am not trying to force you to buy one, though for your own good I would be willing to do just that if I could. Space in this department is too much in demand to use it in setting forth that which is contained in the handbook in full detail and which has been printed in the department many times in past years. As to the carbon matter, I would suggest that you begin at the main house switchboard and carefully examine and clean all wire connections, cleaning them thoroughly. I would suggest that you examine your asbestos wires inside the lamphouse, stripping off the insulation back as far as the wires are discolored and cutting off the wires at that point, installing new sections of wire in place of those discarded. In this connection I would refer you to third paragraph, page 233 of Handbook, which is of great importance to you and your manager. It tells you the practical effect of oxidized lamp leads and lugs. Their resistance is very high. I would then suggest that you very thoroughly clean the inside of your carbon jaws, filing them smooth, but being very careful to keep their surface flat, so that the carbon will make good contact the full width of the jaw. You should then carefully examine your rheostat and test it for grounds; see page 260 of Handbook for illustrated method of testing rheostats. Next examine the insulation of lamp and test it, the lamp, for grounds. Last of all, test the entire projection room circuit for grounds. You will most likely do well to have your local electrician test the lamp and lines for you, though if you have a handbook it will tell you how to do it. When you have all these points O. K. I think your arc will have been properly spanked and will behave itself.

Returned Soldier and Projection.

The above title suggests very serious matters. The returned soldier, particularly if incapacitated for hard work or work demanding physical activity impossible to him, must be provided for. It is a solemn duty we shall owe the man who has given so much for society at large. The only question possible in this connection is as to how this may be best accomplished. Vocations in life which may be followed by physically incapacitated men with success, especially when a great majority lack college training, are not so many. Projection is perhaps one of them. How many such men there will be to be provided for no man may say at this time, but we are justified in supposing the number will not be small. What is to be done, insofar as applies to our particular profession?

First of all let it be clearly understood that neither this department or its editor has the slightest disposition to be unreasonable in this or any other matter. We have and always shall oppose with every scrap of power we possess the placing of untrained men in charge of projection. It is neither right or safe. It is an outrage on both the motion picture industry and the patrons (audiences) thereof. It makes for tremendous waste at a time when waste is doubly pernicious. It is not, therefore, to be tolerated. We shall oppose the placing of **untrained** returned soldiers, wounded or otherwise, in charge of projectors just as we have for years opposed placing of other untrained men in such position. We shall not, however, oppose, but will advocate the following of what we understand the action of the Toronto local to be, viz.: The giving preference to returned soldiers who, while partially incapacitated, are still able to preform the duties of the projectionist, as **assistants to projectionists.** In such position they will in due time graduate as projectionists, meanwhile being self supporting.

It seems to me unions all over the country may well take action allowing only these men to be employed as assistants to projectionists for the future, always provided they be available. It would be a commendable and a patriotic action; also, it would be largely helpfull in warding off the placing of returned soldiers in projection rooms without any proper training. It would be notification to the authorities and to exhibitors that the profession is quite willing to do its part provided that part be done decently and in order, as it should be. As a matter of fact, this plan will in the end aid the men it is intended to aid vastly more than if they were allowed to attempt something they cannot possibly do in acceptable form, at the same time conserving the best interest of the industry, the theatre patron and all concerned. We would be glad to hear from locals which may see fit to follow this suggestion.

Pennsylvania Code Being Revised.

We are informed by William Lauder, secretary Department Labor and Industry of Pennsylvania, that the Motion Picture Code of that state is being revised. If by this it is meant that the code governing the licensing of projectionists is being revised we are pleased to know it, for the last Pennsylvania code was about as crude a thing of its kind as we have ever examined. We refrained from criticism thereon at the time of its issue at the request of one of the officials of the above named department. We shall not do so this time if criticism is needed, because there is no excuse for such absurd errors as were contained in the last code. If the Pennsylvania officials do not know how to formulate a proper code then for heaven's sake let them consult with those who do.

Likes the Name Projectionist.

The Nicholas Power Company by its general manager, Will C. Smith, says:

I agree with you that the use of the word "operator" is antique and that it should have been eliminated some time ago. The more I think of the word "projectionist" the more I am impressed with what it means. This company will do all it possibly can to advocate the use of the new word, and our stenographic department has been instructed to insert it wherever any of our office staff inadvertantly use the

old term. Another excellent suggestion is the use of the term "projection room." Our advertising department will use these terms in future.

Comment is unnecessary. General Manager Smith has always been recognized as a progressive man. Our friend, E. M. Porter, general manager of the Precision Machine Company, is also a progressive, and I am confidently expecting him to take similar action on behalf of his company. General Manager Smith adopted the name projectionist without any suggestion of any sort from me, except such as I have given to all through the department.

Unique Fire Protection Suggestion.

John Griffiths, Ansonia, Conn., is responsible for the following suggestion, based on the proposition that the complete isolation of the projector in trouble, when a fire occurs, would not only prevent any possible alarm to the audience, but prevent any harm to the other projection equipment or films. Briefly, his idea is to construct a metal hood large enough to set down over the entire projector, one to be suspended over each machine by counterweight. This hood to be connected by slip joint, with a vent flue to the open air, and in its upper end would have suitable fire extinguishing materials to be automatically released when the hood is lowered.

The idea seems rather queer at first glance, but is nevertheless practical. It would call for not less than twelve feet of ceiling height in the projection room. Its lowering would, in effect, isolate the projector in trouble in a veritable stove, so that all smoke would pass away to the open air and all danger to other equipment be avoided. It might even be possible for the projectionist to proceed with the show, using the other projector. The air space between the hood and floor, when in lowered position, should, of course, be but little.

Optical Difficulty.

William H. Muller, Flushing, Long Island, has optical trouble, as follows:

> Have projector with Gundlach lens, alongside a Power's 6-A having a French lens. Get the better, clearer picture with the Power's outfit. Am at my wit's end to discover the reason. Have interchanged link fuses, wall switch, Inductors, asbestos leads, condensers and projection lenses of each machine at different times, without improving results. The Power's always gives the same excellent result. Have noticed that when burning the two arcs together the arc on the poor outfit is weak, as compared to the other; also I do not get the brilliant, round spot at aperture with the machine giving poor results. Both machines have 4¼-inch projection lenses, 80-foot throw, 16-foot picture. Condensers, Powers, one 6½ and one 7½, other machine, two 6½s. Distance, condenser to aperture, Power's, 19 inches, other machine, 15¾ inches. Back focus of both lenses, 3¾ inches. Can you help me out?

In describing optical difficulties it is essential that amperage be given with close accuracy. If the arc of one machine is "weak," getting less current, then its optical train requirements will be very different, in so far as concerns condenser lenses and distance from center of condenser to aperture. Presumably you have two inductors, each taking current from the same projection room leads, also presumably the wires are in good condition and of equal size. If they do not get warm they are all right. The fuses, also, may be eliminated from consideration, except that contacts are clean and tight. Lack of those two items would waste electrical energy and, if bad, might generate enough mechanical heat to melt the fuse. These conditions being O. K. and the switch blades making good contacts, the trouble seems to lie in the inductor itself. Better remove the inductor casing and examine the inductor switch and wire connections thereto. If O. K., then better have the Nicholas Power Company send a man out to examine and test the inductors. As to the lack of definition given by one machine, the failure to get a round spot seems to indicate fault in crater burning, probably due to too much advancement of lower carbon or wrong angle of lamp, or both. Give the lamp exactly the same angle as the Power's lamp has and same advancement of lower carbon. Remember that spot is but an inverted, somewhat out-of-focus photograph of the crater, hence, if the crater is not round, the spot will not be round. See to it that both condensers have their lenses so set that their apexes come within about 1 16-inch of touching. Always, provided the amperage be the same on both machines, put in a 7½-inch front condenser lens on the offending projector and set the condenser the same distance from the film that the Power's condenser is. Attention to these various things should remedy your trouble, but the condenser system requirements will be different on the two projectors if the amperage differs materially.

From My Home Town.

From Otis H. Butler, Centerville, Iowa, the town where the editor was born, comes the following:

> This is from a Centerville man who wishes to be one of the many projectionists to thank you for what you did in our behalf in the matter of the "work or fight" order, by getting us declared essential. Am now in charge of projection at the Majestic. Was at Orpheum for past five years, but wish to go to California as soon as I can locate in a theatre where excellence in screen results will be appreciated. Under proper working conditions will guarantee A1 projection. Have always been a reader of your, or rather **our** department, which has been a great help to me. Am using Power's 6-B, and am installing a new one as soon as projection room is remodeled. No use to describe projection room as you have seen it. I shall always be a reader of the department, and am enclosing money order for handbook. Will appreciate the favor highly if you will autograph same. Have the Hawkins works, but my old handbook (second edition) is out of date.
>
> Do me a favor. Get a pass for two from friend manager some day when you have a good show on and send same to Mr. and Mrs. Dr. Henry Blachley, 510 West State street, with my compliments. Mrs. B. is my maternal ancestor's sister. As to the California stunt, the union controls things pretty closely in all cities. Are you a member of the I. A.? If so, advise me and I will see what I can do for you. It is possible some western coast local may be in need of one or two good men. Your autographed handbook has gone forward. I am always glad to hear from progressive men, and when their theatre stands less than 500 yards from where my first squawk was borne out upon a waiting world the letter is doubly interesting.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Size of Screen.

James Boyle, Fort Madison, Iowa, sends in subscription and asks:

> Kindly advise as to correct size of screen for auditorium 48 x 100 feet, with 25 to 30-foot ceiling at screen.

You should have sent ground plan of seating. Would not advise picture in excess of 18 or at very outside 19 feet wide, with not less than 20 feet from screen to first row of chairs. For wide auditorium you should require guarantee from screen manufacturer against "fade-away"; in other words, that the picture will appear practically as brilliant from side as from center seats. You will, of course, border your screen with black, same to be not less than 2 feet wide, and to come one or two inches inside the light.

Much Interested in Department.

Morris A. Goldman orders question booklets and says:

> Kindly send list of any other questions you may have and accept thanks for aid I have derived from the Projection Department, in which I am much interested.

There is no other list of questions. Those in booklets will give you plenty to do, I think. They are designed as a guide to study. I will earnestly advise you to forward four dollars for a copy of the third edition of the Handbook, unless you already have it. It is a book every projectionist should by all means have.

A Caller.

We learn that Roy R. Stewart, now in the Intelligence Bureau at Fort Sam Houston, Texas, called on the editor recently when he was away. Brother Stewart was formerly chief projectionist in the Tucson Opera House, Tucson, Arizona. He is one of the real men, and we regret missing the opportunity to again meet him personally.

Question Box.

It is possible there are those who hesitate to consult this department through reluctance to have their names known to the public or to their employers as asking questions. For their benefit we have established a "Question Box," in which such questions as may be marked for the Question Box will be answered without publication of any name or address. Just mark your letter plainly, "For the Question Box," preferably at its beginning, and address it to the Projection Department, giving your name as a guarantee of good faith. It will not be published.

Ohio Boy. Your question booklets have gone forward. Trouble is due to fade-away. This is a fault of the screen and cannot be eliminated without changing same. Theatre owners, when purchasing a new screen, should insist on a guarantee against fade-away. The fault consists in showing perceptibly less brilliancy from side angle than from full front view of screen.

West Canada. As to which make of projector is best, I would say there are no better projectors made than those you will find represented in our advertising pages. Of these you may make selection according to individual preference and you will make no serious error. If your projectors are as old as you say, then most emphatically your employers will do well to replace them immediately, because they are sadly out of date and cannot possibly be made to equal the performance of the modern projector.

Jesse James. Why pick out the name of an outlaw. Have taken up the matter you complain of with the manufacturer, and it will be made right. Your grievance is fully justified. The noise is probably due to very badly worn intermittent sprocket teeth.

Music for the Picture

Conducted by GEORGE W. BEYNON

Musical Directors Should Take Artistic Responsibilities Seriously

THE poor impression conveyed to the minds of the public in the early days of the "movies" by the mediocre ability displayed by picture players has been one of the greatest handicaps confronting the musical director of today. He finds it a difficult problem to maintain even a semblance of the dignity given to his profession in other branches. There is no unity of purpose among his brother musicians, nor can he look for help from the public.

Even yet, to those whose minds dislike analysis and deduction, the violinist playing pictures is one who plays only in first or second position, usually upon two strings. Artists in the singing field and those musical geniuses of instrumental music heard in concert consider it beneath their dignity to attend a motion picture theatre. Temperamentally averse to listening to a poor performance, they shun the place where they expect cheap music. They cannot conceive the idea of musical art allied to screencraft.

Sellers of instruments regard the efforts of picture orchestras as puerile and ineffectual because they seldom attend a theatre of this kind. They prefer the symphony concerts, grand opera and other concerts, where celebrated artists perform. The bad name still clings to the music offered with pictures, and they openly scoff at its artistic possibilities.

This striking condition plainly shows the first duty of the musical director fitting pictures. Whether he be an organist, pianist or orchestral leader, his responsibility is heavy. He must live down the bad name attached to his profession. He owes it to himself, to his employer, to his patrons and to music as an art that in accepting the position of musical director he gives the best possible results.

Time or clocks have no place in the life of a musical leader. He must enter into the duties to which the screen has called him with a whole-heartedness and evenness of purpose not to be deflected by side issues. The calling is indeed worthy of his artistic ability, but it requires more than simple artistry to raise this profession in the minds of the public. Industry and constant attention to details will help. Perfect picture portrayal will add to its laurels. Intensive interpretation of selections regarded as standing upon a higher plane than those usually attributed to this class of performance will prove that the concert halls do not hold a monopoly in classics. Let there be no let-down in the musical morale, and picture music must come to its own.

This eminently satisfactory result is not going to be attained without the surmounting of many obstacles. The first hurdle will likely be the manager. He is usually lacking in musical knowledge, and will wish to continue the playing of cheap music. He has become accustomed to the light, melodious and jingling stuff. His patrons have said they liked it, so why change? As an employe the orchestra leader will need much tact to place before his manager the strong arguments for better music. However, if the performance of light music be musicianly and always in good taste the step made into classics will not be a great one, and the change in quality of playing will be little noticed. Do not use "jazz" music in a feature or serious subject, but keep it for the comedies and the portrayal of slap-stick humor. When played it should be as well played as a nocturne. Put into it all the "pep" and "jazz" of which you are capable. Your manager will like it, and his resistance to good music will slowly vanish when he knows that his performance is not going to be turned into a "high-brow" symphony concert.

Organists who are called upon to play a church organ have been told to make their work sound like an orchestra. Managers have always held a fe r that their theatre might be mistaken for a church and a puritan or two stroll in and refuse to contribute to the collection plate at the door. Organists have been notified that any "churchy" effect would automatically become the acceptance of their resignation. Theatres install an organ, the grandest of all instruments, and expect to hear a hurdy-gurdy or a caliope. Now there is only one way to play an organ, and after years of tedious and technical effort to learn it a theatre manager has no moral right to dictate a different method to which the organist must adhere. Organists must accept the responsibility of their position as a serious one and refuse to prostitute their art for the mere sake of monetary gain.

A pianist who has the charge of the music in a theatre should be careful in his improvisation. The masters have written wonderful numbers for the piano, which, when memorized, become gems in his repertoire, the rendition of which raises his art in picture playing. The key twiddling that emanates from his own brain can never be anything that will interest his audiences. This is not an aspersion cast against his musical ability, but rather a reflection upon the mental attitude of the public, who only enjoy those things that they have heard before. The duty of the pianist is to bring before the people the best in musical literature written for the piano; not indiscriminately, but well suited to the scenes depicted. There is abundant chance for improvisation in modulating from one key to the other during the change of music and scene. The comedy also holds opportunities for individuality. Let the pianist first consider his art. His personality should be secondary.

The responsibility of keeping up the high standard of music devolves also upon every orchestral player. He has no choice of what he may play, but he can at least show his virtuosity in that selected for him.

Many players leave their instruments in the theatre and never practice. Naturally their work suffers. It becomes indifferent and slovenly. It affects the orchestra generally and the result is poor music. Picture playing is as important as symphony work, and every musician should keep himself in trim. If the cornetist finds his top B slips on him he knows that he needs to improve his **embouchure.** Practice only will do it. If the clarinet player encounters difficulties in fingering of fast passages he owes it to himself to spend an hour each morning on finger exercises. Don't say to yourself, "Well, this is only a picture house. Why should I keep in shape?" The question is, Why should you not? You are paid for your work, and your best is expected. Because it looks like a steady position that is no guarantee that you will stay. Good work only will make it steady.

The picture industry has opened up a new field for musicians, for which they should be sincerely thankful. Their appreciation should be shown in the perfect performance of their work and the fulfillment of the heavy responsibility accepted by them to maintain the high standard and lofty ideals set by other branches of the musical profession. Every musical slacker helps to postpone the ultimate victory of good music for the pictures.

Popular War Song Chosen by B. S. Moss.

A contract has just been closed that should bring satisfaction to the two parties most intimately concerned and much pleasure to the public at large.

Charles K. Harris, the composer and music publisher, has signed over the picture rights of his popular Spanish-American war song, "Just Break the News to Mother," to B. S. Moss.

The song is to be made the nucleus of a seven-reel feature, upon which work will be begun as soon as possible.

CUE SHEETS for CURRENT FILMS

"Billion in Beans, A."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Do It for Me.....Hirsch
1. AT SCREENING.....Coquetterie.....Mathews
2 min. 45 sec. Tempo di Valse.
2. T. FATHER REFUSES.....Coquette.....Onivas
1 min. 45 sec. Allegro.
3. T. PROFESSOR IN ZAZZA.....Sahara.....Frey
4 min. 30 sec. Moderato.
4. D. ELLIS IN OFFICE.....Caprice.....Reisenfeld
2 min. Allegretto.
5. D. BETTY ENTERS OFFICE.....THEME
1 min. 15 sec. Moderato.
6. T. ELLIS INTENDED.....Chanson Bohemienne.....Boldi
1 min. 30 sec. Valse Lente.
7. T. THE DAY BEFORE.....Serenade.....Jarnfelt
2 min. 15 sec. Allegretto.
8. T. IF I GET KIRK IN TOWN.....Hobbledhoy.....Olson
2 min. 30 sec. Allegretto.
9. D. KIRK IN AUTO.....Oh You Sweetie.....Romberg
4 min. 30 sec. Allegro.
10. T. WELL, I'LL BE HANGED.....Midsummer.....McQuarrie
1 min. 30 sec. Allegretto.
11. T. THAT LITTLE CAR.....Black and White.....Botsford
3 min. 15 sec. Moderato.
12. D. SHERIFF STARTS IN CAR.....Get Out and Get Under,
1 min. 30 sec. Allegro. Abrahams
13. T. DEAR OLD JAIL.....THEME
3 min. 30 sec.
14. D. BETTY STEALS KEYS.....Hurry No. II.....Kelfert
2 min. 45 sec. Vivace.
15. D. BETTY ENTERS HOTEL.....Canzonetta.....Hollander
1 min. 30 sec. Allegretto.
16. D. KIRK AND LAWYER MEET.....Hurry No. 1.....Langey
2 min. Allegro.
17. D. LAWYER ESCAPES.....Allegro No. 2.....Langey
2 min. 30 sec. Allegro.
18. T. IF LEASE IS NOT RENEWED.....You're in Style.....Van Alstyne
1 min. 30 sec. Allegro.
19. D. BETTY ENTERS OFFICE.....THEME
2 min. 15 sec. Moderato.
CHARACTER.....Dramatic.
ATMOSPHERE.....Neutral.
MECHANICAL EFFECTS.....Follow picture.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS.....None.

"Burden of Proof, The."

Released by Select—Five Reels.

Prepared by M. Winkler

THEME I—On the Banks of the Wabash Padad.....Dresser
THEME II—The Crafty Spy.....Borch
1. AT SCREENING.....THEME I.
2 min. 30 sec.
2. T. GEORGE BLAIR, A POWER.....Military Tactics.....Rosey
1 min. 30 sec. American Bugle March.
3. T. YES I NEED A LITTLE.....Continue pp and slow.
30 sec.
4. T. ELAINE, DAUGHTER OF.....Impish Elves.....Borch
1 min. 30 sec. Allegretto Intermezzo.
5. T. ELAINE'S MOTHER, MRS. BROOK.....THEME I.
1 min. 30 sec.
6. T. HER OWN HEART'S CHOICE.....Continue ff.
1 min. 15 sec.
7. T. DR. CHARLES CAMP.....Melody.....Gluck
3 min. 15 sec. Andante Moderato.
8. T. I AM NOT TO BE DISTURBED.....THEME II.
1 min. 15 sec.
9. D. ELAINE AND AMES ON BENCH.....THEME I.
30 sec.
10. D. FLASHBACK TO INTERIOR.....THEME II.
1 min. 30 sec.
11. T. WHERE A THOUSAND EYES.....Dramatic Fantasie.....Bach
1 min. 15 sec. Mastoso.
12. T. IF I AM WANTED.....Continue pp.
1 sec.
13. T. WHILE AT THE CAPITOL.....Valse Moderne.....Rosey
3 min. 30 sec.
14. T. YOU GUESSED SHE PROMISED.....THEME I.
1 min.
15. T. JACK BIDS ELAINE.....Love Song.....Lee
2 min. 30 sec.
16. T. BACK IN THE WHIRL.....L'Adieu.....Karganoff
1 min. 45 sec. Moderato.
17. T. DOING HER BIT.....America.....Smith
4 sec.
18. D. SOLDIERS MARCHING.....Red, White and Blue
1 min. 30 sec. (Follow by Dixie)
19. D. SOON AFTER THE YOUNG.....THEME II.
1 min. 30 sec.
20. T. ON EVE OF THEIR.....Lento Allegro.....Berge
2 min. 15 sec.
21. D. AFTER GIRLS LEAVE ELAINE.....THEME I.
— min.
22. T. PARDON ME, I MUST TAKE.....Reve D'Amour.....Zamecnik
3 min. 15 sec. Allegretto.
23. T. BE CERTAIN TO PLACE.....THEME II.
1 min. 45 sec.
24. T. YOUR SUGGESTION WAS WISE.....Sinister Theme.....Levy
1 min. 30 sec. Moderato Mysterioso.
25. T. THE LONG DELAYED RETURN.....Le Retour.....Bizet
4 min. 30 sec. Allegretto Mysterioso.
26. T. THIS INCIDENT SHOWS.....THEME II.
2 min. 15 sec.
27. T. IN THE NICK OF TIME.....Dramatic Tension No. 1.....Levy
4 min.
28. T. DON'T ACT RASHLY.....Cavatine.....Bohm
4 min. 15 sec. Dramatic Moderato.
29. D. ELAINE ON BALCONY.....THEME I.
— min.
30. T. JACK MILLS BETRAYED.....Heart Wounds.....Grieg
2 min. 15 sec. Dramatic.
31. T. WHETHER YOU ARE GUILTY.....Dramatic Recitative.....Levy
1 min. 54 sec.
32. D. ELAINE ON BALCONY.....THEME I.
45 sec.
33. D. INTERIOR OF OFFICE.....Dramatic Recitative.....Levy
1 min. 30 sec.
34. T. I'VE SET A LITTLE TRAP.....THEME II.
2 min. 45 sec.
35. D. ELAINE IN ROOM.....THEME I.
1 min. 15 sec.
36. T. ELAINE, DARLING, IT IS ALL.....Broken Melody.....Van Biene
1 min. 45 sec.
37. T. WHAT HAVE YOU DONE TO ME.....America.....Smith
30 sec. pp.
38. T. WHY WOULD I NOT GIVE.....THEME I.
45 sec.
CHARACTER.....Dramatic.
ATMOSPHERE.....Neutral.
MECHANICAL EFFECTS.....Railroad effects.
SPECIAL EFFECTS.....Railroad effects.
DIRECT CUES.....None.
REMARKS.....Play music for pp. for interiors. ff for exteriors.

"By Hook or Crook."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Capricious Annette.....Moderato.....Borch
1. AT SCREENING.....Savannah.....Rosey
3 min. One-Step.
2. T. FREDERIC PRICHARD, SR.....Impish Elves.....Borch
3 min. 15 sec. Intermezzo.
3. T. GLORIA NEVINS, A REGULAR.....THEME
3 min.
4. T. I HAVE HESITATED SOME.....Valse Divine.....Rosey
2 min. 30 sec. Valse Grazioso.
5. T. THAT AFTERNOON.....Babillage.....Castillo
3 min. Allegretto Intermezzo.
6. D. WHEN GLORIA SEES FREDERIC.....THEME
2 min. 15 sec.
7. D. WHEN FREDERIC ENTERS.....Orchestra tacet.
1 min. Whistling effects.
8. D. WHEN STENOGRPHER LEAVES.....May Dreams.....Borch
4 min. Moderato Romance.
9. D. WHEN FREDERIC RETURNS HOME.....A La Mode.....Rosey
4 min. One-Step.
10. T. ONCE WHEN A PAL O' MINE.....Love Song.....Purener
2 min. 45 sec. Moderato.
11. D. WHEN FREDERIC RINGS BELL.....THEME
2 min. 45 sec.
12. T. 'TIS NOW THE VERY WITCHING.....Sweet Ponderings.....Langey
1 min. 30 sec. Andante Moderato.
13. T. IT'S A IT'S ER.....Gruesome Misterioso.....Borch
2 min. 30 sec.
14. D. WHEN COP FINDS FREDERIC.....Vivo Finale.....Berge
1 min. 30 sec.
15. D. WHEN CROOKS SEIZE SMITHSON.....Furioso.....Kiefert
2 min.
16. T. THESE GENTLEMEN CRACKED MY.....In Lover's Lane.....Pryor
2 min. Moderato Intermezzo.
17. T. WE'LL PUT THESE TRINKETS.....Slimy Viper.....Borch
2 min.
18. D. WHEN GLORIA WAKES UP.....Agitato No. 37.....Andino
1 min. 45 sec.
19. T. THAT OLD CROOK UNCLE.....THEME
2 min.
20. T. THAT PLANT SHOULD BRING.....Serenade D'Amour.....Blon
5 min. Intermezzo.

Rialto Offers Exceptionally Fine Music.

The Rialto is well named the "Temple of the Motion Picture." There is never a program presented but what contains something of a startling nature and of true merit.

The overture last week was "Francesca Da Rimini," by Zandonia, with Dr. Reisenfeld conducting. It is a most intricate work and one seldom heard outside the large Symphony Concerts. Filled with counter themes it presents innumerable difficulties to orchestra and director, but Dr. Riesenfeld carried his men through it with apparent ease and enjoyment. The cello solo was especially well defined, the tonal balance being perfect. The difficult changes of tempi were well marked and contrasts from pp to ff magnificent. Music lovers can no longer complain that the works of masters are beyond their means.

The educational feature dealt with the life, habits and panorama of Mexico. The orchestra opened it with "Il Guarany" and we were apprehensive. Suddenly after the first strain they blended into a light Spanish intermezzo. Talk about musical art, this is the epitome of it. "Il Guarany" established the atmosphere of Mexican grandeur just enough to place the auditor in a receptive mood, then the picture was fitted scene by scene with other and lighter atmospheric music.

Tosti's "Good-bye," sung by Gladys Rice, was poorly orchestrated and gave no support to the singer, especially in the last ff passage. Many players had not parts and utilized the rest to carry on a little conversation among themselves. This is bad.

The surprise in the playing of the Pictorial Review lay in the playing pp during the scenes showing aeroplanes in operation. It has a psychological reason for its foundation that never struck us before, but it certainly is mighty effective.

Desere La Salle offered the baritone aria from "The King of Lahore," by Massenet. Mr. La Salle has a very fine presence, a splendid voice and knows how to get his songs "over." Joseph Klein wielded the baton for his accompaniment, and Joe has improved so much we could hardly believe it was he.

Mr. Klein's conducting is causing much favorable comment. His gestures are graceful, forceful and definite, his interpretations are sound musically; and withal he is at all times in full control of his men.

The big feature of the Rialto performances is the factor called Synchrony. There are no breaks in the music, no chopping of phrases, and yet each scene, whether found in the Weekly Scenic or Feature, is properly fitted and timed. Don't take our word for it, go and hear the music. It is worth while.

Anniversary of "Star-Spangled Banner."

The most patriotic demonstration New York has seen since the war began was celebrated at City Hall on Saturday, September 14, the one hundred and fourth anniversary of the "Star-Spangled Banner's" birth.

The Pelham Bay Naval Station Band played the "Star-Spangled Banner." Then Justice Pendleton, grandson of the author, related the history of the anthem and its relation to the past. Miss Anna Fitziu sang the song, and Miss Laurette Taylor recited Patrick Henry's immortal address. The crowd went wild with enthusiasm as she closed with the impressive lines: "As for me, give me liberty or give me death." Major General Bell referred to the anthem as the "Shibboleth of the greatest nation on earth," and spoke of the sacredness of our cause and our personal responsibilities in the present world crisis.

All through the ceremonies, as the music playing beneath the picture was heard, the newsboys chanting the victories of the American troops on the Western front. It seemed but a part of the remarkable scene thrown on the canvas of life.

"Battle Cry of Freedom" Answers Call.

At the outbreak of the Civil War an idea was prevalent in the North that it was only a matter of a few days before the slight blaze in the South should be snuffed out, and the few who had started it would be suing for forgiveness in the meekest of spirits. It seems never to have occurred to anyone that a conflagration had been started that could only be extinguished by rivers of blood.

Having this idea firmly fixed in the mind, President Lincoln's second call for troops came as a great shock to the nation, and consternation joined hands with patriotism. But there are always a few whose heads remain cool and whose hearts are loyal in any crisis. Among this number on the honor roll of the country the name of Dr. George Frederick Root shines out.

This gentleman came of stern New England stock. He was born in Sheffield, Mass., in 1820, when the aftermath of the war of 1812 was still being reaped by his people, and the influence of the period gave coloring to his life work. He received his musical training at Boston under George Webb. In 1844, he came to New York as organist of the "Church of the Strangers." But later he resigned this position and went abroad for a year's study in Paris. Returning, he settled in Chicago, and established the music publishing firm of Root & Cady.

Several cantatas and a large collection of school and church music are among his compositions. As a writer of war songs, he had the honor of presenting to the nation a group which breathed the spirit of the time and were a great aid in rousing the people to a sense of their duty and responsibility to their country. Among the best known at the present day are "Tramp! Tramp! Tramp!" "Just Before the Battle"—the pathos of which had such a depressing effect upon the soldiers that they were often ordered not to sing it—and "The Battle Cry of Freedom."

When Dr. Root heard that President Lincoln had asked for more volunteers to protect the Union, he realized the significance of the crisis and the need for an incentive to stir up patriotism. Under the inspiration of his own intense loyalty he wrote "The Battle Cry of Freedom" as a rallying factor. The next morning two young recruiting singers entered the music store for some patriotic music. Mr. Root showed them his new composition. They saw at once its possibilities, and sang it that day in the square. Before they had finished the crowd took up the refrain. It spread like wild fire over the country, and was heard everywhere. Often soldiers were ordered to sing it when going into battle, and so great was its appeal and influence that it is said to have turned the tide of one of the most decisive battle of the war. President Lincoln publicly referred to it, and stated that he considered the greatest service a song could render was to inspire a spiritual conception, or patriotism.

"If we had only possessed your songs you would not have beaten us," is a remark attributed to a Confederate veteran speaking to a Northern man after the war. Probably this is an exaggerated tribute to the power of song, but it emphasizes a fact. The war songs of the North had a swing and vim to them. They were no mean factors in adding recruits to the army and in keeping up the spirits of the people at home and the soldiers in the field.

The years have come and gone, blotting out the bitterness of the "sixties," but a few songs created to lighten the blackness of that decade have survived. Among them we have the one composed by Mr. Root, which barely fell short of being the National song.

Again our armies are engaged in a mighty struggle, and, in this world-war for democracy, it seems peculiarly appropriate that we should sing with a new inspiration the "Battle Cry of Freedom."

Strand Synchrony Sincerely Suggested.

The Strand, of New York, has been until very recently the foremost exponent of good music for the pictures, and today it is offering musical presentations as good as ever. But the "as-good-as-ever" music has been improved upon, and no longer is it the forerunner of the best.

The performance of the week of September 15 is a case in point. The overture, "Peer Gynt Suite," by Greig, required no great effort to present properly, but its rendition was slovenly and poorly interpreted. The pictorial review was played in the same old "slappidy bang" style that has prevailed for some time. No attempt was made to synchronize this music, and the "breaks" were anything but pleasant.

Yon Collignon, a baritone, slurred through the "Benevute" song by Diaz, and then attempted "The Sunshine of Your Smile" (composer left off program) in English. His French is fair, and no doubt many thought the second song was sung in a foreign language, for his diction beggared description. Added to these few little faults he had the habit of leaving the key and roaming in pictures of sound totally foreign to the accompaniment.

"Johanna Enlists," a Pickford feature, was well fitted—by the organ principally. The same sudden and abrupt endings held sway during the orchestral accompaniment. Have they never heard of synchrony?

"Roce di Trivabera" (composer left off program) was sung in artistic style by Miss Grace Hoffman. She has a wonderful voice, and is a big favorite with Strand patrons.

During the scenic the music seemed to go a bit smoother, while the comedy cartoon was a splendid adaptation of light music.

The organ solo closed the bill.

"Hearts of the World" a Splendid Song.

It is remarkable how the whole world is drawn to the screen drama. Its importance is manifested in a thousand ways, and the one-time toy cinema has become the great motion picture—the fifth estate.

Music has always been more or less allied to the dramatic art, and has been especially adaptable to pictures. It has kept step with the rapid advancement in filmcraft, and bids fair to rise to a dignified profession on its own account.

Songs have been introduced as themes in picture scores since the "Birth of a Nation" with some success, but the Echo Publishing Company brought off an artistic and financial coup when they had "Hearts of the World," a beautiful ballad, interpolated into the score of the famous picture of the same name.

It shows the trend of the times when producers themselves encourage this advance in musical art. Mr. D. W. Griffith, after a careful analysis of the song, wired James W. Casey, the composer, as follows:

"Your song, 'Hearts of the World,' has my approval and endorsement. Hope that it will be a great success."

Miss Grace Nelson is singing the song in the performance at the 44th Street Theatre and winning unstinted applause. Already the song has sold beyond the hundred thousand mark, and looks like the popular hit of the year. No longer is the field of song limited to concert and recital halls, musical comedies and grand operas, oratorios and churches, the film claims its need of music and will not be denied.

COMING

The Fourth Liberty Loan

COME ACROSS

21. D. WHEN FREDERIC ENTERS....Golden Youth.....Rosey
4 min. Valse Moderato.
22. D. WHEN ARNOLD LOCKS DOOR..Hurry .....Levy
5 min. (½ Reel Hurry.)
23. T. I HAVE HERE THE LEASE....Perpetual Motion.....Borch
1 min. 30 sec. Allegro Agitato.
24. T. THIS IS THE LATEST PROXY..Heloise .....Langey
2 min. 30 sec. Intermezzo.
25. T. WHAT PLANT?.....THEME
2 min.

CHARACTER .....Comedy Drama.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Water, Automobile, Motor cycle, door bell, dog barking, shots.
SPECIAL EFFECTS.....Whistling with orchestra tacet.
DIRECT CUES.....None.
REMARKS .....None.

"By the-World Forgot."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Love Song Orientale.....Moderato .....Kiefert
1. AT SCREENING.....Nocturne .....Chopin
1 min. 15 sec. Pathetique.
2. T. AND WHILE DERRICK THE ...L'ermite .....Grunewald
2 min. 15 sec. Moderato.
3. T. AND THEN THE BRIDEGROOM..Myriad Dancer.....Allen
1 min. 30 sec. Valse Ballet.
4 T. TO THIS STRANGE SITUATION..Little Coquette.....Flath
3 min.
5. T. AND DERRICK VAN BEEKMAN'S.Impish Elves.....Borch
1 min Intermezzo.
6. D. WHEN BEEKMAN ENTERS TAXI Rondo .....Berge
30 sec
7. THE VAN BEEKMAN-MAYNARD. .Dramatic Narrative.....Peruent
1 min 30 sec
8. T SHANGHAIED .....Sinister Theme.....Vely
2 min. 15 sec.
9. T. GET UP FROM THERE AND GET..Galop .....Minot
2 min
10. T. WHILE BACK IN THE HOME ...Tendre Amour ....Clements
1 min 45 sec. Serenade.
11. T. MY NAME'S NOT SMITH .....Serenade.....Gabriel Pierno
2 min. 15 sec. Moderato.
12. T. A FATEFUL NIGHT.....Storm Furioso .....Minot
2 min.
13. T. AFTER A FRUITLESS ATTEMPT..Dramatic Tension No. 9,
1 min. 30 sec Andino
14. T. IN THE MIDDLE OF THE.. ...Misterioso Dramatico...Borch
3 min. 15 sec.
15. T NEWS LIKE THE CRACK.....Andante Dramatico No. 62,
1 min. 30 sec Borch
16. T. WHILE ON THE ROCK OF A....THEME
2 min. 15 sec.
17. D. WHEN TRUDA GIVES BEEKMAN Chirpers .....Frank
3 min.
18. T THE CHIEFTAIN OF THE .....Marsh Bizarre.....Simon
1 min. 15 sec.
19. T. IN THE HOUR OF TALK THAT THEME
3 min
20. T THE SURVIVORS OF THE ILL..Hard Girl's Dream. Labitzky
1 min. Idyll
21. D. ON THE ISLAND.....Patrol Orientale.....Kiefert
2 min.
22. T. WITH EACH DAY GROWS MORE THEME
3 min
23. D. AS SCENE FADES TO SHIP ...To a Star .....Leonard
1 min. Romance
24. D. WHEN BEEKMAN LEAVES TENT..Gruesome Misterioso. ..Borch
2 min 15 sec
25. T. THE LOG BOOK OF THE DUTCH..Dramatic Tension No. 36,
1 min. 15 sec. Andino
26. T WHILE AT DAWN THE YACHT..Dramatic Agitato No. 38,
2 min 15 sec. Minot
27. T. THIS IS MY MAN, I GO WITH..THEME
15 sec
28. T AND THE TRIBE TRUE TO ....Allegro Agitato No 8 Andino
1 min 45 sec.
29. T. ALL DAY SAVE WHEN THEY ..THEME
1 min 15 sec.
30. D. WHEN BEEKMAN SEES SHIP'S..Vivo Finale.....Berge
2 min. 30 sec.
31 T. THE REALIZATION THAT ONLY..THEME
1 min.

CHARACTER .....Dramatic.
ATMOSPHERE .....On shipboard and Pacific Island.
MECHANICAL EFFECTS.....Automobile, waves, breaking glass.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS .....Note effects as suggested in cues.

"Come On In."

Released by Paramount—Five Reels.

Prepared by George W. Beynon.

THEME—Garden of Dreams.....Moderato .....McManus
1. AT SCREENING.....Berlin In Joy and Sorrow,
4 min. Overture. Couradi
2. T. BUT THE HUN.....Johnny Get Your Gun.
1 min. 15 sec. Old Soug.
3. T. THE BOSS.....Slimy Viper.....Levy
2 min. 30 sec. Semi Misterioso.
4. T. NEXT DAY.....THEME
3 min. 15 sec.
5. T. THAT EVENING.....Knitting .....Bruce
1 min. 30 sec. Moderato.
6. T. ANOTHER MESSAGE.....Misterioso Moderato.....Breil
1 min. 15 sec.
7. T. BUT GOTT IN HIMMEL.....The Blue Devils.....Levy
3 min. March.
8. D. HERO TAKES EMMY'S HAND..THEME
2 min. 15 sec.
9. T. THE GREAT ADVENTURE.....Springtime .....Drumm
4 min. Valse Interiuezzo.
10. T. ON HER NOON HOUR..... Love's Melody.....Hurst
3 min. Andante con expressione.
11. T. THAT NIGHT.....Canzonetta .... ..Heinendahl
3 min. Moderato.
12. T. FOR TWO MONTHS.....Rookie's March.....Drumm
2 min.
13. T. AGAIN THE MASTER MINDS...Allegro Agitato.....Breil
3 min. 30 sec.
14. T. NOW LET'S TAKE A LOOK.....Stars and Stripes .....Sousa
2 min. 15 sec. March.
15. T. SERGEANT EDDIE SHORT.....Limber Jack.....Richardson
2 min. 45 sec. One-Step.
16. T. ROLL CALL.....Silence.
45 sec.
17. T SHE ARRIVES AT CAMP.....THEME
3 min. 45 sec.
18 D. OTTO ENTERS EMMY'S.....Andante Misterioso.. ....Breil
1 min. 30 sec.
19. T. GREETINGS FROM THE.....Funeral March.....Lanciani
2 min. 15 sec. Play to action.
20 T NEXT MORNING.. .....Dramatic Andante.....Borch
3 min. 30 sec.
21. D. EMMY TELEPHONES UNCLE...THEME
2 min. 30 sec.
22. T THE WEDDING.....Whispering Willows...Herbert
1 min 30 sec. Moderato.
23. D. COLONEL CALLED TO PHONE..Furioso .....Langey
2 min. 30 sec.
24. T. WHERE IS COLONEL LITTLE?..Agitato .....Langey
3 min
25. D. OTTO AND EMMY ENTER.....Continue pp.
1 min 15 sec
26. T. ATLANTIC CITY, STOP THEM...Allegro No. 1.....Langey
2 min.
27. D OTTO CAPTURED IN CAR .....Ruy Blas Overture..Mendelsohn
1 min. Lento ff.
28. T VERY GOOD EDDIE.....Very Good Eddie.....Kern
1 min. 30 sec.

CHARACTER .....Burlesque Drama.
ATMOSPHERE .....American and German.
MECHANICAL EFFECTS.....Telephone, auto, train, gun shots.
SPECIAL EFFECTS.....Bugle call and whistle.
DIRECT CUE.....'Very Good Eddie."
REMARKS .....At picture of Kaiser, music may be tacet, if deemed advisable.

Embarrassment of Riches."

Released by Lillian Walker Picture Corp.—Five Reels.

Prepared by George W. Beynon.

THEME—Caresse .....Allegretto .....Seymour
1. AT SCREENING.....A Little Song..... .....Erdody
1 min. Andante.
2. T. NOW IN THE CASE.....Girl Behind the Counter,
3 min Allegretto. Talbot
3. T. WILLIAM GILDERSLEEVE.....THEME
2 min. 30 sec.
4. T. MRS GOODWIN.....Clinging Arms.....Colmars
3 min Waltz.
5. T. THE AFTERNOON TEA.....An Afternoon Tea.....Keiser
2 min. Allegretto.
6. T. IN THE TITIN ATMOSPHERE...Consolation .....Liszt
4 min 15 sec. Andantino.
7. T. AND SO IT CAME.....Meditation .....Williams
3 min. 30 sec. Moderato.
8. T. PHELAN'S GAMBLING.....En Mer.....Holmes
2 min. Dramatic.
9. T. A WHIRL WITH THE.....Amaryliss .....Veosey
3 min. 15 sec. Waltz.
10. T. WHAT A WONDERFUL MOON..THEME
2 min. 30 sec.
11. T. WITH THE LOWER FIVE.....Dramatic Tension.. .Shepherd
3 min. 30 sec.

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12. T. YOU STAY.....Romance from King Manfred,
3 min. 30 sec. Andante. Rienecke
13. T. WHY, I—I—.....Recitavo No. 10.....Breil
2 min. 30 sec. Semi Agitato.
14. T. DON'T JIM.....Yesterlove .....Borch
3 min. Andantino.
15. T. GUESS YOU'LL TALK.....THEME
2 min. 45 sec.
16. T. CRAIG PILOTS HIS PARTY.....Dramatic Tension.....Andino
2 min. 30 sec.
17. D. ARRIVAL OF POLICE.....Molto Agitato No. 5.....Breil
2 min. 30 sec.
18. T. WHO IS IN THAT ROOM?.....Romance. .....Mericanto
2 min. 45 sec. Moderato.
19. T. OH, THEY HAVE LEFT.....THEME
3 min.
CHARACTER .....Light Drama.
ATMOSPHERE .....East Side Slums.
MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....Piano to action.
DIRECT CUES.....None.
REMARKS .....Keep the music light.

"Kingdom of Youth, The."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—The Golden Youth.....Valse Lento.....Rosey
1. AT SCREENING.....Water Lilies.....St. Clair
4 min. 15 sec. Moderato
2. T. I JUST SAW A SAILOR.....Dramatic Recitative.....Levy
3 min.
3. T. AND LIKE ALL YOUNG.....Comedy Allegro .....Berge
2 min. 15 sec.
4. T. BEFORE THE EYES .....THEME
2 min. 15 sec.
5. T. RUTH'S AUNT SOPHRONIA.....Valse Divine .....Rosey
3 min. 15 sec. Valse Lento.
6. T. YOUNG WOMAN, ARE YOU SO FREE? .....Trombone Sneeze ....Sorenson
1 min. Comic Allegretto.
7. T. I AM MARRIED LITTLE BIRD . Silence (Just produce bird
15 sec. effects).
8. T. PARTING .....Erotik .....Grieg
2 min. 30 sec Dramatic
9. T. MRS. ELLA RICE THE WIDOW..Vienna .....Buse
2 min. Moderato Intermezzo.
10. D. MAIL WAGON ARRIVES.....THEME
1 min. 45 sec.
11. D. MRS. RICE PLAYING PIANO....Vocal Solo with Piano to
1 min. Action.
12. T. OH, JIMMY TELL ME EVERY..Sparklets .....Miles
1 min 30 sec. Moderato.
13. T. NOW LET IT BE UNDERSTOOD.The Vampire .....Levy
1 min. Dramati
14. T AND AFTER A WEEK HAS PASSED .....Continue pp.
30 sec.
15. T. WEEKS GO BY.....Impish Elves .....Borch
4 min. 15 sec. Intermezzo.
16. T MY DEAR CHILD DON'T YOU. THEME
3 min.
17. T. AND LATER IT WAS ALL . . . .Valse Moderne.....Rosey
2 min. 30 sec Valse Lento.
18. T. I DON'T THINK YOU SHOULD. Intermezzo .....Huerter
3 min. Moderato.
19. T. RUTH DETERMINES THAT.....Caprice Aunette.....Borch
2 min. Allegretto
20. T I KNOW YOU ARE SCHEMING..Dramatic Andante.....Borch
1 min 30 sec
21. D. INTERIOR OF GARAGE .....Half Reco Hurry.....Levy
2 min 45 sec
22. T. YOU DID THAT .....Continue pp.
1 min.
23. D MARGE READING A BOOK.....Continue pp. and very slow.
30 sec.
24. D ON DECK OF YACHT .....THEME
2 min.
CHARACTER .....Dramatic
ATMOSPHERE .....Neutral, and on yacht.
MECHANICAL EFFECTS .....None.
SPECIAL EFFECTS.....Vocal Solo with piano only. Silent Orchestra with bird effects.
DIRECT CUES.....None.
REMARKS .....None.

"Road to France, The."

Released by World—Seven Reels.

Prepared by S. M. Berg.

THEME 1—Babillage.....Andante Moderato.....Castillo
THEME II—The Slimy Viper.....Borch
1. AT SCREENING.....Over the Top Boys.....Berg
3 min. 15 sec. American March.
2. T. AND THUS WAS INSPIRED OUR.The Bowery (Old Time New
1 min. York Song).
3. T. THE LAST ROAD, THE HOPE....THEME I
4 min.
4. T. HE'S A FOINE LAD.....Sail, Baby Sail..Nursery Song
2 min. 15 sec.
5. T. SURE YE CAN BE NEARLY.....Pierrot-Serenade..... Rendeger
3 min. 15 sec. Allegretto Molto Moderato.
6. T. RESURGENT MEMORY WHISPERING. .....THEME I
2 min. 30 sec.
7. T. THE PROMISE. .....Daffodils. .....Carvel
1 min. 45 sec. Andante Moderato.
8. T. ONE LAST TIME.....A La Mode.....Rosey
3 min One Step.
9. T. IN THE MORNING.....Dramatic Tension.....Levy
3 min. 15 sec.
10. T. GET AWAY FROM THE WATER. Sleepy Hollow.....Allen
1 min. 45 sec. Andante Moderato.
11. T. I GOTTA BOY OVER THERE....Over There .....G. M.Cohen
1 min. 30 sec. March.
12. T. FROM OUT A WASTE ALONG...Aces High.....Roberts
2 min. 30 sec. March.
13. T. JOHN BEMIS, MASTER OF THE. THEME I
3 min. 45 sec.
14. T. THE ENEMY WITHIN.....THEME II
1 min. 15 sec.
15. D. AT THE SHIPYARD.....Venetion Love Dance.....Rich
1 min. Moderato Rubato.
16. T. HECTOR WINTER A RECENT...THEME II
3 min. 15 sec.
17. T. THE NEW FORMAN.....THEME I
1 min. 45 sec.
18. D. SERIES OF SHIPBUILDING.....Hunkatin. .....Levy
2 min. 45 sec. One Step.
19. T. POISON PROPAGANDA.....Rondo. .....Berge
45 sec.
20. D. AS SCENE FADES TO HELEN..Cupids' Frolic.....Miles
3 min. 30 sec. Moderato Intermezzo.
21 T. AND BY THE END OF THE WEEK. .....THEME II
2 min.
22. T. DON'T CRACK NO CRIBS.....Vivo Finale. .....Berge
3 min. Symphonette Suite.
23. T. THIS IS NO TIME FOR.....Military Tactics.....Rosey
1 min. Two Step.
24. T. AND THERE'S THE DAUGHTER.Agitato No. 49.....Shepherd
1 min. 45 sec.
25. T AFTER WORKING HOURS.....THEME I
1 min. 45 sec.
26. T. MORE POISON. .....Turbulence. .....Borch
3 min. 15 sec. Allegro Agitato.
27. T. MR. WILLIAM G. HUDSON.....Vanity Caprice.....Jackson
1 min. Allegro Ma Non Troppo.
28. T. THE FOLLOWING DAY.....THEME I
3 min. 15 sec
29. T. HOW DARE YOU COME INTO...Recitative. .....Levy
1 min.
30. T THE CHIEF OF POLICE.....Yester-Love..... Borch
2 min Andantino Intermezzo.
31. D. WHEN SCENE FADES TO TOM. THEME I
2 min
32. T. ALL THAT I ASK NOW IS.....Sweet Bells.....Gruenwald
2 min Allegretto Intermezzo.
33 T. WELL,THERE'S ANOTHER WAY. Dramatic Agitato No. 43.Borch
2 min.
34. T. WE'LL PLANT IT ON HIM.....Mysterioso Dramatic No. 22,
1 min 15 sec. Borch
35. D. WHEN BUTLER TELEPHONES. Mysterioso Agitato No. 66,
1 min 45 sec Smith
36. T SOME DAYS LATER.....Melody in F.....Rubinstein
4 min. Andante Moderato.
37. T. WHAT THE MOON SAW.....Mysterioso No. 29.....Andino
2 min.
38. T. SO YOU' CROAKED THIS GUY...Gruesome Mysterioso....Borch
1 min 30 sec
39. T. I MIGHT TELL THE TRUTH....Dramatic Tension No. 36,
2 min Andino
40. D. WHEN BURNS HEARS THE POLICE. .....Perpetual Motion.....Borch
1 min. 30 sec. Allegro Agitato.
41. T. HURRAY FOR WINTER.....Hurry No. 33.....Minot
3 min.
42. T. IT WAS GERMAN MONEY THAT. Furioso No. 2.....Kiefert
45 sec.
43. D. WHEN MOLLIE CONFESSES....Andante Pathetique.....Berge
45 sec.
44. T. MAKING GOOD .....THEME I
1 min 30 sec.
45. T. FOR GOD AND HUMANITY.....Stars and Stripes.....Sousa
3 min.
46. T. THE ROAD TO FRANCE.....Columbia the Gem of the Ocean.
1 min.
47. D. THE AMERICAN FLAG. .....Star Spangled Banner.
1 min.
CHARACTER. .....Dramatic.
ATMOSPHERE. .....Warlike.
MECHANICAL EFFECTS.....Hammering, riviting, telephone, water.
SPECIAL EFFECTS.....None.
DIRECT CUES.....“The Bowery,” “Sail, Baby Sail,” “Star Spangled Banner.”
REMARKS. .....Carry out hammering and rivveting effects in shipbuilding scene.

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"Silent Woman, The."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Peacefulness. ..... Andante Moderato.....Borch
1. AT SCREENING. ..... Frills and Furbelows....Crespi
2 min. 45 sec. Rondo Rococo.
2. T. ME WANT NAN ..... Melody in F.....Ruhunstein
2 min. 15 sec. Andante Moderato.
3. T. NAN RENAULT ONLY A CLERK. Scherzetto. .....Berge
3 min. 45 sec. Symphonette Suite.
4. T. THANKS, I'LL SAVE IT FOR.... THEME.
2 min.
5. D. WHEN NAN LEAVES STORE.... Venetian Love Dance.....Rich
1 min. 15 sec. Moderato Rubato.
6. D. WHEN NAN DISMOUNTS FROM. Silent Sorrows.. .....Borch
3 min. 30 sec. Andante Pathetique.
7. D. WHEN MRS. LOWERY ASCENDS. Dramatic Tension.....Levy
2 min. 30 sec.
8. D. WHEN MRS. LOWERY THROWS. Dramatic Agitato.....Hough
2 min. 15 sec.
9. T. SOME TIME LATER..... A La Mode..... .....Rosey
1 min 30 sec. One Step.
10 T. I'M GOING BACK TO..... ...THEME
1 min. 45 sec.
11. T. DR. ROBSON, A CLOSE FRIEND. Vanity Caprice..... Jackson
3 min 30 sec. Allegro Ma Non Troppo.
12. T. THE DOCTOR IS RIGHT..... Cupid's Frolic..... .....Miles
3 min. 15 sec. Moderato Intermezzo.
13. T. IT'S FOR THE BOY'S SAKE.... THEME
3 min.
14. T. A QUIET WEDDING AT HOME.. Impish Elves..... .....Borch
2 min Intermezzo.
15. D. WHEN AUNT LAURA LEAVES.. Heavy Mysterioso.....Levy
1 min 45 sec.
16. D. WHEN CHILD ENTERS..... Dramatic Tension No. 67,
Shepherd
2 min.
17. T. TRYING TO HIDE IN A ROUND. Valse Divine..... .....Roscy
3 min. 45 sec. Valse Moderato.
18. T. JOVE, WHO WOULD HAVE..... Dream Chimes... .....Wyatt
1 min. 15 sec. Andant Moderato
19. T. YOU HAVEN'T TREATED ME,.. Andante Dramatic.....Herbert
3 min.
20. T. HAUNTED BY THE SHADOW
OF. .. ..Winter-Love. ..... .Borch
3 min. 15 sec. Andantino Intermezzo.
21. D. WHEN NAN PICKS UP LETTER Dramatic Andante.....Berge
4 min.
22. D. AT BERESFORD'S HOME..... Furioso No. 60.....Shepherd
2 min. 45 sec.
23. T. HE'S NOT WORTHY IT..... .. .THEME
2 min.

CHARACTER ..... Emotional drama.
ATMOSPHERE. ..... Canadian wilds and society.
MECHANICAL EFFECTS. ..... Door bell, horse's hoofs.
SPECIAL EFFECTS.... ..... None.
DIRECT CUES ..... None.
REMARKS ..... Particularly note many dramatic scenes.

"Society Scandal, A."

Released by Universal Five Reels.

Prepared by J. C. Bradford.

THEME—SMILES ..... Leggiero .....Roberts
1. AT SCREENING ..... Al Fresco..... .....Herbert
3 min. Allegro.
2 T. BE NICE TO HER, JIM..... By Heck. ..... Henry
1 min 15 sec. Moderato.
3 T. CAPTAIN JENKS RETURNS. Jack Tar. ....Sousa
2 min Tempo di Marcia.
4 T. IN SAN DIEGO ..... Land of Joy .....Valverde
1 min 15 sec. Allegro.
5. D. CAPTAIN AND LAWYER .. Rocked in the Cradle of the
2 min 30 sec. Deep. .....Old Song
Moderato.
6. D. MRS. JONES AT GATE ..... Kentucky Dream .....Onivas
3 min 30 sec. Tempo di Valse.
7. T. AFTER WEEKS OF PREPARA-
TION. ..... Follow the Girl.... Romberg
1 min. 30 sec Allegro.
8. T. RICHARD BRADLEY..... THEME
2 min
9. T. CRAMPS. .. .. Hurry No. 33.....Minot
1 min 30 sec. Vivace.
10 T. THAT WAS MRS. BRADLEY'S
SON. ..... Pinochle. ....Caruso
1 min. 30 sec Moderato.
11. T. CAPTAIN CLOSE-UP..... March Miniature.....Jacobi
1 min. 45 sec. Tempo di Marcia.
12. D. RICHARD AND SYDNEY..... ..THEME
2 min.
13. T. A PEREMPTORY DEMAND..... Dramatic Tension No. 67,
1 min. 30 sec. Molto Moderato. Shepherd
14. T. TO HELP BOYS IN FRANCE.... To Victory .. ..Hadley
1 min. 30 sec. Tempo di Marcia.
15. T. AS THE MEETINGS CONTINUED. THEME
1 min. 15 sec.
16. D. MOTHER ON STEPS..... Romance. .....Mildenb
2 min. 15 sec. Andantino.
17. T. THE END OF DREAMS..... Naila. .....Delit
2 min. 15 sec. Tempo di Valse.
18. D. SYDNEY AND RICHARD MEET.. THEME
2 min.
19. T. THEN SHE WAS AHEAD OF.... Mimi. .....Gardin
3 min. 15 sec. Tempo di Valse.
20. D. JIM THROWS SIDNEY INTO.... Allegro Agitato No. 8..Andi
1 min. 30 sec. Allegro Vivace.
21. D. RICHARD BOARDS YACHT..... Dramatic Tension No. 64,Bor
2 min. 15 sec. Andantino.
22. D. FISHERMEN BOARD YACHT... Sinbad. .....Romber
1 min. 30 sec. Allegro.
23. D. FIGHT STOPS..... Sliding Sid.....Losc
1 min. 30 sec. Moderato.
24. T. MY DEAR DUCHESS..... THEME.
1 min.
25. T. HERE COMES THE BRIDE..... Matrimonial Fox Trot...Winn
1 min. 30 sec. Moderato.
26. T. DUCHESSES ARE BORN..... THEME
1 min. 30 sec.

CHARACTER. ..... Society drama.
ATMOSPHERE. ..... Fishing village and city home.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS..... None.
DIRECT CUES. ..... None.
REMARKS. ..... Follow music closely for effect

"Vive La France."

Released by Paramount—Five Reels.

Prepared by Film Music Co., Los Angeles.

THEME—Melodie Op. 27..... Moderato. .....Frimi
1. AT SCREENING. ..... Minute All'antico....Karganoff
2 min. 45 sec. Moderato.
2. D. SOLDIERS MARCHING ..... I'm Giving You to Uncle Sam,
1 min. 45 sec. Andante. Schertzinger
3. D. PEOPLE GOING INTO STUDIO.. THEME
1 min. 15 sec.
4. D. MAN TAKES OFF HAT..... Minute All'antico....Karganoff
1 min. 30 sec.
5. T AFTER MONTHS OF..... Serenade Op. 16, No. 3,
3 min. 30 sec. Allegro. Rubenstein
6. T SONS OF FRANCE..... March Lorraine.....Gaime
4 min 45 sec.
7. T. LEAVE WHILE THERE IS..... Andante Pathetique.....Berg
1 min. 30 sec.
8. T AT THE FRENCH FIELD..... Dramatic Tension.
4 min 15 sec.
9. T SUNDOWN AT DESCHOND..... Agitato No. 3.....Langey
9 min.
10. T WITH ALL IN READINESS..... Allegro No. 1.....Minot
1 min.
11. T. ON THE OUTSKIRTS..... Dramatic Tension No. 36..Berg
2 min. 30 sec.
12. T OVER THE HUN'S LINES..... Tragic Theme. .....Velvey
4 min
13. D. WALTON FALLS THROUGH
FLOOR ..... Silence.
30 sec.
14. D. DALTON RECOGNIZES LOVER. THEME
3 min.
15. T. THE GERMAN CAPTAIN..... Agitato No. 20.....Lake
5 min 30 sec.
16. T WE WERE TO MARRY . .. . Pathetique Andante No. 1,
2 min 45 sec. Langey
17. D CANNON FIRE..... Dramatic Tension No. 44..Berg
3 min. 30 sec.
18 D GERMAN ENTERS DOOR..... Hurry No. 26.....Lake
2 min. 15 sec.
19 T. DAWN ..... Battle Agitato No. 16....Berg
4 min. 30 sec.
20. D. INTERIOR OF CHATEAU..... ...Allegro Agitato No. 1....Berg
1 min 30 sec
21. T. THE HEADQUARTERS OF..... Marseillaise (Violin Solo).
2 min.
22. T. THE REVIEW AT..... March Lorrsine.....Gaime
2 min. 45 sec.
23. T. JOHN' ..... Andante Dolorosa.....Berg
1 min. 15 sec.
24. T. AS THE WEEKS PASS..... Pathetique Andante No. 1.Vely
4 min
25. D. CLOSE-UP OF CROSS ON BREAST. THEME
1 min 45 sec.

CHARACTER. ..... Dramatic.
ATMOSPHERE. ..... French war time.
MECHANICAL EFFECTS..... Follow picture
SPECIAL EFFECTS..... Violin solo.
DIRECT CUES..... None.
REMARKS. ..... Select a musical program
French in atmosphere.

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Leaders' Service Bureau.

Questions Asked—Suggestions Offered.

Q. There has been much discussion regarding the playing of "The Star Spangled Banner." How fast should it be played to gain the best results musically?

A. Our national anthem is usually played much too slow for singing purposes and if "dragged" becomes anything but inspiring. We would suggest that you play it about 104, which gives a brisk swing to the song that will take the popular fancy.

* * *

Q. How can I perfect myself in the playing of the clarinet?

A. We would suggest that you practice more assiduously. The clarinet is an instrument that requires constant playing to keep the player in good trim. The changing registers and difficult fingering makes it imperative that you keep up your scale exercises even if you have gone beyond the elementary stages of playing. There are some good books on the subject and it might be helpful if you procured these for study.

* * *

Q. I am a leader in a small place. I have a little orchestra composed of a piano, violin and organ. We cannot seem to keep our organists or violinists, because of the better offers they get elsewhere, which are more than our management can afford. What do you suggest?

A. It is an unwise thing to import players, and from what you have said we glean that the price is not very high. Now musicians are scarce owing to the draft. Why not pay your organist more money and do without the violinist? Piano and organ make a good combination. Duets can be arranged for overture purposes and all around good results obtained. Let the organ play the feature through and the piano the comedy. The balance of the program can be made interesting by alternating the two.

* * *

Q. Could you tell me who wrote the "New World Symphony," and under what conditions?

A. Anton Dvorak, the Bohemian composer, has added this wonderful work to the musical field, gaining considerable help from Harry Burleigh, the colored singer and composer. While not founded on actual Negro melodies—except a phrase from "Swing low, Sweet Chariot"—it is based on themes modelled after it. The peculiar and wierd harmonies of the darky are heard throughout it and then the principal theme of the final movements when repeated towards the end in a much quicker tempo, suggests "Yankee Doodle." Dr. Dvorak never tired of hearing the familiar plantation songs, and from them he has given us a symphony worthy of much recognition.

* * *

Q. Having formerly held a very good job as a leader of a large orchestra in hotel work, how can I get into the picture game?

A. The playing of pictures is a profession that calls for a great deal of knowledge that the average player cannot get at first hand. We would suggest that you take a position as violinist or pianist, as the case may be, in an orchestra playing pictures. Watch the way the pictures are set and keep your eyes and ears open for pointers. There is the "Professional School for Picture Playing" in Los Angeles, Cal., where, no doubt, you would receive the training necessary, but it is the only one of its kind and the distance might be your handicap. Anything we can do for you personally we will be pleased to do.

* * *

Q. I am sick of playing the same old music all the time and I wish you would suggest where some new music can be obtained.

A. The easiest thing in the world, brother. Get an issue of the Moving Picture World, look in your department, called "Music for the Pictures," and there you will find many excellent firms advertising new music. If they are in this department, you can be sure that they are reliable and their offers bona fide. Recently Chappell and Company offered a bargain sale of twenty new orchestral numbers for two dollars.

* * *

HONOR ROLL

Garden of Dreams

By

JOSEPH McMANUS

Published by Hinds, Hayden & Eldredge, New York

This song will prove a capital theme for sweet heroines, besides being adaptable for many love scenes. It should have a place in every leader's library.

Phonograph Co. Sees Vast Opportunity.

For the first time in the history of the phonograph business, the Columbia Graphaphone Company are putting instrumental and vocal selections on the same record. The incentive for this change is "Mickey."

Mr. O. S. Benz, of the General Sales Department, makes the following statement relative to this innovation:

"As we have already made plans to record the vocal number of 'Mickey,' and in view of the enormous appeal the photoplay will have with the public in creating a desire to hear the music after seeing the picture, we have decided to place on the opposite side of the vocal number an instrumental number or medley of numbers taken from the 'Mickey' score, as written by Mr. Krouse. We will endeavor to select from it such music as can be used for an instrumental number."

In addition to this double-face record, the Columbia Company will release on September 20 a dance record of 'Mickey,' as played by the Earle Fuller Jazz Band.

It will, no doubt, also be of interest to the trade that the Aeolian Company are releasing their piano roll this coming month, and are putting out approximately one half million pieces of literature on this subject.

The Vocalian Company, the phonograph record branch of the Aeolian Company, has also in preparation a double face "Mickey" record to be released soon.

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DUSK IN JUNE

By FAY FOSTER

Makes a most remarkable photoplay theme and has been popularized upon all the programs of the greatest singers during the past year. An orchestral arrangement of this most beautiful song will shortly be issued.

ADVANCE OF PUBLICATION orders will be accepted at 50 cents for a complete orchestration, to be delivered as soon as issued. This price will be withdrawn.

WE'LL BE GOING HOME

Warship and Trench Song of the Sailors and Soldiers

Written for the Boys In Blue and Khaki
By the Rt. Reverend JAS. HENRY DARLINGTON
(Bishop of Harrisburg)

Motion Picture Theatres which have joined the "singing army" of the folks back home and will agree to use this stirring war song in their "Community Sings" may have a non-destructible slide of the words FREE, with order for song.

Heinemann Phonograph Record No. 1056

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By maintaining a deposit account you may insure prompt shipment of any material required, no matter by whom it may be published.

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62 West 45th Street New York City

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

President Wilson on Immediate Education

PRESIDENT WILSON wrote the other day about the tremendous importance of public education, the keeping open of schools now and the great educational task that one must take up after the war.

These are, however, certain phases of the developing education plans which are as necessary in war-time as afterwards. The Saturday Evening Post, writing on the subject, says:

"There is no limit to the intelligent education direction of the future, no sum that the people of the United States spend on education would be ill invested. Everybody who is sufficiently in the subject to know anything about it knows how far short of a rational idea we now fall. Anybody who is not interested in this subject is a **poor citizen.** We wish to see it talked about in billions. We wish to see it a primary interest of the Federal Government."

The Moving Picture Educator has always taken such a stand, although not daring such a tremendous proposal. When, however, the Government does begin to spend large sums of money in Education, then will the Moving Picture come into its own. The necessary great cost of equipment and the building up of a library of films has been the first great hindrance. Under Governmental direction, these difficulties will be overcome. The outlook is alluring.

PICTURES AN EDUCATIONAL ESSENTIAL.

There is no doubt that the greatest tribute has come to the moving pictures in the governmental declaration that they are a war-time essential. When one remembers how but a few years back the moving picture was the object of all kinds of opposition and prejudiced censorship, it is a splendid proof both of their inherent value, and the now educated public opinion, that in a time of the closest possible scrutiny of that which is necessary for the general good in time of war's distresses, the moving picture has been pronounced an essential for the public well-being.

In a similar manner the question should now be courageously taken up by the educational authorities. They, too, have looked upon the pictures with a bias and prejudice impossible to explain.

The time has now come, however, when the value of the pictures themselves are pressing upon the educators as an essential factor. These are times which demand a maximum of results in a minimum of time. Nothing has yet met these conditions like the moving picture.

The United States Government has proved in all military educational matters that the pictures are a quicker and more intelligent teacher with a corresponding curtailing of time and effort. Many of the larger schools of the country are in the future going to assume a military character. They will therefore follow the precedent and example of the government in using the pictures—the self-same pictures—for all these purposes.

This experience will be followed by other subjects wherein the pictures are already efficient, and only waiting adoption to prove their value everywhere, even as they already have in individual cases. The essential nature of the picture is a fact and not an opinion, well known by those of experience, not known by the uninitiated, the enlightenment of the latter is close at hand.

Educational Pictures Made During the Summer Vacation.

Those schools already so far advanced as to be using moving pictures will gladly note the additions which have accumulated during the past months, to the great stock of good and helpful films previously noticed. Other schools beginning to feel the need of the aid of the teaching pictures will also be interested in the list.

The latest release is the great Alpine series by the intrepid Alpine traveler, Dr. Frederick Burlingham, who has ascended and photographed Mont Blanc, The Matterhorn and The Jungfrau. Beauty and danger are made fascinating in this series, which with the suitable descriptions in the sub-titles will be more helpful than a large descriptive book.

Dr. Burlingham was also able to secure a series of views of "Unknown Switzerland" where the strange inhabitants have known no change for many centuries, truly the most interesting people of Central Europe. Released by W. L. Sherry, New York.

The series "Mexico To-day," (Wright's) are among the best of their class, and should be in every school. They are at once beautiful and intelligent. "Ditmar's Living Book of Nature" is continued. To mention them is enough, because the earlier series prepared the way for these which will be eagerly called for. Of this series, a leading farm journal, which circulates through the United States, calls attention of its many readers to the "Birds of the Woods in Cinematography," thereby acknowledging the value of the series and advising their use and study. School journals should not be behind in these matters. These are released by the Educational Film Corporation of New York.

The Current Films issued weekly by the Government Publicity Bureau shoul be followed with the regularity of thei issue. They are the greatest educator of the age. W. H. J.

Rivoli Has Prerelease of Bruce Scenic

The regular release date set for th newest Robert C. Bruce scenic, "'Ti Tough to Be Tender," is Oct. 7; bu in spite of this fact the New Yor Rivoli succeeded in corraling it for it audiences the week of September 15. I is a characteristic Bruce picture an is released by the Educational Film Corporation of America; and it must b admitted that the poetic style to whic Robert C. Bruce clings in the makin of his pictures is a relief from the mor conventional style of travel picture. It must also be admitted in favor of the opposite method of presentation that the Bruce scenic does not as a rule carry a quantity of information; on the contrary, the picture in question, "'Tis Tough to Be Tender," is fashioned entirely along entertainment lines. It contains much beauty, for Bruce never misses a trick in this direction: for instance waterfalls, mountains and clouds are never photographed at that particularly rare angle at which the Bruce camera focuses them. Jesse G. Sills, the photographer in this instance, is also deserving of praise for the splendid photographic work exhibited in the picture.

This picture was taken in the Yosemite Valley, while Marion H. Kohn, president of the Consolidated Film Corporation of San Francisco, and Robert C. Bruce were sojourning there. Mr. Kohn consented to be the star member of the cast, with a couple of pack mules as his support. His picture name is Softan Tender, and he is in the wilderness trying to appreciate the poetry of nature. Finally the call of the wild becomes a weak whisper and he retraces his steps with the vision of the peaceful city streets luring him from afar.

Picture to Aid in Recruiting Labor.

According to the September issue of the Bulletin of the Affiliated Committees for Better Films, a Citizen Committee in Stamford, Conn., to cooperate with the branch of the U. S. Employment Service in that city in recruiting labor for the patriotic task of backing up the soldiers by working in the munition factories, has had a short motion picture made as a part of the campaign. It is the story of a husband and wife who disagreed over the desire of the latter to do "her bit." It shows the wife visiting the U. S. Employment office, learning something about the kinds of work which women can do, thus releasing men for tasks which women can not do. She finds her opportunity

and her husband comes around to her way of thinking. The picture was acted by local people. It was exhibited in the local theatre with great effectiveness, the exhibitors doing their part by putting the picture on the screen free. It has attracted much attention.

Paris Celebrates Bastile Day.

Pathe presents a film illustration of how Paris celebrated Bastile Day under the title of "All for Liberty." It pictures President Poincaire and many prominent Frenchmen of civil and army life. The chief feature is devoted to the parade of all Allied troops through the Paris streets, including the French, British, Scotch, Belgian, Servian, Polish, Portuguese and the "Yanks." The marching feature is excellent.

"Solving the Farm Problem" (Pathe).

This "Winning the War" number is full of great interest, particularly for agricultural communities. It pictures the organization of the U. S. Boys' Working Reserve since we entered the war and shows the way youths have been trained and fitted to carry on the important work of growing crops for the Allies. More than 300,000 of these boys are in uniforms today, carrying on farm labors, and this film will accordingly have wide appeal.

"Saba, the Astonishing" (Outing-Chester).

The 12th number of the Outing-Chester travel pictures which are being released by the Mutual Film Corporation brings to our notice one of the most curious of the world's queer places. "Saba, the Astonishing" is its title, and if we scratch our geographical bump a bit we will recollect that Saba is a little island in the Dutch West Indies. It consists principally of an extinct volcano in whose crater nestles a little town in which life goes on in much the usual way among a people of Dutch origin. These people are quaint, peace-loving, gentle individuals. They have no harbor, yet they make the staunchest of boats for the outside world, which when they are completed are let down over the rim of the volcano into the sea, where a crew proud of Saba's creations mans them. The cultivation of limes including the extracting of the juice from the fruit via the old-fashioned press method is shown. The picture contains a number of delightful surf scenes in addition to those of informational quality.

"Punting With Sugar" (Post-Pathe).

The principal industry of British Guiana, according to the Post-Pathe film on the subject exhibited at the Rialto during the week of September 8, is the sugar industry. The picture gives a detailed account of how the sugar cane is harvested and transported to the mills. A fairly accurate idea of the work entailed can be had through this film.

"A Mexican Hacienda" (Educational).

The Rivoli Theatre, New York City, exhibited during the week of September 8 a reel of interesting scenes in rural Mexico. These scenes presented the Mexican hacienda in its most strictly Spanish type. About many of these haciendas walls have been built which served as fortresses in time of revolutionary troubles. The feature of the picture is the bloodless bull fight which is conducted with as much consideration for form as if the scene had been laid in old Madrid. In addition to the bull fight proper the sports include riding the bull, and throwing the bull. This is a good number and is instructional as well as entertaining.

"Watching a Ruby Grow" (Universal).

The manufacture of the chemical ruby is shown in the Screen magazine No. 90. This is done with the aid of electricity. First we see the weighing and compounding of the chemicals, the preparing of the coloring for the ruby, and then the placing of the compound in the oxy-hydrogen furnaces where the ruby chrystalizes in space in a temperature 4,600 degrees Fahrenheit. Then comes the shaping of the rubies, the grinding and the polishing before they are acclaimed finished gems.

"Finest on Four Feet" (Outing-Chester).

As its featured educational the Strand Theatre chose for the week of Sept. 15 one of Mutual's Outing-Chester group entitled "Finest on Four Feet." This consists of an amusing collection of dogs, thoroughbred and otherwise. There are collies young and old, baby Airedales and tiny Pekinese pets. There are also splendid police dog types; and even the kindly mutt, whose greatest fault is his questionable ancestry, has a show in this entertaining bit of film. The picture has been well photographed and carefully assembled, and the subtitles play a considerable part in the comedy of the film.

"The Road to Romance" (Paramount-Bray).

In the 138th release of the Pictograph will be found some attractive and informative scenes with the Camp Fire Girls of America. The picture shows how they seek and find the beauties of nature. They are not afraid of a thirty-five mile hike once a week, nor do they flinch at sleeping in their blankets out under the stars. They also gain independence of thought and action by being thrown on their own resources. In fact, according to the pictures of the Camp Fire Girls' activities, we would judge that the organization is doing much to inspire womanliness among the girls of the nation.

"Official War Review, No. 13" (Pathe).

Further scenes from the great war. Building bridges in the mountains of Italy leads, then come views of the British and French on various fronts. America crossing the seas is a feature toward the close, and the "Victory" flag of living men will arouse enthusiasm.

Bobby Connolly Joins Garson Forces.

Bobby Connolly, one of our best child actors, and one who has carved his name and winning personality into the hearts of movie fans, left for the Coast with his mother and little sister Helen, to join the Garson forces on the Coast. Bobby will be seen in "The Unpardonable Sin," Rupert Hughes' smashing war story, in which Blanche Sweet will be starred, and which is being directed by Marshall Neilan.

Tefft Johnson Believes in Trade Paper Reviews

THE strides that have been made in the development of the motion picture play, from the series of episodes hastily basted together with long stitches, characteristic of the early days of the industry, to the closely joined, smooth running continuity of the screen drama of today, may be traced to the work of the reviewers connected with the trade publications. This is the statement of Tefft Johnson, a World director, who has just finished "The Latch String," his first picture for this company, with Madge Evans as the star.

"Instead of resenting criticism I for one," continues Mr. Johnson, "welcome it. If I have grown with my work I owe it to the men who, day after day, see pictures and view them from an impartial angle. They are fully acquainted with every trick and device of directors in their efforts to give the public something new. Knowing just how the machinery operates they are not carried away by the enthusiasm created by seeing a new wrinkle, but can sit in calm judgment and express an opinion based purely on box office values. I owe it to these men for the system I employ in directing a photoplay, which consists in viewing each scene as a distinct play and filming it as such, but bearing in mind that it also must have some connection to the scenes already made and having a relation to those that are to come.

"Reviewers see a dozen pictures where a director views one, and if through no other medium than by induction the critic is bound to acquire a profound knowledge of values. Any director that thinks he knows all there is to be learned about picture making and resents criticism will find himself in the position of the paid patron of the thetre instead of occupying the director's seat in a studio. I study the reviews as closely as I do the script."

QUARANTINED SEE PICTURES.

Considering the quarantine at Camp Upton and the possibility of the resulting necessity to cancel outside attractions in the Liberty Theatre, E. L. Hyman, Director of Pictures, War Department, Commission on Training Camp Activities, booked a feature picture week commencing Sunday, Sept. 22.

"America's Answer" was played Sunday and Monday. This is the second official government picture and was the first showing for it outside of the Geo. M. Cohan Theatre, New York. "The Desert Man" with Wm. S. Hart; Fatty Arbuckle and Mabel Normand, Tuesday; Douglas Fairbanks, in "The American," Wednesday; Geraldine Farrar, in her Goldwyn picture "The Turn of the Wheel" also Mary Zentag, violinist virtuoso, and Herbert Waterous, basso, will render solos on Thursday and Friday. Both of these soloists have donated their services through the courtesy of the New York Strand Theatre.

Publicist Joins Signal Corps.

Malcolm S. Boylan, assistant publicity director at Universal City, is now at Camp Kearny awaiting a call from the signal corps to be trained as a war photographer. Boylan was leader of the men from his draft district when they entrained for the camp.

The Motion Picture Exhibitor

EXHIBITORS' BRANCH IS INCORPORATED

Copy of Incorporation Papers That Were Filed in Accordance with the Chicago Convention Agreement

STATE OF ILLINOIS, } ss.
COUNTY OF COOK, }

To Louis L. Emmerson,
Secretary of State:

E, the undersigned, Peter J. Schaefer, Alfred Hamburger and Andrew J. Ryan, citizens of the United States, propose to form a corporation under an act of the general assembly of the State of Illinois entitled "An Act Concerning Corporations" approved April 18, 1872, and all acts amendatory thereof, and that for the purpose of such organization, we hereby state as follows, to-wit:

(1) The name of such corporation is National Association of the Motion Picture Industry, Exhibitor's Branch.

(2) The object for which it is formed is to secure a high standard of motion picture films and to maintain the same; to act in unison on all labor questions in order to secure and preserve equitable conditions whereby the interests of both employer and employe shall be properly protected; to conduct exhibitions and expositions; to gather and disseminate correct and reliable information on motion picture films in order to secure protection against adverse legislation; to secure reasonable insurance rates; to prevent breaches of contracts of whatsoever nature; to promote a feeling of good fellowship and to develop and encourage closer and more intimate business relations among members; to create and foster harmonious and concerted action on all matters pertaining to motion picture exhibitors and by co-operation to further the best interests of the public and secure just and adequate protection on all matters affecting the motion picture exhibitor's business.

(3) The management of the aforesaid association shall be invested in a board of twenty directors who are to be elected annually.

(4) The following persons are hereby selected as the directors to control and manage said corporation for the first year of its corporate existence, viz:

Frank J. Rembusch, Lee A. Ochs, I. M. Mosher, J. H. O'Donnell, A. B. Momand, D. W. Chamberlain, L. H. O'Donnell, H. Pazmazoglu, H B. Varnar, Frank Eager, Sam Bullock, Alfred Hamburger, E. Thomas Beatty, N. C. Rice, Fred J. Herrington, Alfred S. Black, W. H. Linton, Thomas Furniss, Byron Parks, Dr. Charles Hespe.

(5) The location is in the City of Chicago, County of Cook, in the State of Illinois, and the office address of its business office is No. 336 S. State street, in said City of Chicago.

(Signed) Peter J. Schaefer, Alfred Hamburger, Andrew Ryan.

STATE OF ILLINOIS, } ss:
COUNTY OF COOK, }

I, E. J. Sandeen, a notary public in and for the County of Cook and State aforesaid, do hereby certify that on this 13th day of September, A. D. 1918, personally appeared Peter J. Schaefer, Alfred Hamburger and Andrew J. Ryan, to me personally known to be the same persons who executed the foregoing certificate and severally acknowledged that they executed the same for the purpose therein set forth.

In Witness Whereof, I have hereunto set my hand and seal the day and year first above written.

E. J. SANDEEN,
Notary Public.

All Cleveland First-Run Exhibitors Join League

WHAT amounts to almost a miracle has happened in the ranks of the Cleveland exhibitors. All the first-run theatre owners have joined the league and are attending the meetings regularly.

This has been brought about by the consistent work of the league's president, Henry H. Lustig. When he took office he pledged to build up the league and make it worth while, and evidently he has made good, for the results are there.

In appreciation of his work, the league members gave Lustig a banquet at the Statler Hotel, September 9. It was announced previously that the affair was for Meyer Fine, who leaves soon for the army. This was camouflage, so as to make it a surprise on Lustig.

There was a large gathering and suddenly Chairman Max Schachtel, in his characteristic manner, made a speech and presented a gold watch to Lustig. Secretary Sam Bullock was also presented with a gold pen knife, while Mr. Fine was not forgotten, the committee having a present ready which he no doubt will find very useful after going away from home.

Canadian Exhibitors Face Increased Taxation

MANY hope that the Canadian Government would grant relief to the rural exhibitors of the Dominion from the fifteen cents per day per reel war tax in the near future was dispelled when G. W. Taylor, of Ottawa, Assistant Deputy Minister of Finance, announced that as the special tax was imposed by Parliament under an amendment to "The Special War Revenue Act," thus making the tax part of the federal statutes, it would be impossible for a department of the Government to make any alterations thereto or to vary the conditions under which the tax should be collected.

Formal complaint regarding the unfairness of the reel tax for small-town exhibitors was made to the Collector of Inland Revenue at Ottawa by exhibitor organizations in Canada. In the protest it was pointed out that at least double the present revenue through the reel tax could be obtained by simply arranging a sliding scale so that the large city theatres could pay something like their just share of the assessment. It was urged that the present tax places an unnecessary restriction upon the moving picture business, and that one result of the tax had been to close a number of small theatres. Examples of the injustice done to the smaller houses were given, and the claim was made that the application of the tax was defeating the very purpose for which it was intended—namely, to secure more revenue.

The honor of sending the official letter to the Ottawa authorities goes to R. Kershaw, of Winnipeg, Man., president of the Moving Picture Exhibitors' Association of Manitoba.

Brooklyn Exhibitors Boost the Exposition

At a meeting of Brooklyn exhibitors, held Saturday evening, September 21, at the Triangle Theatre, the following resolutions were unanimously adopted:

WHEREAS, The Government has shown its approval of the Motion Picture Exposition, to be held at Madison Square Garden, October 5 to 13, by co-operating with the industry and placing at its disposal various exhibits from many of the Government departments; and

WHEREAS, We believe this is an opportune time for us to show our appreciation to President Wilson and the members of his cabinet for having declared that our industry is essential; therefore be it

RESOLVED, That the Exhibitors' League of Brooklyn pledge its heartiest support to the forthcoming motion picture exposition, and, moreover, that we call upon the other branches of the industry to show the same support and patronge, and to urgently request that they join with us in making this exposition a great financial success.

Resolution of Thanks to Wm. A. Brady.

At the same meeting this resolution was also adopted unanimously:

WHEREAS, Under the able, efficient and courageous leadership of William A. Brady the motion picture industry, co-operating with our Government in carrying on its war activities, has proven itself an essential industry; and

WHEREAS, We, the association of

the Motion Picture Exhibitors' League of Brooklyn and Long Island, feel grateful to William A. Brady for his many efforts in our behalf; therefore be it

RESOLVED, That in body assembled on the twenty-first day of September, 1918, we unanimously tendered our thanks and appreciation to William A. Brady, our friend and our champion.

Atlanta Forms Local Exhibitors' Association

ON Monday, September 16, at a meeting attended by representatives of every theatre in Atlanta, the Atlanta Theatre Managers' Association was organized. This co-operative action evidences harmony among strongly competitive factions.

In the vaudeville field the condition applies to the Jake Wells, B. F. Keith and the Marcus Loew interests, and in exhibitors' circles to the Jake Wells, John Evins, the Sig and Adolph Samuels and independent enterprises. It was stated that the object of the organization was to co-operate in better serving the country, the state and the city in promoting civic and patriotic projects.

The officers elected were Hugh L. Cardoza, general manager of the Wells Amusement Enterprises, president; Willard C. Patterson, manager of the Criterion Theatre, and president of the Georgia Exhibitors' League, secretary and treasurer; members of the executive board: E. A. Schiller, general manager of Loew's Southern circuit; Lewis Haase, manager of the Atlanta Theatre; John G. Evins, manager of the Strand-Vaudette Amusement Company, and George T. Schmidt, manager of the Alamo Theatre No. 2.

The theatres represented in the association are the Atlanta, Auditorium, Alamo One, Alamo Two, Alpha, Bailey's, Bonita, Criterion, Forsyth, Lyric, Grand, Rialto, Regent, Royal, Strand, Savoy, Tudor and Vaudette.

WORLD PICTURES IN EXPOSITION.

World Pictures has just contracted for a large space in the Motion Picture Exposition which will be held in New York City from October 5 to 13. The space is prominently located near the main entrance to Madison Square Garden, where the exposition will be held, and it will be elaborately decorated for the event. The World is planning to have some of its stars at the space each evening during the progress of the exposition to greet the crowds of people who are interested in World actors and actresses and World productions.

Brooklyn Is "Moved" by Loew.

Brooklyn at last has come into its own. As the poet hath it, "there was a sound of revelry by night," the "night" being September 16, and the occasion the opening of the Marcus Loew Metropolitan Theatre in Brooklyn. As this house seats over 4,000 people, it is believed to be the largest theatre of its kind in America. It is sumptuous in all its appointments and in its arrangements all up-to-date knowledge necessary for a motion picture-vaudeville house has been utilized.

The house is both broad and deep with three entrances on as many streets. One enormous balcony reaches from the middle to the rear of the house, a row of boxes encircling the front with the usual proscenium boxes. Seats are large and comfortable with plenty of aisle space. Ladies' and gentlemen's retiring rooms, telephone booths, etc., make for comfort and convenience.

The projection room is of concrete, large and roomy. It is located at the rear of the balcony. The throw is about 165 feet and the angle is not acute. Very favorable comment was made of the projection which is accomplished by 2 Power's 6 B Cameragraphs.

The opening took on the aspect of a house party. Speeches and songs were rendered by Carlyle Blackwell, Sergeant Irving Berlin, Virginia Pearson, Sheldon Lewis, Harry Morey and others, with bows from Alice Joyce, the Lee sisters, Doris Kenyon, Carl Laemmle, Adolph Zukor and others; and the house was charmingly dedicated by Anna Case, the Metropolitan Opera House star.

Flowers were there in profusion and a large orchestra, supplemented by a big pipe organ, discoursed sweet music. It was a great success. To clinch it, a speech was made by the boss, Marcus Loew.

September 22 Attractions at the New York Theatres

RIVOLI.—Will Rogers made his screen debut at the Rialto the week of September 22 in "Laughing Bill Hyde," a Goldwyn picture, written by Rex Beach. Hobart Henley was the director. The Animated Pictorial, the Official Allied War Review, a Mexican scenic and a Biograph reissue, "When the Fire Bells Ring," were also shown. The Rialto Male Quartette and Leeta Corda were the vocalists.

RIALTO.—Marguerite Clark in the Paramount picture, "Out of a Clear Sky," taken from a novel by Maria Thompson Davies, was the leading screen attraction at the Rialto. Thomas Meighan and E. J. Radcliffe are in the cast. The Rialto Magazine, "Through the Fjords of Norway," and a Mack Sennett, entitled "Sleuths," were also on the program. Eldora Standford and Lorrie Grimaldi were the soloists.

STRAND.—Shirley Mason and Ernest Truex in a John Emerson and Anita Loos production, released by Paramount, were the headliners at the Strand. The picture is full of fun. A Burlingham Travel Scenic, the Allied War Review, a Christie comedy and the Strand Topical Review completed the screen attractions. A silhouette production of the garden scene from "Faust" and Maxine Pilcer in Russian songs were on the musical program.

EIGHTY-FIRST STREET.—First half, Enid Bennett in "The Marriage Ring"; latter half, Mildred Harris in "For Husbands Only."

FORTY-FOURTH STREET.—Griffith's "Hearts of the World."

BROADWAY.—"The Geezer of Berlin" and "The Craving."

NEW YORK STATE EXHIBITORS TO MEET.

A meeting of the motion picture exhibitors of the State of New York has been called to meet at Albany, N. Y., on Thursday, September 26, at the Hotel Ten Eyck. Matters relating to taxation and Sunday laws will be discussed. An effort will also be made to arouse interest in the trade exposition at Madison Square Garden, New York, October 5 to 13. A large attendance is desired.

A Laundry at Como.

A Street in Hong Kong.

Scenes from the Elmendorf Pictures Released by The Educational Film Corporation.

Rambles Round Filmtown

With WALTER K. HILL.

When "Meller" Went to "Heller."

Artistic and Distinctive Atmosphere Glorifies Elementary Heller.—Wid's Headline.

—f l l—

"What the Picture Did for Me."

"A Good Loser," with Peggy Pearce—was a good loser.—C. D. Wells, Iris Theatre, Cedar Rapids, Iowa.—Exhibitors' Herald.

—f l l—

"The only thing we can use of your publicity," said the editor to the new press agent, "is the paper clip you have fastened it with."

—f l l—

Hedda's Hound Tackles Big Bear.

Hedda Nova, according to Vitagraph publicity, is enjoying a vacation at Big Bear, Cal., where she has taken her Russian wolf hound.

—f l l—

Baring Some Secrets of the Clan and Proving It Pays to Advertise

IN the September issue of The Meccan, a house organ devoted to releases distributed by Nobles of the Mystic Shrine, we have discovered the handiwork of Epes W. Sargent, and present herewith what we venture is among the cleverest reminders of bills payable that has ever been circulated. We quote:

"Every year during the summer we send out a hint to those who forget to remit their dues. Then if they still remain forgetful the gobbleuns get 'em sooner or later, but it is plain forgetfulness with most of them, and all they need is a reminder. This year the notice that was sent out read.

"MOHAMMAD HAD FIFTEEN WIVES and when he died Omar Ibn Al Hareth declares that he left behind 'not a golden dinar nor a silver dirhem, nor a slave, nor a slave girl, nor anything but his grey mule, a few pots and pans, and his prayer rug.' That's what he got for trying to keep up fifteen different establishments.

"YOU HAVE BUT ONE WIFE, WE HOPE and it is to be supposed that you have golden dinars and silver dirhems, not to mention greenbacks, Liberty Bonds and chicken feed, yet though

"YOU ARE BETTER OFF THAN MOHAMMAD WAS

we discover with pained surprise that you've forgotten the dirhems you owe for dues until there is now recorded against you the sum of $.....

"WE DON'T WANT TO WARN YOUR WIFE

that we are afraid that perhaps you may be supporting fourteen more, and we don't want to drop you from the rolls of *Mecca Temple;* we like you too much for that, yet the Imperial Council law says we *must,* unless—

"YOU CAN SEE THE PREDICAMENT WE ARE IN.

Won't you please do something about it (preferably in a check line) and

"DO IT NOW—RIGHT NOW.

"And almost the first crack out of the box came the prompt confession from Noble—but never mind his name. He writes in part:

"'Being a sailor, I have only visited in ten ports, and as a sailor has a wife in every port I am still in hopes of catching up with our friend Mohammad, but do be a regular brother and Mason and don't repeat this, for it would make my New York wives very sore'."

Some Regular Film Titles.

"The Goat" (Artcraft).

"The Grouch" (World).

Long have we had "The Ghost" as well as the "goat" in pictures.

—f l l—

Fritzi Brunette, star of the Universal productions, is arranging to drop her nickname and resume her real one—"Florence."

She has just discovered the teutonic character of "Fritzi," the feminine form of Fritz, a name for the German soldiers.

O! Boche!

—f l l—

P. F. Collier & Son ask: "Have you ever heard of the dramatic career of Yani Sandanski, who once kidnapped an American missionary and held her for ransom?"

Not alone have we, but we've seen the guy hoofing in vaudeville.

—f l l—

Our Philadelphia scout sends this clipping from a Quaker city publication that reports society events in screenland:

"Miss Clara Blanchard, assistant manager of Campbell's Theatre, Hazleton, spent her vacation with friends in New York. She reports that the bathing in the Harlem River was fine."

It's Even Thicker Under the Palisades.

—f l l—

What the Evening Mail doesn't know about moving picture celebrities and the industry in general is set forth daily in a special department captioned "Stage and Screen Queries."

—f l l—

IT IS INDEED A GREAT LIFE.

A Sketch Taken From Real Reel Life.

Scene: Manager's Office, Bee-Hive Exchange.

Characters: Manager of Exchange and Exhibitor.

Time: Present.

Enter exhibitor, flashily dressed, big diamond in tie and on finger.

(Manager very busy, trying to wait on fifteen people at one time.)

Exhibitor sprawls out in only unoccupied chair. Stops wheels of commerce.

Manager: What can I do for you, sir?

Exhibitor: What sort o' stuff do you handle here?

Manager: Two-reel Billy West comedies.

Exhibitor: How much?

Manager: So much!

Exhibitor: Can't use 'em at that figure. What else you got?

Manager: Two-reel Jester comedies.

Exhibitor: How much?

Manager: So much!

Exhibitor: Sorry, but I don't think you and I'll be able to get together. That's all you handle, eh?

Manager: Well, I am also distributing the Ford Educational Weekly. Those are one-reelers and are free of charge to the theatres——

Exhibitor: Good! Book them to me for every Tuesday starting next week. (Gets up and shakes hands warmly with manager.) Mighty happy, old man, that I was able to give you some business after all.

Manager: (Handing good cigar to exhibitor) Much obliged!!!

Exits exhibitor. Manager (with far-away look in his eyes) goes back to his daily task of earning an honest living.

Slow Curtain.

—Julius Singer.

The Scenario of Charles Sarver's Tragic Motor Tour to Meadvil

CHARLES SARVER, scenario editor World Pictures, recently bought a automobile and decided to take a tw weeks' vacation motoring. Here is th record of his first trip, as faithfully re corded in his diary:

Sept. 9—I have bought a car. It look like it will run.

Sept. 10—The company has delivered th car to my house. With it came a boo "Every Man His Own Chauffeur."

Sept. 11—I start for Meadville, Pa.

Sept. 12—I arrive at Yonkers. Lucky met a fellow who towed me from Va Cortland Park.

Sept. 13—I spend the night in a garag I am charged $10 for general inspectio of my car. The expert says it will run I will follow the book's instructions.

Sept. 14—I did twenty-four miles to-da; I could have done more but I ran out o gas. I forgot to close a stop-cock and th gas all leaked out.

Sept. 15.—Something is the matter wit the ignition, or the transmission, or th carburetor. The car runs all right dow hill, but there are some up-grades, and find the car has intermittent energy.

Sept. 16—I reach Poughkeepsie. Four o the cylinders won't work. Stay at garag Man in charge gives car complete over hauling. Seven dollars.

Sept. 17—I have changed my mind. return to New York. Car O. K. Have chauffeur. He seems to understand ho to run car. Made trip back in less hour than it took me days to go.

Sept. 18—Have decided to spend rest o my vacation in auto school.

—f l l—

War Title Films Overlooked.

"The Kaiser Be Damned," reported to b the work of Sidney Toler, the stock acto with a route laid out through New Eng land by O. E. Wee, opens Sept. 14.— Variety.

—f l l—

Before sailing from an Atlantic port t see what seventeen Reichenbachs are do ing with the Allies, Harry, of that clar remarked:

"Bill Rudolph is the best advance agen in the business. He should apply for th position of advance agent on all retreats.

—f l l—

Monkeying with His Luck.

Picking up a Los Angeles paper wher "Smashing Through to Berlin" was ad vertised, Harry Carey remarked:

"Those Universal and Jewel folks seem to like the word 'through' in titles. Firs it was 'Come Through,' then 'Smashing Through,' and now it's 'Crashing Through to Berlin.'

"I hope they don't ever ask me to play a star part in a drama of real life and call it 'You're Through.'"

—f l l—

All "Teed Up" at the Ritz.

Last Wednesday, Madame Olga Petrova and Frederick L. Collins, president of the Petrova Picture Company, celebrated the anniversary of the formation of the Petrova Picture Company, just one year ago this month, by a little informal tea party at the Hotel Ritz-Carleton.

Mme. Petrova was accompanied by her personal representative, Beulah Livingstone, who assures us "a pleasant time was had by all."

—f l l—

Sounding Sentiment in Lawrence.

Should you ask Joe Lee:

"Why is a slacker like a custard pie?"

He would answer; he would tell you.

Here's what he read in the Leader, of Lawrence, his old home town:

"Because he's yellow all through, and hasn't the crust to go over the top."

Incidentally Lawrence, Mass., is justly proud of Josephus.

But "What Does Lawrence, Kansas Care?"

IT had it's own and only Jerry Beatty

"The Waterfall of Influence"
Scenario by One Gerald Duffy

A MAN must be serious to be funny. There is no one more serious than LeRoy Stone, film editor for Bill Hart. He sits through the day and sometimes into the night running film through his fingers and trying to imagine he is before a screen. He sees only what others have done, his work is working over the work of others, his mind is always concentrated on what the minds of others have turned out.

It must be difficult for one in such a position to retain one's perspective—it must be almost impossible for such a one to be original—to think of things, deep things, that no one else has thought before him.

Yet Roy Stone has not been washed away by the waterfall of influence.

He was discussing with me this morning the future of himself and others in the industry.

Perhaps it was because today is Friday and the 13th all in one swipe; perhaps it was because he was speaking for publicity; perhaps it was merely because he is so serious.

Whatever the cause, he said it. It will be hard to believe, but he did.

"Do you know," his eyes, looking off into the black recesses of the future, shone with the keen fire of those of a wolf penetrating through the darkness of the night—and also, like the orbits of the wolf, they might have been seen by the future from deep in the doubtful darkness, and the future might have been afraid.

"Do you know—the motion picture, Jerry, is still in its infancy"!

—f l l—

More and Moore for the Liberty Loan.

Goldwyn's kale producer for the Fourth Liberty Loan entitled "Stake Uncle Sam to Play Your Hand" carries in its cast the names of Tom, Matt, Mabel and Carlyle Moore.

Alice Joyce and Mary Pickford also have kale-diggers for the same cause in which they star.

—f l l—

Bits of Bunk in Press Copy.

* * * "hurry up down."
* * * "January first last."
* * * "back of the front."
* * * "never behind before."

—f l l—

Mouse Answers to Name of Horace.

The tale of Betty Blythe's pet mouse has gone abroad.

(Proving how widely this space-killing is read.)

From as far as Bayside letters have come to Betty asking for little ones of the trick family.

Betty had begun listing the names and addresses of applicants, and promising basso, tenor, soprano or just plain squealers, according to choice, when an important discovery was made, to wit:

Miss Blythe's publicist couldn't deliver the goods.

—f l l—

Elsie Ferguson's Loan Synopsis
Tale of "Sacrifice Until It Hurts."

THE picture opens with a scene showing Miss Ferguson reading a letter from her soldier, who makes a fervent appeal for the purchase of Liberty Bonds by those who remain at home. In a scene vivid with realism she sees the American soldiers charging across no-man's land, gladly sacrificing their all for their country.

She determines to make **even greater sacrifices** to help the soldiers "over there." She releases her maid for service in the Red Cross and her chauffeur for the army. She disposes of her luxurious car and the next day **rides to the studio in a taxi.**

There she meets her **maid in her Red Cross uniform** ready for service overseas, and her **chauffeur, who has entered the army** as a mechanician.—Publicity.

Rambles Round Filmtown

Recalling Film Activities
Only Five Short Years Ago

(Compiled from the Moving Picture World.)

"Moths," according to Thanhouser, would live in celluloid. They live despite camphor pellets—but in pictures they are imperishable.

"30 Famous Features a Year" was the F.-P. promise five years ago. Goodness, how they've grown!

General Film was advertising exclusive service with General, Biograph, Cines, Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig and Vitagraph. Some changes in the W. K. Industry since then, eh, wot?

The United States District Court of Buffalo ruled that Eastman Kodak Company had infringed on rights of Rev. Hannibal Goodwin, deceased. After eleven years of litigation it was determined that the Rev. Goodwin discovered and patented the same basic ingredients that Eastman had used in preparing film for moving, still, kodak, vacation, family-group and other movable and immovable pictures. Several dollars and fifty cents were involved in the settlement.

Watterson R. Rothacker's picture appeared as the chief attraction in a department headed "Flickers." "What do you think of his looks? He's a pretty nifty looking fellow, isn't he?" is quoted from the text surrounding the cleetrotype of the Chicago irrepressible. Sounds like what has later appeared under the weekly wheeze, "What Kind of a Cluck Is—Old Doc. Muck?" printed in another publication devoted to exploiting the Film Industry's Handsomest Men. But, all seriousness put to the one side, this Rothacker guy lives up to his billing even unto this day.

There was then coming along a 700-seat theatre in Passaic by H. K. Hecht—by Heck! Mebby it's finished and occupied by this time.

Oh, look! Here's Joseph Conoly—serious. He's the same "Smiling Joe" who has carried a cut-trunk into every one-night stand in North America for the Shuberts, et al. Joseph was heralded five years ago as general manager and sales agent for Beverly B. Dobbs, who was then getting the lumber hauled onto a lot near Seattle with which to build a "picter" studio. Before that "Smiling Joe" had been president of the United States—Film Company. No wonder Joe looked serious when he sat for his photo.

—f l l—

Chaplin's Loan Film Must Be Advertised as Pure Propaganda.—Trade Paper Headline.

And what, we may make bold to ask, are the other loan films?

—f l l—

Here's a Picture of Four Peaches.

One of them owns the vines on which the others grew.

The scene was shot on Olga Petrova's farm, Great Neck, L. I.

The real peachy peach is standing amid the group of vines.

After the three peaches have been eaten out of hand the kernels will go to Uncle Sam's Gas Mask Co. for immediate release.

Page Seventeen of the Questionnaire.

DEFERRED CLASSES: Class II, Paragraph X.—Necessary skilled industrial laborer in necessary industrial enterprise.

Pete Schmid: Has from 18 to 45 mimeographs dependent upon him.

Paul Gulick: Doing essential service to posterity in marrying off his stenographers.

Nat Rothstein: Doing eight men's work and thus releasing proportionate manpower to essential industry.

Tom North: Promoting spirit of victory by inspiring will to win diplomatic contest between salesmen and exhibitors.

Charles W. Barrell: Foregoing his American rights to make pictures of Leon Trotzky.

Hopp Hadley: Advancing cause of religion by observing church holidays. He was away from business Monday, September 16.

Gerald Duffy: Keeping Bill Hart's firearms clean and ready.

H. H. Van Loan: Composer of the slogan—"Stand by the President."

Jack Meador: Publicising "To Hell With the Kaiser."

—f l l—

President Wilson has adjourned politics, and so has the Evening Telegram.

The office of President and Vice President is vacant on that staff.

—f l l—

Tough Luck Item.

Jerome N. Wilson, patriot, journalist, actor and publicist, is nursing a grouch. Roy Summerville wrote a picture to exploit Jerry as a film star, put him through his paces in the character of the Kaiser—and then cut out all of Jerome N's scenes.

And Jerry is the living image of news-weekly pictures of "Black Jack" Pershing—and has the heart of a Revolutionary Minute Man!

—f l l—

Arthur McHugh had the right idea on Lafayette Day. While a flock of aeroplanes was circling above Longacre square dropping messages to the people Li'l Arthur got a bunch of heralds on one of his boss's latest productions, climbed to the roof of the building and let them sail down into the eager hands of the multitude.

The publicist for "Lafayette, We Come" overlooked an opportunity.

—f l l—

Jersey canners can't can the tomato crop.

Can housekeepers eat all they can and can what they can't?

If They Can't the Film Can.

—f l l—

Arthur Brisbane's "Growing Circulation Corporation" proves the effect too much beer will have on a man's appearance.

Many large "corporations" have been built by the brew—but it looks now that they will stop growing shortly after December 1.

—f l l—

Bennie Zeidman, according to Los Angeles report, was the only superstitious person to observe Friday the Thirteenth.

He declined to turn over the engine in his automobile.

"It has cost me enough already," said Benjamin, "so why tempt fate."

—f l l—

Dorothy DeVore, the pretty miss whom Eddie Lyons and Lee Moran always try to kiss in their Star Comedies, has three brothers in the service, all of them aviators.

Whenever Dorothy autographs a photo for a male admirer she writes:

"I hope you get as many Germans as my brothers are going to get."

We Hope She Gets Her Hopes.

—f l l—

As per Thomas A. Edison's suggestion:
Yours for the Fourth Liberty Loan,
THE RAMBLER.

FOX TO EXPAND EUROPEAN BUSINESS

Field Carmichael, Former Detroit Manager, Going to Europe to Open New Branch Offices on Continent

TO SUPERVISE the establishment of several new branch offices abroad, made necessary by the growth of the Fox Film Corporation's business in Great Britain and on the Continent, Field Carmichael, for the last two years manager of the Detroit William Fox branch office, will sail next week for London, where he will be the American representative of the Fox Film Corporation in Europe.

The appointment of Mr. Carmichael as foreign representative is the outcome of the amazing popularity of Fox films in Great Britain and elsewhere on the continent. The growth of this popularity has been particularly marked in the last two years, with the result that an extension of the present facilities for handling Fox films in Europe is made necessary.

Although Mr. Carmichael's headquarters will be at 74 Old Compton Street, W. London, his territory will embrace practically all of Europe outside the Central Empires. Fox Films have long been established in Great Britain, where they form the staple fare for motion picture lovers, and in France, and Italy their popularity has been growing with leaps and bounds.

Up to this time the Fox business in France, Spain and Italy has been conducted through agencies, but it is understood to be the intention immediately to establish branch offices in all of these countries. Mr. Carmichael will arrange for such offices in Paris, Madrid, Marseilles, Rome, Venice, Naples and other cities, and inaugurate direct service with Continental exhibitors who are not already receiving it.

William Fox has long appreciated the possibilities for the development of Europe as territory for the extension of his films. In the last two years or more this territory has grown in importance Recently United States Government export bulletins show that from a comparatively few feet of film sent to Europe at the beginning of the war, the film exports of this country have mounted steadily and with amazing rapidity until to-day virtually the only films being shown in Europe are of American origin. It is the general opinion among the trade that this growth will be greatly accelerated as the war goes on, so that when victory comes American films will be impregnably entrenched.

In Great Britain the Fox Film Company, Ltd., already has ten exchanges. These, scattered through England, Ireland and Scotland, were able for a while to care for all the business in the United Kingdom, but the necessity for an extension of booking facilities has been increasingly apparent for some time. This growth in business has several times caused additions to be made to the main office in Old Compton Street, London, until now this office is rapidly approaching the size of the home office in New York City.

The promotion of Mr. Carmichael to

Field Carmichael.

the post of European representative is a natural development of his career. He is one of the oldest branch managers, in point of service, in the Fox organization, having been continually with William Fox ever since he opened the Fox branch office in Denver several years ago. Mr. Carmichael's whole life has been devoted to the amusement business in one form or another. Indeed, he began his career when he was twelve years old as a "candy butcher" for the Gentry Brothers dog and pony show. For four years he was press agent for the Sells-Floto circus, and has occupied other responsible positions in the amusement field.

He became affiliated with the film industry seven years ago when he organized a picture concern in Denver. When William Fox opened his Denver office, Mr. Carmichael went with him as a branch manager. He occupied this position for nearly two years, when he was transferred to Los Angeles, as Fox branch manager in that territory. He remained in Los Angeles for two years and made so many friends among exhibitors on the Pacific Coast that when he was notified that he had been transferred to Detroit hundreds of his friends organized a parade and with a brass band escorted him to the departing train.

Under his management, the Fox business in Detroit has grown nearly three times as great as it was when he took charge

"Stunt" Performer at Seventy-one.

Ponce de Leon searched and searched, but he couldn't find the Fountain of Youth. Andrew Waldron, who is appearing in the Universal serial of the big top, "The Lure of the Circus," hasn't even started to look for it. He doesn't have to!

Waldron is going to celebrate his seventy-first birthday, which falls in the latter part of September, by fighting six men from the McGowan company single-handed. Director J. P. McGowan has arranged his work so that the pugilistic encounter will take place on this day.

Despite his years Waldron is credited with being one of the best "stunt men" in the motion picture business, and never balks at such trifles as falls from moving trains, stopping runaway teams or rescuing the heroine from a burning building, if the script calls for such deeds of daring.

Mulhall Back to Paramount.

Jack Mulhall, who will be recalled by Paramount patrons for his work in "Wild Youth," opposite Louise Huff, has been re-engaged by the Famous Players-Lasky Corporation, and will probably support Lila Lee in a forthcoming Paramount film Mulhall has spent several months as one of Universal's leading men.

Raoul Junet, Pathe Sales Controller.

Raoul Junet, for several years manager of Pathe's New Orleans office, has been appointed sales controller by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. Mr. Junet will be located at the home office in New York.

"Swat the Spy." "Salome." "On the Jump."

Miniature Stills from Three Fox Features.

Manufacturers' Advance Notes

Local Showing Precedes Release of "Yellow Dog"

FOLLOWING its "tryout" at the Superba Theatre in Los Angeles, "The Yellow Dog" has been given a final polishing, and will be presented at the Broadway Theatre, New York City, September 29. Believing that this production will have a great bearing upon the suppression of enemy propaganda, it was decided to put the screen version of Henry Irving Dodge's indictment of patriotically deficient Americans to the test of public approval in Los Angeles, where any changes found necessary could be made without delay. The production was received with enthusiasm, and the only changes made were in the matter of "dressing" the titles.

Throughout the United States there are now declared to be over one thousand Anti-Yellow Dog Clubs, with a membership set at over a million, that will be interested in this Jewel production when it is released on November 3. It is expected that the campaign against the spread of Hun-bred rumors will receive added impetus when the effects of yellow dogism are shown upon the screen.

While the Universal Film Company have produced many patriotic films since the war began, "The Yellow Doy" is decidedly different from the Jewel features that have preceded it. It deals with the treacherous phases of the war as it is being secretly fought in America, and is faithful to the printed story.

The story from which this film was adopted is a tale of ordinary people in an average small suburban town without any apparent idealization by the author in depicting the important roles they play in the great war. It brings the war right home, and shows the people in civilian clothes that they too have battles to fight with a branch of the Hun army more dangerous than the German in uniform. Clothed in a strong vein of humor, "The Yellow Doy" points to a double enemy—the secret agent of the Hohenzollerns and the incontinent tongue of the headstrong, thoughtless American.

Tom Mix Begins "The Coming of the Law."

Three stories in a row by the same author is the record just established by Tom Mix, the William Fox cowboy-star. Mix has just begun work at Hollywood on a new picture called "The Coming of the Law." This is an adaptation of a magazine story written by Charles Alden Seltzer. Mr. Seltzer also wrote the story from which "Treat 'Em Rough," the play Mix has just finished at Prescott, Ariz., was made. The third Seltzer story on Mix's list is "Fame and Fortune," which is an adaptation of the novel, "Slow Burgess," which ran in one of the popular magazines.

"The Coming of the Law," which, it is said, furnishes the famous Western star unusual opportunities to display his remarkable ability as a horseman, is being directed by Lynn Reynolds, this being the sixth picture Mr. Reynolds has directed for William Fox. The scenario was written by Dennison Clift. In the cast besides Mix are Jane Novak, who was the star's leading woman in "Treat 'Em Rough"; George Nicholls, Jack Curtis, Sid Jordan, B. M. Turner, Charles Lemoyne, Gordon Marr, Pat Christian, Lewis Sargent and Jack Dill.

Quick Action Output on Advertising Campaign

THE Universal advertising department last week completed what it declares was the biggest piece of advertising work ever done for any motion picture. The material which was prepared will be sent to every exhibitor in the country. It comprises twelve newspaper size pages of layouts and copy for the picture, "Crashing Through to Berlin," a film which is being released by Jewel Productions. The entire task of writing copy, designing the illustrations and the work of making zinc etchings and matrices was all finished in five days.

The campaign consist of two full-page layouts, six half pages, four quarters, seven two-column, one three-column and four single-column advertisements, together with a full-page layout for a newspaper circular. The latter is a reproduction of a front page with a smashing three-line "Banner" news heads and illustrations. This is designed to be distributed as a throwaway, with the name of the local theatre given at the bottom of the page. Also there is a press sheet containing many news stories of sprightly war stuff to promote the "Crashing Through to Berlin" idea.

The Universal believes that this is the first time in the history of the industry that a single campaign of such proportion has been mapped out for one picture. It also believes that never before has such a large sized task of copy and illustration creation been accomplished in such a short time.

Newspaper Scandal in Walsh's "On the Jump"

A FEW days ago the newspapers of the country carried columns of first-page stories announcing the discovery that a large interest was held by Germans in a New York newspaper. Subsequently it developed that the Germans had a $30,000,000 fund for subsidizing American newspapers. Now comes the announcement that this incident has been turned to account in "On the Jump," a William Fox photoplay featuring George Walsh. In this play one Crumely, a wealthy man, in the interest of the Kaiser has bought a newspaper which is a power in his state and is using it to foment a strike in a big munitions plant. Through the alertness and daring of the hero, a reporter on a rival newspaper, played by George Walsh, this scheming pro-German is exposed.

Several striking settings, including a scene on a ship at sea, are features of the production. Mr. Walsh is supported by an exceptionally strong cast, and the action of the play, it is said, has been developed until "On the Jump" is said to be one of the fastest plays that George Walsh has ever enacted.

Crooks and "Crown Jewels."

"Crown Jewels," with Claire Anderson in the lead, has just been completed. It deals with the efforts of crooks who attempt to obtain the possession of the crown of a European monarch who finds that his hold on his throne is very shaky, and sends the crown jewels to America as a financial asset in case revolution should depose him. Miss Anderson portrays the role of a French refugee in America who becomes aware of the criminals' activities and baffles their plans. Joe Bennett, who received very favorable criticisms for his work in "The Golden Fleece," plays the male lead. Others in the cast are Claire Anderson, Lillian Langdon, Geo. Pearce, Billy Musgrave and H. N. Dudgeon.

Scenes from First National's Spectacular Production, "The Romance of Tarzan."

Priest Will Offer "What Becomes of the Children?"

ROBERT W. PRIEST, president of the Flim Market, Inc., has secured the world rights to the feature photo-drama, "What Becomes of the Children?" written by Corra Beach. This production was made by the Corra Beach Pictures Corporation at Jacksonville, Fla. Miss Beach played the leading female role,

Corra Beach.

and Walter Shumway was co-star in the principal male character. Other leading parts were acted by Morgan Jones, Billy Sullivan, Gladys Dore, Louis Westner and Grace Stevens.

The story, which is told in six reels, is one that will particularly appeal to women because of the timeliness of its subject and its compelling sentimental interest. A couple become estranged through the neglect of the wife by the husband, who is completely absorbed in his business. A divorce follows, and the

Walter Shumway.

children, a son and a daughter, are left unguided and unguarded in the formative period of their lives. What becomes of them forms the leading motive of a very sensational plot.

Miss Beach made her stage debut in comic opera, playing the soubrette role in "His Highness, the Bey," produced by the opera stock company at the LaSalle Theatre, Chicago. She played the prima donna role in support of Eva Tanguay in "The Sambo Girl," and succeeded Violet Dale in the title role in "The Girl from Rector's." For several seasons she played in her own playlets in vaudeville with Walter Shumway as co-star.

Mr. Shumway, who has played the lead in several photoplay productions, began his stage career with noted stock companies in Pittsburgh and Cleveland. He is the owner of Grand View Farm at Painesville, Ohio. His hobby is the breeding of Jersey cattle, and he has acted as cattle judge at many agricultural fairs in the Middle West.

Theda Bara Pictures in German Headquarters

THE spectacle of three Theda Bara productions being shown in the German field headquarters in France was afforded when the American troops captured Seringes in the recent counter-offensive in Marne salient, according to a letter just received from the front by the Fox Film Corporation. The pictures were "A Fool There Was," "Under Yoke" and "Cleopatra."

In providing entertainment for the soldiers the American Y. M. C. A. had established dugouts right up behind the front lines. When the Germans launched their offensive last March a number of films which the "Y" had on hand were captured by the advancing Huns. The Huns immediately turned them to their own use, motion picture shows being given for the German officers.

Captured Hun prisoners told the Americans that the Germans were getting a great deal of enjoyment out of the Theda Bara pictures, so when the order to advance on Seringes came the American troops had this in mind. No sooner had they entered the village than they began a systematic search for the captured Bara films, and last found them in the headquarters of the commanding German general.

In celebration of the victory and the recovery of the films the Americans immediately staged a motion picture show and ran off one Bara film after the other. The sight of an American actress, says the letter, stirred the American boys to great enthusiasm, and they cheered Miss Bara until they were hoarse. It is natural to believe that a motion picture show never received such greeting as this one did.

When Eddie Polo Stretched Hemp.

Eddie Polo came near crossing the great divide during the filming of a recent episode of "The Lure of the Circus," in which he overestimated the strength of his neck muscles. He was supposed to be hanged, and insisted to Director J. P. McGowan that he be actually suspended with the rope tight around his neck in order to get all realism possible out of the scene. McGowan assented, and Eddie was strung up. His neck muscles refused to hold, and the rope nearly strangled him. He was cut down and revived to consciousness in a few moments.

"Seeing New York" in Two Metros.

Old Trinity Churchyard is one of the interesting "flashes" of New York City to be seen in "Five Thousand an Hour," Metro's first vehicle for Hale Hamilton as an individual star. "Five Thousand an Hour" is a picture version of George Randolph Chester. Ralph W. Ince has directed the feature production, which June Mathis has adapted from the book published by Bobbs, Merrill & Co.

Trinity Church and churchyard were photographed from the offices of Harriman & Co., who allowed Cameraman William Black and Assistant Director W. W. Cohill to set up their equipment and "shoot" the scene from their windows. The exact location occupied by their offices had been the one chosen by the author for the financial enterprise of his hero, Johnny Gamble, played by Mr. Hamilton.

On the same day that the view of Trinity Churchyard was photographed another Broadway scene, further uptown, was being taken in connection with Viola Dana's forthcoming picturization of Alexine Hoyland's story, "Oh, Annice!" Cameraman John Arnold set up his tripod in Madison Square and took a few pictures of the Flatiron Building.

Norma Talmadge Finishes "The Forbidden City"

NORMA TALMADGE'S pretentious Chinese production, "The Forbidden City," which, according to all advance reports, will create a sensation when released, has just been finished, and is now being cut by Director Sidney A. Franklin. It will be ready for the screens in two or three weeks. Aside from affording Miss Talmadge an opportunity to play a Chinese character for the first time, "The Forbidden City" is a remarkable picture in every particular. Its production is the result of weeks of research by Chinese experts, and is by far the most magnificent ever offered as background in a Talmadge picture. The story by George Scarborough was secured by the Norma Talmadge Film Corporation only after spirited bidding against other producing concerns, as it is conceded to be one of the strongest ever written for the screen, and there was a scramble for it the moment it went on the market. Miss Talmadge's support is the best she has ever had, including Thomas Meighan, her new leading man; A. E. Warren, Rogers Lytton, M. W. Rale, Reed Hamilton and a number of famous Chinese actors whose adaptability for screen work will be admirably demonstrated in "The Forbidden City."

Former Newspaper Critics Pass Judgment on Films

FRANK LAWRENCE, veteran film editor of the Universal, has organized a congress of dramatic critics to sit with him in the projection room as each production is run in order to get the viewpoint of the men who have reviewed dramas and picture plays for the press. The former critics are all employed by Universal in various capacities, but sit en banc on each production before it is shipped to New York.

Among them are Waldemar Young, for many years dramatic editor of the San Francisco Examiner; Harvey Gates, formerly critic of the Dramatic Mirror; Bernard McConville, formerly of the Los Angeles Times; Gardner Bradford, former critic of the Los Angeles Times; William E. Wing and Paul Powell, who used to review for the Los Angeles Express, and Ham Beall, former dramatic critic of the Los Angeles News and one time editor of the Rounder, a Pacific Coast theatrical journal. Each former critic writes a two-hundred word review of the picture, which is turned in to Lawrence. Then Lawrence, the director, and the author read over the criticisms and make any valuable improvements that may be suggested.

Posters for "The Border Raiders."

For the exploitation of "The Border Raiders," the first of the Pathe program feature releases starring George Larkin and Betty Compson, an unusually attractive poster display has been prepared—one, three and six sheets, set 11x14 photographs, cuts and slides, all of which show the high spots of this swiftly moving drama of the West written by Frank Beresford and directed by Stuart Paton.

Carlyle Blackwell and Evelyn Greeley in "The Road to France" (World).

Actor Reads Novels to Get Right Idea

IN preparing for his work in "Three Mounted Men," the Universal special attraction, which is released October 7, Harry Carey read a lot of famous literature. He brought his mind to focus on a particular emotional angle that rarely occurs in real life, but of which the musty novels offer many examples.

The twist was that of a man suddenly receiving a pardon after long confinement in a solitary cell. There was some misgiving in the player's mind that such a piece of fate possessed realism enough to get over on the screen. These fears vanished when he found that fiction is full of such occurrences and that prison records contain many of them.

It was disclosed that Frank Stielow, a condemned prisoner in the death house at Sing Sing, was pardoned by a telephone within a half hour of the time set for his electrocution. Then Carey found dozens of other instances.

He read that in the old days the prison officials had a physician on hand to let the prisoner's blood before telling him of his sudden good fortune in order to prevent his death from the sudden joy of the shock. In "Three Mounted Men," Carey, as Cheyenne Harry, receives a pardon and the order to go out and get the man who caused his imprisonment. He captures the man, then is confronted by the necessity of rescuing him from the same officials to whom he has surrendered the captive.

Nazimova to New England Coast for Marine Scenes

MME. NAZIMOVA and twenty-five members of her company in "'Ception Shoals," the Nazimova superfeature now in process of production at the Metro studio, have gone to the Massachusetts coast to take important scenes in the play, which is a picture version of the H. Austin Adams drama, originally done on the speaking stage by the same actress. Mme. Nazimova will be presented in this seven-act picture by Richard A. Rowland and Maxwell Karger.

The party included the star, her director, Albert Capellani; his associate, Henry Kolker; assistant, Robert E. Stevens; technical director, Henri Menessier; leading man, Charles Bryant, and other players, including Henry Harmon, Tom Blake, Nancy Palmer, Marie Grant, Charles A. Smiley, Ada Scovill, J. O'Connor, T. Morse Koupal, William Jeffrey, Amelia Burleon, Harry Weiss. Lydia Wellmore, the boss cameraman; Eugene Gaudio, assistant cameraman; William Tuers, photographer; Eugene Morin, property man; Charles Devens, and a working crew, consisting of Daniel Carey, Charles Quinlan, Louis Onzevrdo and Frank Kirshner.

"'Ception Shoals" is first and foremost a drama of the sea and seafaring people, and most of its scenes are coast scenes. The action centers around the lighthouse tended by old Job Coffin (played by Henry Harmon). The Government has consented to the use of one of the coast lighthouses, with certain restrictions and stipulations, and the conditions will be rigidly adhered to by the Nazimova organization. David M. Thompson, Metro's expert on Government matters, made a specal trip to Washington for the purpose of obtaining permission for the use of the lighthouse. A real revolving lens, used to warn vessels of dangerous reefs, will be "shot" in action.

Mme. Nazimova plays two characters in "'Ception Shoals," and the lighthouse is the home of both. She first appears as Faith, the young mother, and then as Eve, who is orphaned when a tiny baby and brought up ignorant of life and its mysteries by her crabbed old uncle, Job Coffin. The lighthouse plays a vital part in the lives of both, for the young mother leaps from its top and meets her death, and the daughter, to escape its dreary confines, swims three miles out to sea to the yacht of Captain Blake, the character played by Charles Bryant.

The star has been practicing swimming at her country home at Port Chester, N. Y., and while the purposes of the picture would scarcely require that she actually swim the whole three miles, Director Capellani promises that there will be some genuinely dramatic "shots" of her battling with the waves. Mme. Nazimova looks forward to the adventure with pleasure.

A foggy day at sea is one of the photographic effects which Eugene Gaudio, boss cameraman, will record in connection with the Nazimova production. Some of the most important action in "'Ception Shoals" takes place on just such a day, when the dense pall refuses to lift.

Another striking effect which the Nazimova feature will contain will be the washing ashore of wreckage at night, with the waves riding high and the moon coming out from behind racks of wind-torn clouds. As this effect is necessary for the production, the company will wait until the weather is right before taking this scene. "Billy" Tuers will operate a second camera, as two sets of scenes will be taken simultaneously, to do the work on "'Ception Shoals" as quickly as possible in order to begin the production of the next Nazimova superfeature, "The Red Lantern."

Headquarters of the Nazimova working organization are for the time being removed to a small town on the Massachusetts coast, and within a radius of a few miles from this town all the sea scenes of "'Ception Shoals" will be photographed.

Lytell Starts Work on "The Spender."

Bert Lytell has started work on "The Spender," his sixth picture as a Metro star, at Metro's West Coast studios in Hollywood. "The Spender" is from Frederick Orin Bartlett's original story which appeared in the Saturday Evening Post, and was adapted for the screen by George D. Baker, Metro's Western manager of production, and Albert G. Kenyon, of the scenario staff.

In accord with the war-time craving for cheerful stories, "The Spender" is wholesome comedy. Its chief purpose is to add to the gayety of audiences. It recounts the adventures of young Dick Bisbee, nephew of old "Tightwad" Bisbee, septuagenarian boss of the Bisbee Tanneries and a millionaire. Dick is "fired" when he propounds the revolutionary theory to his uncle that it is more blessed to spend than to hoard.

Clara Morris will play opposite Lytell in the role of Helen Stetson. The cast also includes Thomas Jefferson, son of the late Joseph Jefferson, as old man Bisbee; William V. Mong, and Clarence Burton. Charles Swickard is directing, with Robert B. Kurrle operating the camera.

Marion Davies in "The Belle of New York."

Bought at a price which is said to break all records, and in face of the most spirited competition ever known for screen rights, that most famous of all musical comedies, "The Belle of New York," has been secured for Marion Davies. The world renowned Casino success will furnish Miss Davies' next Select picture. It was first produced on September 28, 1897, at the Casino Theatre, New York, where it ran for two solid years. Following this engagement the original cast was taken to the Shaftesbury Theatre, London, where it ran for another year.

"Hobbs in a Hurry." **"Rosemary Climbs the Heights."** **"Hobbs in a Hurry."**

Scenes from Two Forthcoming American Productions.

FAMOUS PLAYERS-LASKY OCTOBER LINE

Imposing List of Features Introducing Caruso, Peat, Dorothy Gish and Washburn—Billie Burke Also Comes Back

THE Famous Players-Lasky Corporation has just completed its schedule of releases for October, presenting a pretentious line-up of big box office attractions. Four new celebrities will make their first appearance as Paramount and Artcraft stars next month. They are Enrico Caruso, the famous opera star, Harold R. Peat, the well known soldier-author, better known as "Private Peat"; Dorothy Gish, prominently identified with D. W. Griffith productions, and Bryant Washburn, the popular screen idol. Others who will be seen in new Paramount and Artcraft pictures are William S. Hart, Wallace Reid, Enid Bennett, Lila Lee, Billie Burke, Ethel Clayton, Pauline Frederick and Vivian Martin.

S Hart on October 6.

The initial films of the month scheduled for October 6 release are William S. Hart in "The Border Wireless," Wallace Reid in "The Man from Funeral Range," and Dorothy Gish in her initial Paramount vehicle, "Battling Jane."

Wallace Reid's new Paramount picture was taken from the story by W. E. Wilkes, scenario by Monte Katterjohn, and produced under the direction of Walter Edwards. Ann Little again plays the leading feminine part opposite the star, who appears in the role of a mining prospector. The film is said to be replete with thrills and dramatic action, presenting on the whole one of Mr. Reid's most successful vehicles.

"Battling Jane," which serves as Dorothy Gish's introduction as a Paramount star, was written by Arnold Bernot and directed by Elmer Clifton. The story is one of deep heart interest, and allows Miss Gish particular opportunity to assert her talents.

"Private Peat" Appears October 13.

October 13 marks the release of the big Paramount-Artcraft special, "Private Peat," Enid Bennett in the Ince production, "When Do We Eat?" and Lila Lee in "Such a Little Pirate." Enid Bennett's new vehicle, produced by Fred Niblo under the supervision of Thomas H. Ince, portrays a story of a barn-storming actress who is stranded in a small town, evades the sheriff, and finds much excitement generally in a rural community. Al Ray plays the lead to the star.

As the second Paramount-Artcraft special of the year, Adolph Zukor presents "Private Peat," a photodrama based on Peat's own book and produced by arrangement with the Bobbs-Merrill Company, publishers. The scenario was prepared by Charles Whittaker, and Edward Jose, the noted French producer, staged the film.

Lila Lee's second Paramount picture, "Such a Little Pirate," was adapted by Monte M. Katterjohn from the story by James Oliver Curwood. The film offers a comedy-drama, with comedy predominant, but maintaining a romantic and whimsical atmosphere, together with the spirit of adventure. A notable characterization is said to be presented in this film by Theodore Roberts as the old "salt," Harrison Ford being entrusted with the lead to the star.

Caruso on October 20.

Enrico Caruson, in "My Cousin," makes his bow as an Artcraft star on October 20, the Paramount releases for this date being Billie Burke in "The Make-Believe Wife" and Bryant Washburn in "The Gypsy Trail," the last mentioned serving as Mr. Washburn's first Paramount vehicle.

"My Cousin," it is promised, will afford a great surprise to those skeptics who have never seen Caruso act. In this photoplay the famous star of the opera portrays two parts. The producers are highly enthusiastic over this photoplay, and predict a wonderful success for the popular Caruso as a film star. Carolina White, also of opera fame, makes her first appearance on the screen in this picture opposite the star. Edward Jose staged this film, an original story specially written for Caruso by Margaret Turnbull.

By arrangement with F. Ziegfeld, Jr., Billie Burke again appears under the Paramount banner. "The Make-Believe Wife" is from the story by Edward Childs Carpenter, scenario by Adrian Gil-Spear, and staged under the direction of John S. Robertson. David Powell plays the chief supporting role to the star.

Bryant Washburn's first appearance as a Paramount star in "The Gypsy Trail," the popular stage hit, it is felt, will give this well known favorite an auspicious start. The story by Robert Housum was adapted to the screen by Julia Crawford Ivers and staged under the direction of Walter Edwards. Wanda Hawley is leading lady.

Vivian Martin in "Mirandy Smiles" Oct. 27.

The last releases of the month on October 27 are Ethel Clayton in "Women's Weapons," Pauline Frederick in "A Daughter of the Old South" and Vivian Martin in "Mirandy Smiles."

Ethel Clayton's second Paramount vehicle, "Women's Weapons," is a novel subject by Beulah Marie Dix. Robert G. Vignola directed the photoplay, and Elliott Dexter appears opposite the star in the leading support.

In "A Daughter of the Old South," Pauline Frederick appears as a young and beautiful Creole girl. The story is by Alicia Ramsay and Rudolph de Cordova, scenario by Margaret Turnbull and direction by Emile Chautard, who is responsible for various recent Paramount screen triumphs.

Vivian Martin plays the role of a little scrub-girl in a small town "opry" house in "Mirandy Smiles," her newest Paramount picture. The story contains much heart interest material, together with a quaint humor that makes it a delightful vehicle for the charming little Paramount star. Edith Kennedy is responsible for the scenario, and William C. DeMille for the direction. Douglas MacLean plays the chief supporting part.

Hutchinson Enthusiastic Over Success of Stars

THE almost simultaneous appearance of new productions by the American Film Company, featuring their three stars, Fisher, Minter and Russell, has met an unprecedented reception from the exhibitors all over the country, is the word that comes from the American Film Company. Russell is better than ever; Margarita Fisher has perhaps never had a better vehicle than "Money Isn't Everything," and Miss Minter in "The Eyes of Julia Deep" has been given wider latitude and has risen to a higher altitude than ever before. From two-day to four-week runs have been booked by the leading theatres on both coasts and in the big central cities, and among the big circuits that have signed up for these new subjects are Marcus Loew, Turner & Dahnkin, Goebel, Ruben and Finkelstein, and other leading exhibitors of discernment and business insight.

"Without exaggeration," says President S. S. Hutchinson, "the Russell picture, 'Hobbs in a Hurry' comes as close as any picture to filling the requirements of a mixed audience. There is a good story, plenty of light comedy, an abundance of athletics, and not one of the great stunts in the story seem to be forced or illogical to the narrative.

"In 'Money Isn't Everything,' Miss Fisher is especially brilliant, and as soon as the projector begins to turn in the Minter subject, 'The Eyes of Julia Deep,' the onlooker knows that he is going to see an unusually interesting and entertaining screen performance.

"'Rosemary Climbs the Heights,' the second Minter subject, is a corking yarn, with both the spiritual and physical mastery of this young actress manifested to a high degree.

"Following these four subjects, Russell is coming out in a picture called 'All the World to Nothing,' the story of a super-friend, the suffering of super-man, where heart-stirring drama premeates throughout the picture, which superficially appears to be a comedy.

"Despite his all-pervading vivacity, Russell recreates the humane being on the screen, as he stands by the side of his dead pal to whose rank he has been reduced from a life of affluence and wealth. The American Film Company's pictures are improving in the same ratio as the public grows hypercritical."

There's Reason for May Allison's Trousers

MAY ALLISON wears trousers in "Kate of Kentucky," her newest Metro production, which is nearing completion at Metro's West Coast studios. Miss Allison wears 'em for a short while only, and has a worthy motive for doing so—to save her sweetheart from tar and feathers at the hands of some Kentucky moonshiners.

That is the only way that Kate Kendall (played by Miss Allison) can gain access to the secret conclaves of the mountain clansmen. So she impersonates one of them, and at the critical moment is able to turn their attention from her sweetheart to a wild scramble to save their own skins. Hence the trousers on Miss Allison.

This is one of the many amusing incidents in "Kate of Kentucky," which is an original melodrama of blue grass and white lights, written and adapted by George D. Baker and Tom J. Geraghty. The newest Allison vehicle promises to be sumptuous in lovely natural settings. It abounds in exteriors for which some of the most noted beauty spots of southern California were used as locations. These included the rugged woodlands in the heart of Topango Canyon, near Santa Monica, and the magnificent peaks of the San Bernardino Mountains, at Pine Crest, where the Allison company spent more than a week, getting some superb "shots."

Robert T. Thornby, recently of the Fox forces, is Miss Allison's director, and her camera man is William L. Fildew.

October O. Henry Subjects.

The October program of Broadway Star Features produced by the Vitagraph Company for distribution by General Film Company contains two O. Henry Stories and two Alfred Henry Lewis Wolfville Tales. The release dates are October 5, "The Rose of Wolfville"; October 12, "A Ramble in Aphasia" (O. Henry); October 19, "The Canyon Hold-Up" (Wolfville), and October 26, "The Ghost of a Chance" (O. Henry).

The featured players in the O. Henry Stories are Edward Earle and Agnes Ayres, while Patricia Palmer, the little Western ingenue, is again the lead in the Wolfville subjects. The clever characterizations required to interpret the whimsical plots of both the noted short story authors are thoroughly taken care of by excellent casts and some of the most successful of directors.

Hollander Represents American.

William H. Hollander, formerly president of the Brooklyn Exhibitors' League, now first vice-president of the old Post Office Theatre, accepted a new position as Brooklyn representative for the American Film Company, which is releasing Mary Miles Minter, Margarita Fisher and William Russel features through the Pathe Exchange, Inc. Mr. Hollander is closing up the majority of better class theatres throughout Brooklyn and is making a splendid representation for the American Film Co. in his territory.

Rosemary Thebe in Emotion Roles.

The first showing of Rosemary Thebe's picture, "Love's Pay Day," at the Triangle exhibition room demonstrated that this talented actress can portray emotional roles with more than ordinary success. It was at the earnest solicitation of her director in this picture, E. Mason Hopper, that Miss Thebe came to play the leading role in this production of Newfoundland fisher folk. With consummate skill she enacts the role of a simple fisher girl whose heart hungers for the gay life of the big city. E. Mason Hopper introduced some delightful touches in this production. The calm life of the fisher folk, the narrow streets with the boarded shacks, the unique types and unusual scenic effects all show the results of careful planning. The story is very spirited.

Clever Poster Scheme on "Lafayette, We Come"

SECRETARY-TREASURER William J. Clark of the Affiliated Distributors Corporation lately arrived in New York from Grand Rapids, Mich. The final details in connection with the deal with the Mutual Film Corporation, whereby the latter has been given the shipping contract and the physical distribution of Affiliated productions, have all been justified and ironed out.

During Mr. Clark's stay in the New York office of the Affiliated, contracts for the purchase of a number of productions to be released immediately following "Lafayette, We Come!" will be closed. Immediate release of "Lafayette, We Come!" to the first run houses is contemplated.

Included in the list of accessories for this feature is an item that may be uniquely applied toward advertising the production. Exhibitors will be furnished with a highly decorated pictorial one-sheet mentioning the title without any reference to the production whatsoever.

These one-sheets may be used by the exhibitor in conjunction with any national or local patriotic movement, and will afford the exhibitor an opportunity to post on spaces ordinarily barred to motion picture advertising. In this way the exhibitor can conduct a teaser campaign prior to his actual announcement of his securing the production. This stunt has proved itself in New York City when the Affiliated home office issued bulletins which were posted on the subway kiosks and entrances, and were also adopted by the American and French aviators and posted on Lafayette Day.

Carmel Myers' Next Bluebird.

"The Beautiful Mongrel" is the title of Carmel Myers' next play, which will be put into immediate production under the direction of Paul Powell at the Bluebird studios. Miss Myers has been enjoying a brief vacation after completing "One Bright Idea," also made under Powell's direction. M. Rodolpho de Valentina is again to be her leading man.

Interesting Pathe Subjects for Week of September 29

PATHE'S program for the week of September 29 presents Ruth Roland in the seventh episode of the swift-moving Western serial, "Hands Up." It is called "Tossed Into the Torrent," and the spectator is sure to marvel at the chances a popular serial star takes from time to time so that the story shall "go over." In this episode the heroine is thrown from a high embankment into the waters of a giant flume many feet below. Later she is in a runaway stage coach, which is wrecked in crossing a mountain stream, but emerges uninjured only to fall into the power of the Inca Regent.

Helene Chadwick is seen to advantage in a two-reel comedy-drama called "'Get-away' Kate." It was produced by Astra, and it is a brisk-moving story marked by sympathetic touches which are sure to gain the star many new friends.

Harold Lloyd, who is in the third-speed of popularity, is shown in a farce entitled "Swing Your Partner." That fairly explains it, for it has so much swing that, at some time or other, each of the comedians is up in the air. Harold's strenuous hilarious comedy is far better than his trick of punning, when he says, "I am just Rolin along."

The Poster Travel Picture, "St. Kitts—Mother Colony," has a timely interest now that we are at war and are harking back into history, for this spot in the West Indies is intimately related to subsequent events in this country. St. Kitts and its dependency, Nevis, which are separated by a strait only two miles in width, have been associated with English names that have figured prominently in American and English annals. In the latter island the American stateman, Alexander Hamilton, was born, and here the great seaman, Lord Nelson, met and married the charming Widow Nesbit. St. Kitts is honored as being the mother of the British colonies in the West Indies, and, in the early years of its history, was the centre of many conflicts between the French and English. Brimstone Hill still contains the ruins of what once was one of the greatest fortresses of the world, and today the ruins of this ancient citadel form one of the most interesting sights in the West Indies.

The Official War Review No. 14, released by Pathe the week beginning September 29, shows as one of its high points of interest "Ypres of Today"—the point that has figured so much in the news—the spot where the tide of battle has swirled back and forth, and where thousands of Britain's heroes have bravely fought and died. It is an impressive view, and one sees the fighting men of the Allies as they cooly wait to stand the shock of the Hun assault, and others grimly awaiting the signal to advance. To see the repair men, unperturbed by gun fire and deftly doing their work as cooly as if they were in shops at home, fills the beholder with admiration, and shows him what a thoroughgoing proposition the business of war is—the war whose sweep leads you, comfortably seated, through the ruins of France, where the Hun has left his trail.

In this group of pictures is also shown the Americans who have left home and office to live in trench and camp that a world ideal may be obtained; President Poincare, with General Humbert, bestowing rewards on brave, determined men; Italy's heroes battling in the mountain fastnesses, and the most remarkable picture of men, grouped in giant letters, ever shown on the screen taken at the Great Lakes Naval Training Station, where thousands of eager Jackies united in a monster spectacular tribute to a brave Ally. Each week brings additional bookings of the Official War Review, and the Pathe purpose does not seem far from realization that soon it will be shown in every theatre and moving picture house in the country.

Famous Stage Name Gets Into Pictures

CLARA MORRIS has been engaged by George D. Baker, Metro's western manager of productions, to play opposite Bert Lytell in "The Spender," the young star's next picture. "The Spender," adapted by Baker and A. G. Kenyon from the Saturday Evening Post story by Frederick Orin Bartlett, will be Lytell's sixth starring vehicle produced on the West Coast. Miss Morris, despite her name, is not related to the Clara Morris of stage fame.

She is a Western girl who at the age of nineteen has already served an apprenticeship of three years in motion pictures. Miss Morris but recently entered the charmed circle of leading woman. Her rise was due as much to sheer hard work as to her striking beauty. She is an adept horsewoman and dancer.

Before going into motion pictures Miss Morris was a fashion model for an exclusive Los Angeles modiste. She recently did minor acting parts in "No Man's Land," with Bert Lytell, and "The Return of Mary," with May Allison. Her work on these occasions made an impression and she was engaged to play opposite Lytell immediately after she had finished a lead at Triangle.

David Wark Griffith gave Miss Morris her start in pictures.

Burlesque Queens as Strike Breakers.

"The Strike Breakers" is the title of the comedy Eddie Lyons and Lee Moran have lately completed. Eddie and Lee are henpecked husbands. Their wives decide to strike and live at the club and the husbands send for housekeepers. A burlesque show has become stranded and two "queens" are employed as strike breakers. The only clothes they have are their costumes.

"The Law of the North." "A Woman of Impulse." "Sleuths."

Scenes from a Trio of Paramount Productions.

"Wilson or the Kaiser" a Forthcoming Screen Classic

PRELIMINARY scenes have already been photographed in connection with "Wilson or the Kaiser?" Screen Classics, Inc.'s next propaganda picture. The work will be placed in immediate production under the direction of Charles Miller at the Metro Studio. Maxwell Karger is the author of "Wilson or the Kaiser?" which has been scenariozed by Albert Shelby Le Vino, and the picture will be specially released and distributed by Metro.

"Wilson or the Kaiser?" is unique in that it will deal not only with the world struggle, but with the work of reconstruction and restoration. As the title would indicate, both President Wilson and Wilhelm of Hohenzollern are represented in the picture, the ideals of both being strongly contrasted, but the hero of the romantic drama around which the story centers will be a young Alsatian, who is forced at the outbreak of the war to fight for Germany.

Creighton Hale has been engaged to play the leads. Mr. Hale recently played opposite Emmy Wehlen in "His Bonded Wife," which will have early release. He was one of the first players ever engaged by Metro, appearing in the cast of the firm's second feature production, "The Three of Us," a screen version of the play.

Mr. Hale's ability as an aviator will be called into requisition in "Wilson or the Kaiser?" The player-aviator can overhaul and repair an aeroplane, as well as fly it. He is a member of the Aero Club of America.

Salient events in the world-war will be reproduced. In the Sarajeco assassination scene great pains have been taken to depict events faithfully. An Alsatian village will be reproduced in the picture, and the buildings will be erected under the supervision of Technical Director E. J. Shulter, only to be bombed and destroyed.

Charles Miller, into whose hands the producers have placed the direction of "Wilson or the Kaiser?" is rated among the ablest men in the industry. Associated with Mr. Miller in the production of "Wilson or the Kaiser?" will be Leander de Cordova and Edward Lawrence. George K. Hollister, who photographed "To Hell With the Kaiser," has been chosen as the boss cameraman. All scenes directly connected with trench warfare and conditions at the front will be supervised by a military adviser.

The martyrdom of Edith Cavell will be included among the scenes of "Wilson or the Kaiser?" The actress chosen to impersonate the brave Englishwoman is Margaret Aston James, who has been selected especially for her resemblance to Nurse Cavell. Miss James has been seen in a number of photodramas, but this will be her Metro debut. Charles Edwards plays Rev. Joseph Wilson, the father of the President. Mr. Edwards will also be seen in Hale Hamilton's forthcoming Metro starring vehicle, "Five Thousand an Hour."

Maggie Weston has been selected to play the part of the Empress, mother of the Kaiser, who was an Englishwoman by birth. An odd coincidence is that Miss Weston was born opposite Buckingham Palace. When the Queen Mother, Alexandra, was Princess of Wales, Miss Weston's mother was overseer of Marlborough House, and as a child Maggie Weston had the happy distinction of frequently being picked up and patted by the Princess herself.

Tank "Britannia" in Blackton Film.

A notable feature of J. Stuart Blackton's "The Common Cause," the eight-part special he is now completing for release next month through the Vitagraph Company's distributing organization, is the appearance therein of the famous British tank, "Britannia."

Through the co-operation of the British-Canadian Recruiting Mission, under whose auspices "The Common Cause" is being produced, Commodore Blackton was given the privilege of not only filming the "Britannia" alone in action for several scenes, but also using it in various trench scenes in which Allied soldiers are seen going "over the top," preceded by this invincible instrument of modern warfare. Other scenes show the "Britannia" near by with her ever-ready crew, while Herbert Rawlinson as "Captain Palmer," leads a graphic attack on an enemy trench which nets a few typical prisoners of war. Captain Richard Haig of the British Army, who was in service with the "Britannia" "over there" and his able crew, operated the famous tank, while Commodore Blackton filmed these scenes.

Belasco Player Makes His Screen Debut.

Gilbert Douglas will make his screen debut in "Five Thousand An Hour," the forthcoming Metro production, which will introduce Hale Hamilton as an individual star. Mr. Douglas has the part of the arch-villain, Paul Gresham, who makes it his special business to try to ruin Johnny Gamble (Mr. Hamilton) financially.

For the past two years Mr. Douglas has been playing the part of Preston De Witt in David Belasco's production, "The Boomerang." Preston De Witt, also, is a sort of "villain" part.

Poster Display for "Wolves of Kultur."

On the billboards of hundreds of towns of from only two or three thousand population up, the twenty-four sheet of "Wolves of Kultur" is now being posted. It is believed that the billboard campaign on this serial will reach more persons than any previous motion picture advertising.

Nor are the larger cities neglected. The campaign has been so planned that a traveler starting from the state of Maine on a trip to the coast, whether by train or automobile, wherever he goes, could never be far from a twenty-four sheet of "Wolves of Kultur," at any time, North, South, East and West, is literally being plastered with the paper on this serial. Certain cities, also, have been singled out for newspaper advertising.

That this extensive advertising is having its effect is evidenced by the advance bookings. They are most encouraging despite the fact that the record-breaking "Hands Up" has virtually only just started and the release date of "Wolves of Kultur" is still several weeks off—October 13.

Film Star Really Aids Red Cross.

Every time Monroe Salisbury goes on location it means a substantial donation for "the greatest mother in the world." When Salisbury and his company were at Huntington Lake for scenes in "That Devil, 'Bateese,'" the Bluebird players, headed by Monroe the Magnificent, staged a show for the Red Cross and raised $200. Salisbury beat that record by $100 on his recent trip to Bear Valley for the final scenes of "Hugon, the Mighty."

At the benefit Salisbury read palms; Margery Bennett, his leading woman, sang; George Holt recited, and the property man and the stage carpenter staged a wrestling match. In addition Chief Dark Cloud and White Eagle and some lesser Redskin lights staged a real-honest-to-goodness war dance, feathers, tomahawks and everything.

Ruth Clifford's Next "The Lure of Luxury"

"THE LURE OF LUXURY," the Bluebird feature formerly entitled "The Bargain True," featuring Ruth Clifford, has been definitely scheduled for release October 7. The picture was adapted by Fred Myton from a story by Nalbro Bartley that appeared recently in the Saturday Evening Post. It was directed by Elsie Jane Wilson.

Miss Clifford plays the role of Dale Aldis, a convent bred girl, who has been left alone in the world by her mother, with romance and mystery surrounding the latter's memory. When Dale leaves the convent to take up her home at World's End, her mother's estate, she finds that a barrier of suspicion and unfriendliness has been raised among the townspeople by the snobbish conduct of the family servants, and the aloofness of Mirza Aldis, the mother now long dead.

Dale falls in love with John Coventry, a country youth, who has proved virtually her only friend. Philip Leswing, a wealthy friend of Lord Aldis, the girl's father, strives to ween Dale from this love and win her for himself by dazzling the girl with the lure of luxury. This provides interesting situations.

Scenes from "The Lure of Luxury," a Bluebird Production, Featuring Ruth Clifford.

Alice Brady Week in Greater New York.

Alice Brady, the famous Select Pictures star, whose brilliant work on the stage and screen has placed her among the nation's foremost screen celebrities, will become a modern Arabian Nights Genii for the coming week. Almost continuously during the entire week Miss Brady will appear in more than a score of places, all at the same time, in different costumes and in different roles.

During the entire week, as usual, Miss Brady will appear in her new stage starring vehicle, "Forever After," at the Central Theatre. At the same time her three Select attractions, "The Ordeal of Rosetta," "The Whirlpool" and "The Death Dance" will be shown almost continuously in more than thirty theatres in New York and its suburbs. The above named photoplays preceded Miss Brady's latest Select picture, "The Better Half," which is now being distributed throughout the country.

Film Star Fattens Her Cook Book.

Mary MacLaren, always anxious to help exhibitors showing her pictures make a success of them, staged a novel stunt in connection with the showing of "Bread," her latest Universal special attraction, when it was shown at the Symphony Theatre, Los Angeles, recently. She offered a prize for the best recipe for Victory Bread, and presented the gift in person to the housewife who sent in the formula for the most wheatless loaf.

The contest created much comment, and the house was jammed on a "lightless" Tuesday night when "the American beauty of the screen" made the presentation. More than 500 recipes were turned in by Los Angeles cooks, the chef of the Hotel Alexandria, Los Angeles' largest hostelry, even turning in a formula.

Clear the Track for "Hoosier Romance."

Excellent reports from exhibitors are coming in to Mutual on "A Hoosier Romance," the Selig production released through the Mutual exchanges August 18, featuring Colleen Moore, Thomas Jefferson and Harry McCoy.

A. S. Kirkpatrick, assistant general manager of Mutual, received the following telegram from the Star Theatre, Portland, Ore.:

"'A Hoosier Romance' opened at the Star Theatre for week's run September 14, with crowds packed to the car track all day Saturday and Sunday, and from the looks of the way they eat it up the 'Hoosier Romance' will keep them on the car track all week."

Billie Burke in "Good Gracious, Annabel."

The screen rights to Clara Kummer's play, "Good Gracious, Annabel," have been purchased by the Famous Players-Lasky Corporation, and it will be used as Billie Burke's next Paramount starring vehicle following "The Make-Believe Wife," which Miss Burke recently completed at the Fort Lee studio.

Metro Director Works on Three Productions at Once

ALBERT CAPELLANI, who is directing Mme. Nazimova in the Screen Classic productions presented by Richard A. Rowland and Maxwell Karger, is probably the busiest director in the industry at the present time, for he is doing three separate and distinct things.

He is engaged in cutting and assembling the film of Nazimova's recently completed production, "Eye for Eye," a picturization of the three-act play "L'Occident," by the Belgian dramatist, Henry Kistemaeckers; directing Nazimova and her company in the screen version of her recent stage success, "'Ception Shoals," by H. Austin Adams, and preparing his scenario for his next production, "The Red Lantern," the novel by Edith Wherry, published by The Bodley Head. In addition Mr. Capellani recently directed the star in the Liberty Loan picture, "A Woman of France," written by herself, one of Metro's four contributions to the Fourth Loan campaign.

This program of activitles could not have been accomplished except by means of the most rigid system and perfect co-operation on the part of the star. Mr. Capellani speaks in the highest terms of the players with whom he is associated, and declares that never since his arrival in America has he enjoyed such happy co-operation as at the Metro studio.

The daylight hours Mr. Capellani has been giving to the actual camera work in connection with "'Ception Shoals." Before the rest of his company reports for duty in the morning, and during the lunch period, the director busies himself in the cutting of "Eye for Eye," and after his duties on these two productions are finished for the day he devotes the evening to the script of "The Red Lantern." To produce the Liberty Loan picture he and Mme. Nazimova, together with their working staff, and such whole-hearted players as Frank Currier, Tom Blake and others, took two days off to devote to this patriotic service. Star and director, with their entire producing force, expect to leave as soon as scenes of "'Ception Shoals" are completed on the Atlantic coast, for California, where "The Red Lantern" will be produced. In this production Mme. Nazimova will play the part of the Eurasian girl, Mahlee, in whose veins are united the conflicting elements of European and Asiatic civilizations.

Transforming Theatre Into Tea-Garden.

The Strand Theatre, Milwaukee, Wis., has decided to make a special house display in connection with the showing of "His Birthright," the first Haworth production starring the Japanese actor, Sessue Hayakawa, released through Mutual exchanges. Manager Gelrup has booked "His Birthright" for four days, September 29, 30, October 1 and 2.

The interior of the theatre will be decorated in genuine Japanese style, while the stage and orchestra pit will be banked with potted plants and flowers, the entire effect being a realistic replica in Oriental splendor of a Japanese tea-garden. The girl ushers will be garbed as Geisha girls, while a selected chorus of Japanese girls will sing selections from "Madame Butterfly." The special musical setting made by Mutual for "His Birthright" will be rendered by the orchestra.

First Vangie Valentine Feature in Production

Harold J. Binney, who is presenting as well as personally directing Vangie Valentine in a series of eight strong feature comedy-dramas, all of which will be released in the coming twelve months by the William L. Sherry Service, announces that work on the first of the series has been started and that the picture is scheduled for release November 4. The story is from an original writing by George Edwardes Hall, who also prepared the scenario. Mr. Hall is one of the best known photoplay writers in the field today because of his many great successes while associated with Herbert Brenon for whom he prepared, either the original story or the working continuity, practically everything that Mr. Brennon ever did. He predicts that the Vangie Valentine pictures are going over with a big "Bang" because he feels that with her great beauty and talent and with Mr. Binney's direction, nothing is left to be desired, but good stories and a good cast to support the star. As Mr. Binney has entrusted the latter two items to Mr. Hall's selection there is no question, but what the very best obtainable will be used. Full particulars regarding the story and cast will be forthcoming within the week, in the mean time production is continuing most satisfactorily.

"Wolves of Kultur" Trade Showing Oct. 1.

A special showing of "Wolves of Kultur," produced by American Photoplays, and released through Pathe, will be made on the New York Roof on Tuesday, October 1 at 2 o'clock in the afternoon. This patriotic serial, featuring Leah Baird with Sheldon Lewis, is based upon many actual happenings of German spies working in this country and with the exhibitors who are invited are included Government officials and representatives of the principal patriotic societies. The first three episodes will be shown and these sound the keynote and pitch the occasion of what is said to be a remarkable well-sustained story, full of breathless climaxes.

"Western Atmospher" is the ttile of Eddie Lyons and Lee Moran's latest Star Comedy, a burlesque of the activities of such western stars as Harry Carey, Bill Hart and Tom Mix. Dorothy De Vore has the leading feminine role.

"The Return of Mary." "Little Miss Money Bags." "Lady Frederick."

Scenes from Three Metro Productions.

Mabel Normand Returns to Her Diving Days in "A Perfect 36"

IN "A PERFECT 36," her next Goldwyn picture, released October 21, Mabel Normand returns to her old love, the sea. Having made a safe return to the realm of rollicking comedy in "Peck's Bad Girl," the vivacious Goldwyn star has intrigued Father Neptune into taking her back. And the alliance is celebrated with much fun in the new comedy.

Her newest play is more than a comedy, and the star's exploits do not only suggest her former familiarity with the ways of the water, but "A Perfect 36" actually shows her in a one-piece bathing suit in the sea's embrace—and glad to be there.

Mabel Normand indulges in all her usual pranks—the sort of comedy no other star can approach—and supplements her fun-making with high dives, running jumps from extra springy springboards and any number of stunts while in the water.

This episode in "A Perfect 36," while having a direct bearing on the amusing plot, is cleverly introduced to give Mabel Normand every chance to return to aquatics with whole-hearted abandon. It is a prankful interlude, and she takes full advantage of it. Supposed to be a boarding house slavey who is induced to become a traveling saleswoman, she pauses in her tour of the small town to enjoy a dip in the ocean. Of course it becomes more than a dip.

She is not without companions, and the party is joined by others, as well as scores of onlookers, who participate in the interesting climax of the bathing episode when the heroine finds her clothes missing and starts to search for them. What this leads to gives the play a surprising and novel twist, full advantage of which has been taken by Director Charles Giblyn and the supporting players.

Pathescope Company Has Novel Generating Outfit

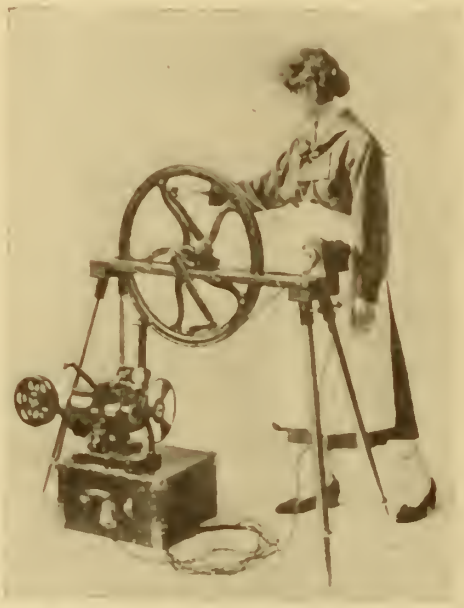
THE illustration shows a novel but very simple hand operated electric generating unit for use with the New Premier Pathescope, where existing electric current is not available. On account of the novel and extremely ingenious illuminating system, which has always distinguished the Pathescope from other portable projectors, that instrument is capable of producing brighter screen illumination with a current consumption of about 40 Watts than is obtainable with the ordinary system, using four 300 to 500 Watts.

On this account their instrument has always been a favorite with storage battery equipment on account of the very light current consumption, amounting to only a trifle over 2 amperes at 14 to 16 volts. Where storage batteries can be given intelligent attention and promptly recharged when exhausted, they make an ideal source of lighting current for the Pathescope but the makers have found that in remote localities the storage battery is not only subject to breakage in transit, but difficulties in recharging cause the batteries to be neglected until they are ruined by sulphating. On that account they have developed for remote localities, and particularly for export business, the hand operated generator, as illustrated. As shown, a high grade direct current generator is used directly driven by a belt from a fly wheel equipped with two cranks.

The generator gives sufficient current to properly illuminate an 8x10 foot screen at the very moderate speed of 1,500 r. p. m. The generator may also be placed at any distance from the projector, to which it is connected by a suitable current wiring.

The Pathescope Company can furnish either the complete self-contained generating unit, as shown, or the generator only, and it is obvious that the generator can be driven in any other way such as by a tiny gasoline motor or a windmill or water power. Only about 1/15 h. p. is required to operate the generator.

For light weight and portability, this outfit is certainly a big step in advance of anything hitherto developed. The projecter, as illustrated, is only 17 pounds



Pathescope Hand Generating Unit.

and packs in a case 16x13½x8 inches. The generator weighs only 12 pounds. The driving mechanism, including the stand and telescoping legs, weighs 68 pounds.

Cavalieri in "A Woman of Impulse."

"A Woman of Impulse," the new Paramount photoplay starring Mme. Lina Cavalieri the famous diva known as "the most beautiful woman in Europe, is a picturization by Eve Unsell of the famous stage play of the same name written by Louis K. Anspacher and produced with signal success at the Hudson Theatre, New York, in 1909. The picture, which will be released Sept 29, is said to furnish Mme. Cavalieri with a vehicle which will take rank with her two previous Paramount successes, "The Eternal Temptress" and "Love's Conquest."

Mutual Gets Behind Loan Film.

"Banzai," the short drama written by Sessue Hayakawa and in which the great Japanese actor appears in the interest of the Liberty Loan drive, will have the big distributing organization of Mutual distribute to the exhibitor. This film story is one of thirty-five made by the most prominent film actors in the country to help Uncle Sam in his big drive for the Fourth Liberty Loan.

When the Government is ready to release these films every Mutual branch will be supplied with prints, and the entire force of the Mutual organization will be utilized in placing "Banzai" in every theatre in the country. The story of "Banzai" itself is wonderfully interesting, and the patriotic Japanese star has given of his best in order to "do his bit."

Story of "Lafayette, We Come!" to Be Syndicated.

By special arrangement with the Press Service Bureau, the Affiliated Distributors' Corporation has succeeded in placing the story of their first release, "Lafayette, We Come!" with the aforementioned syndicate for publication in newspapers throughout the country.

The novelization of the story, which was written by Robert W. Sneddon, was submitted to the Press Service Bureau, and, in spite of the latter's disinclination to accept motion picture material for publication, the story of "Lafayette, We Come!" was accepted by them because of its excellent appeal and timeliness. It has been further arranged, in view of the fact that Affiliated has waived payment for the syndication rights, that the Press Service Bureau will concentrate the publication of the story so as to appear simultaneously and in the same territories with the first-run showings of the film. Theatres in certain localities who book the production where the syndicate has no newspaper representation will be furnished mats of each installment of the novelization, accompanied by instructions enabling the exhibitor to place the story for publication in his local newspaper direct.

Support for Miss Marsh in "Hidden Fires"

MAE MARSH is given noteworthy support in her newest Goldwyn picture, "Hidden Fires," and the star's first production of Goldwyn's second year's output. She is surrounded by several players who have already made their mark in Goldwyn Pictures. "Hidden Fires" is noteworthy in that it gives Miss Marsh a dual role for the first time in her long and brilliant career. Miss Marsh's leading man is Rod La Rocque, whose splendid performance opposite Mabel Normand in "The Venus Model" made him a Goldwyn fixture. Florida Kingsley makes her second appearance with Mae Marsh in Goldwyn Pictures.

After a summer's rest Alec B. Francis, one of the ablest of screen players, returns to work in "Hidden Fires." Another Goldwyn favorite in "Hidden Fires" is Jere Austin, whose work with Mae Marsh in "All Woman" contributed not a little to the success of that Goldwyn production.

New Warren Kerrigan Productions.

Jesse D. Hampton, in his new studio in Los Angeles is busy putting the finishing touches on the newest J. Warren Kerrigan picture entitled "Three X Gordon." Following "Three X Gordon," Kerrigan will appear in another story by Kenneth Clarke, "The Unfinished Story," with most of the scenes in Alaska. It is an altogether unusual story, and, for the greater part, is played in a cabin that is occupied by three mining adventurers. From Alaska the scene shifts to Hartford, Conn.

As soon as "The Unfinished Story" is filmed Mr. Hampton will jump his star into "Come Again Smith," a screen adaptation of the comedy of the same name by John H. Blackwood. In this Kerrigan will be seen as Joe Smith, the son of a California oil millionaire.

"Of No Use to Germany," Red Cross Subject.

The latest American Red Cross film release is called with splendid irony "Of No Use to Germany," showing, as it does, the stream of very young children and very old adults that is received at the Red Cross station of Evian-Les-Bains on the Swiss-French border as they come out of Germany from the captured areas of Belgium and France. "Of No Use to Germany" is the third of the single-reel subjects issued by W. E. Waddell, director of the Bureau of Pictures of the American Red Cross, with the cooperation of General Film Company as distributor.

Newest Capitol, "Bill Camps Out."

Though Capitol Comedies are limited to two reels, "Smiling Bill" Parsons, star and creator of them, always introduces some novelty in each of his productions—mechanical devices and tricks of photography that would do credit to a feature picture. A visualization of alibis is a novel touch in his newest productions, "Bill Camps Out," distributed by Goldwyn.

Stuart Holmes Draws Loan Lithograph.

Stuart Holmes, who is prominent in the support of Francis X. Bushman and Beverly Bayne in their forthcoming Metro production, "Little Miss Moneybags," has completed a poster for the Fourth Liberty Loan drive upon which he has been working all summer. The drawing shows all the countries representing a face, with Germany illustrated by an ulcer. Uncle Sam, dressed as a surgeon, is shown cauterizing poisoned Germany.

Since boyhood Mr. Holmes has been much interested in art, and when fifteen he studied at the Art Institute in Chicago, working under Milligan and Lorado Taft. His first big piece of work was done in the modeling of the eagles which are now atop the post office in the Windy City. Much of the wood carving on the Potter Palmer estate was his, giving proof that his talent does not lie alone in the casting or with the brush.

Frank Griffin Now Directing L-Ko's.

Frank Griffin, the comedy director, long associated with Lubin and later with Keystone and Sennett for many years, is now with the L-Ko. He has just completed his first picture with the L-Ko entitled "The Chef," featuring Harry Gribbon, with Billy Armstrong, Mae Emory, Babe Hardy, Eva Novak and Rose Gore. Griffin's next picture will probably feature Babe Hardy, who was one of the stars in Griffin's old Lubin comedies.

Hodkinson Service Opens New Pantheon, Chicago.

"The White Lie," the latest Paralta production starring Bessie Barriscale, was chosen to open the Pantheon, the new million-dollar theatre of the Lubliner & Trinz Circuit, in Chicago, on Thursday, September 11. A triumph of beauty and simplicity, the Pantheon, with a seating capacity of 3,000, is one of the finest samples of the new style of architecture in motion picture theatres.

"Heart of Rachael" Takes Place of Glaum Release.

Owing to the difficulties attending the production of "The Goddess of Lost Lake," a Robert Brunton production, starring Louise Glaum, and scheduled for release by the W. W. Hodkinson Corporation on October 30, which have resulted in a delay, a Bessie Barriscale feature, "The Heart of Rachael," completed for several weeks, will be released in its place.

"Hidden," a story by Evelyn Campbell, author of "A Soul For Sale," a recent Dorothy Phillips success, and "Bread," Mary MacLaren's newest Universal special attraction, has been bought by Universal to be made into Mary MacLaren's next starring vehicle. Rupert Julian, who created "The Kaiser, the Beast of Berlin," will handle the megaphone on this newest MacLaren attraction.

"Temple of Dusk," with Sessue Hayakawa, Will Be Ready in October

SESSUE HAYAKAWA'S newest picture, "The Temple of Dusk," made by the Haworth Pictures Corporation, will be pre-released on Oct. 13. This is the second in the series of Hayakawa specials which will be released through the Mutual. In producing the picture, James Young, the director, is declared to have added materially to the strength of the story by his effective lightings and beautiful stagings.

The scenes of the Japanese gardens with their pergolas, flower beds, blossoming trees, playing fountains and winding walks were his selection. It was his effort throughout the production to secure lightings that would add to the interpretation of the parts.

Hayakawa is given a role in this production somewhat different than the part he has been playing. His characterization is one that is enveloped in ideals, honor and love. The story was written by Frances Marion, who has furnished Hayakawa with material in the past. She was the author of his "The City of Dim Faces." Other successful plays which came from her pen are "The Foundling" and "Rebecca of Sunnybrook Farm."

The interest of the story centers about the character of Akira which is played by Sessue Hayakawa. This young Japanese poet loves an American girl who has been placed in the care of his father. When she dies, a few years after her marriage to an American millionaire, the care of the child is entrusted to Akira.

A splendid cast was gathered in support of Hayakawa in this production. Jane Novak, who has appeared in some of the recent successes, and Sylvia Bremer, whose name and work is also well known in the picture world, interprets the leading female parts. Lewis Willoughby has an important role in the part of Edward Markham. Henry Barrows and Mary Jane Irving complete the important leads.

Mutual's New Montreal Manager.

Raymond S. Peck has been appointed manager of the Mutual branch at Montreal succeeding Basil Horsfall. Mr. Peck comes to Mutual from the Canadian Moving Picture Digest, of which paper he has been editor. Previous to entering the motion picture business Mr. Peck was associated with daily papers in the United States and Canada.

His first experience in the picture business was with the Universal Film Company as director of publicity in Canada. He is widely known by the exhibitors throughout the Dominion and through his motion picture associations has gained an intimate knowledge of the business.

Homesick Herbert Rawlinson.

Herbert Rawlinson, who is featured with Sylvia Breamer in J. Stuart Blackton's special, "The Common Cause," frankly admits that he is homesick. He doesn't tragically cry, "Give me California or give me death!" but he is holding strong hopes that winter weather, a coal shortage or some other calamity, will make Commodore Blacton hear the call of the West soon again and journey to the coast for at least some scenes of one of the other specials which he has underlined for production.

Rawlinson has been guilty of saying that for "The Battle Cry of Liberty," which is to follow "The Common Cause," more appropriate atmosphere, in keeping with the title of the play, may be found in California than within a five to twenty-five-cent fare of Broadway.

Australian Manager Visits Hollywood.

Alec. B. Hellmrich, general manager of the Co-operative Film Exchange, Ltd., of Australia, distributor of Metro pictures in the antipodes, was a recent visitor to Metro's studios in Hollywood. Mr. Hellmrich spent a few days in Los Angeles en route from New York to Melbourne by way of San Francisco.

He declared business conditions to be thriving in Australia notwithstanding the war, and said Metro stars and productions were rapidly gaining in favor throughout the British dominion. Before his departure for San Francisco, where he boarded a Pacific liner for home, Hellmrich armed himself with a bundle of the newest photographs of May Allison and Bert Lytell.

Emmy Wehlen's New Leading Man.

W. I. Percival, who has been engaged by Metro to play the part of Jack Bradley opposite Emmy Wehlen, in "Sylvia on a Spree," has spent the past eight years in one unbroken stretch on Broadway. When not actually appearing in stage productions, he has lived on his Connecticut estate, where he has seventeen head of registered Jersey cows, in addition to the rest of his blooded stock.

Mr. Percival did his first work before the camera with Ethel Barrymore in "Our Mrs. McChesney," a Metro production. He had the part of "Beauty" Blair.

Sheldon Story for Louise Huff.

Harry S. Sheldon, the famous dramatist, best known for his authorship of "The Havoc," in which Henry Miller successfully starred, has sold to World Pictures an original story which bears the title of "The Little Intruder." A number of more important producing companies bid for this story, but World Pictures made such inducements to Mr. Sheldon that he gave this company the preference. It is the intention of World Pictures to use it as a vehicle for Louise Huff, who has scored a hit in her latest release, "T'other Dear Charmer."

"Bill Camps Out." "Bonds That Tie." "Hidden Fires."

Scenes from Three Notable Goldwyns.

State Rights Department

Conducted by C. S. SEWELL

Hall Uses Both General and State Right Exchanges

FOLLOWING the announcement contained in our last issue to the effect that the special production of the Producers' Distributing Corporation would be distributed in the West and South through the General Film Company, Frank Hall announces that "Her Mistake," starring Evelyn Nesbit, and the remainder of the features will be distributed in the East through independent exchsnges.

In New York and Northern New Jersey the franchise is held by the Liberty Distributing Corporation, while the American Feature Film Company is headquarters for New England, Solee Film Exchange for Illinois, Quaker City Feature Film Company for Eastern Pennsylvania, Day Film Company for Western Pennsylvania, and Success Film Company for Ohio.

In speaking of this arrangement, Mr. Hall states: "We have tried to apply the same sound business principles to the material distribution of our productions that were applied in the outlining of our policy, which pledges us to supply theatres with high class pictures with special advertising angles at fixed rental prices of ten, twenty and thirty dollars a day. Quick action in booking, and sure and efficient service to the exhibitors had to be absolutely assured in every territory. The demand for special and timely subjects is of such a nature that they must be supplied to the largest number of theatres in the shortest space of time. An exceptionally large number of prints with all of the accessories and special advertising helps must therefore be quickly and efficiently handled in every exchange, and each theatre must be served with the same careful attention to its needs. I feel that the exchanges through which our pictures are now being booked are especially well qualified to meet the conditions peculiar to their respective territories."

Jester Comedy Sales

WILLIAM STEINER, president of the Jester Comedy Company, announces the sale of the following territorial rights to Jester Comedies featuring Twede-Dan: To Standard Film Service, Cleveland, for Ohio, Kentucky and Michigan; to Equitable Film Corporation, 928 Main street, Kansas City, for Kansas and Western Missouri; to Unity Photoplays Company, Chicago, who have enlarged their present territory, consisting of Northern Illinois and Southern Wisconsin, by securing the entire state of Indiana; to Interstate Films, Inc., of which Milton Cohen is president, located at 729 Seventh avenue, New York, for New York City and Northern New Jersey.

New York Rights Sold on "Huns Within Our Gates"

THE right to exhibit "Huns Within Our Gates" in Greater New York and Northern New Jersey has been purchased by Hugo Frank, of the Mothers of Liberty Co., 145 West 45th street, New York, through the Arrow Film Corporation.

This feature is in six parts, and, while it is said to be a war picture of sensational turn, there are no battle scenes, and there is not one uniform present in the picture, which deals with the operation of dangerous enemy aliens in America who, while enjoying its institutions, seek to undermine the Government.

The story revolves about an invention of a young American which will act as substitute for gasoline in the operation of aeroplsnes. The enemy alien schemes to obtain the formula. He uses the young sweetheart of the inventor as a cat's paw, and the manner of her overcoming him in his insidious work is said to form a gripping chain of events

Nathan Hirsh—Pioneer

THE most prominent figure in connection with the successful exploitation of the feature photoplay, "Wives of Men," at the Casino Theatre on Broadway, New York, is Nathan Hirsh, president of the Pioneer Film Corporation, which is now offering this production on the state rights market

Mr Hirsh's rise in the film industry has been consistent and rapid In 1912 he

Nathan Hirsh,
President of Pioneer Film Corporation.

bought the Cosmos Film Corporation, including the productions, "The Little Girl That He Forgot," "Lena Rivers," "Three Musketeers." Later he purchased the New York state rights to productions of the Great Northern Film Corporation. He then decided to enter the production field, and his first offering was "The Soul of a Child," featuring little Miss Gorman. He then formed a company and purchased the New York state rights to "Civilization" for a large sum. This company was afterwards reorganized as the Pioneer Film Corporation, which has since secured New York state rights to the following features: "Redemption," "The Mad Lover," "The Submarine Eye," "Today," "The Cold Deck," "The Garden of Allah," "Carmen of the Klondike, "The Struggle Everlasting," "The Still Alarm," "The Accidental Honeymoon" and "Wives of Men."

The present policy of the company is to buy negatives of features and sell foreign and state rights. The first picture so disposed of was "The Still Alarm," snd the present picture, "Wives of Men," will be handled along the same lines.

War Pictures Featured in Gaumont News Reels

GAUMONT NEWS NO. 26 shows how the course in automobile engineering at Tuft's College is teaching United States soldiers to fight with tools instead of guns. A Gaumont cameraman also visits the summer camp of the Noyes School of Rhythmic Expression, and follows these nimble nymphs from sunrise to sunset. Other interesting subjects include the aviators at the St. Paul flying field engaged in clearing a twenty-acre tract for their own use. California celebrates her sixty-eighth birthday in San Francisco, and in Bangor, Maine, a thirty-two foot sail boat finishes a trip from Seattle, which took three years. The Allied War Exposition opens in Chicago. Italian journalists visit Mare Island, Cal. The Union Station Plaza at Washington, D. C., is shown transformed into residence halls for war workers The Koppel Plant, enemy property at Pittsburgh, Pa., is sold at auction, and the proceeds buy Liberty Bonds.

Gaumont Graphic No. 26 contains interesting scenes from France. Our boys are shown being rushed to the front in motors. The camouflaged station of the commander of Battery B, 12th Field Artillery, and Hun prisoners captured at Chateau Thierry. There is also a scene at Aix-Les-Bains, a famous watering place, where our boys rest while on furlough. Other interesting pictures are the Peacocks of the navy on review at Great Lakes, Ill; enormous wheat crop marooned on the river bottom when Sacramento River reaches lowest ebb in history. In Chicago patriotic women sew buttons on soldiers' uniforms while they wait. On the Pacific the "sub" chasers show their efficiency and give an idea of what they will do to the Kaiser's skunks.

John Lopez to Direct New B. S. Moss Feature

JOHN S. LOPEZ, who has completed the adaptation and direction of Harry Rapf's latest production, "The Sins of the Children," begins next week the direction of an elaborate six-reel feature for B. S. Moss.

The new production has not yet been titled, but it is announced that it is not a war drama.

Work on the new feature will begin Monday in the Esstee Studios on West 125th street, and Director Lopez announces that the patrons of the silent drama have a surprise in store for them in the person of a new star, a young girl, an extra, who appeared in "The Sins of the Children," but who was given a chance owing to the non-appearance of the actress cast for the part.

Madison Handling Gaumont Serial.

The Gaumont Company announces that it has sold the rights to its twenty-reel serial, "The Hand of Vengeance," to the Madison Film Exchange, of Detroit, for all of Michigan, except the upper peninsula.

Artcraft to Release Tourneur's "Sporting Life"

WITH the successful premiere of Maurice Tourneur's initial production under his own management, "Sporting Life," at the Rivoli Theatre, New York, Hiller and Wilk announce the completion of arrangements by which the United States and Canadian rights to this production have been secured by the Famous Players-Lasky Company, and that it will be released as an Artcraft picture. This is said to be the first time that a production made by an outside company for the independent market has been released under this brand.

Considerable foreign territory has also been disposed of on "Sporting Life," but the following territory is still open, although negotiations are pending covering them: Panama, South America, South Africa, India, China, Japan, Dutch East Indies, Italy, Spain and Russia.

Mr. Tourneur announces that his second production, the title and nature of which has been kept a secret, will unfold a radically newer form of screen story presentation not only in the nature of the theme, but in the actual method of presentation on the screen, and states that it will be at least a step from the physical to the mental motion picture.

"Having produced a melodrama," says Mr. Tourneur, "I decided to do something as widely different as possible, so I went into a drama in which the superficial action is the result of the exposition of an idea. I aimed not only to delve deep into human character, but to present these reflections so that they will drive home my central idea. To me the theme of this new production is absorbing, going deeply not only into psychology, but into racial development, into the varying phases and problems of sex."

Secrecy is still maintained regarding the actual subject of this production, and the title has not yet been definitely decided upon. It will be interpreted by an excellent cast, including Flora Revalles, singer and dancer of the Bakst-Ballet Russe; Ethel Hallor, of the Century Roof Garden; Diana Allen, of the Zeigfeld Follies; Fair Binney, who appeared successfully in "Sporting Life"; Gloria Goodwin, vaudeville and musical comedy dancer. Among the men are Paul Clerget, the French actor, who appeared as Pierrot Sr., in "Pierrot, the Prodigal"; Escamillo Fernandez, who appeared as Pierre in "Heart of the Wilds"; Chester Barnett, Warner Richmond, who appeared in "Sporting Life, and Henry West.

Schomer Tells Plans for Foreign Sales Campaign

THE Schomer Photo-Play Producing Company announce that immediately following the trade showing of "Ruling Passions" plans which have been formulated for handling this picture and succeeding productions in allied and neutral countries of Europe and South America will be put into effect.

"At the request of representatives of foreign purchasing companies," says Mr. Schomer, "who wish to see the photoplay before making offers we have refrained from putting into effect our plans. If, however, their offers are not satisfactory, or what is more important, their plans for making the picture known throughout the lands for which they purchase are not up to what we have set as a standard, the Schomer Company will take the initiative, sending its representatives to foreign countries just as soon as passports can be secured. If foreign buyers are willing to do the right thing, to properly exploit and to show their audiences good pictures, I am content to work with them. If, however, they are not ready to do that, I am determined that my own representatives shall work effectively without them.

"While there is room for improvement," continued Mr. Schomer, "I have always believed and am still of the opinion that the American photoplay has been the best in quality afforded by the world's market. The war has brought the opportunity of proving this fact, and it is the duty of American manufacturers to make the present great demand a permanent and continually increasing one.

Creighton Hale in Cast of "Woman the Germans Shot"

CREIGHTON HALE will appear in the cast of Plunkett and Carroll's feature production, "The Woman the Germans Shot," based on the shooting of the British Red Cross nurse, Edith Cavell, and written by Anthony Paul Kelly. He will be seen in the important part of an English boy captured by the Germans during the invasion of Belgium.

Mr. Hale is well known to motion picture audiences, who have applauded him many times in exciting serials, and his part in this picture is said to offer him exceedingly fine opportunities.

Director John G. Adolfi is now working on the finishing touches of the picture, and he has surrounded Julia Arthur and Creighton Hale with a cast which includes Jack Johnson, Paul Panzer, Giorgo Majoni, Martin Faust and Fred Kohlgrin.

New State Rights Company Operating in Southwest

A NEW state rights concern has been formed in the Southwest, with headquarters at 1815½ Main street, Dallas. It is the S. & S. Film Corporation, chartered with $20,000 capital stock, $15,000 of which is announced as paid up, and will operate in the statos of Texas, Oklahoma, Arkansas and Louisiana.

The officials of this company are Joseph Shwarts, president, and Trice Sneed, secretary and manager, and the following feature productions are being offered to exhibitors: "God's Man," "Witching Hour," "Just Out of College," "End of the World," "Lonesome Trail," "Wife Who Wouldn't Tell" and "Redemption." In addition this company is also handling a number of two-reel William S. Hart, and Ella Wheeler Wilcox dramas, and Midget comedies.

Sales of the Week

GAUMONT COMPANY announces the sale of "The Hand of Vengeance" for Michigan, except the upper peninsula, to the Madison Film Exchange, of Detroit, and New York, north of Rockland and Westchester counties, to the Gardiner Syndicate, of Buffalo.

* * *

It is now announced that New York rights to "The Hun Within Our Gates" have been secured by Hugo Frank, of Mothers of Liberty Film Company, through Arrow Film Corporation.

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Announcement of territory sales on Jester Comedies is made by the Jester Comedy Company in another article in this issue.

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Topics of the Day Film Company announce the sale of territory on "Topics of the Day" to Kaufman Specials and Modern Feature Film Company in another article in this department.

Wit Battles with Wit in "The Hand of Vengeance"

JUST such a crime investigator as was made famous by Emile Gaboriau and Conan Doyle, to say nothing of those heroes of our boyish imagination, "Old Sleuth" and "Old Cap Collier," is pictured in the brainy detective who is so industrious in his attempts to bring the guilty to justice in the Gaumont photo-serial, "The Hand of Vengeance," which is now running at a large number of the best theatres in the United States and Canada. But even cleverer is the mysterious "Ultus," and who eludes the detective so successfully.

The enjoyment of the picture-goer is said to be enhanced by the knowledge that Ultus is not really a criminal, but a wronged man impatient of the law's delays. By spectacular means he revenges himself on the villain who robbed him of his fortune. Then he champions others, and in avenging their wrongs leads the detective an exciting if not a merry life.

Everything comes out all right in the end, and Ultus is honored by his country, but not before he has gone through many thrilling dangers shared by romantic and beautiful maidens, and escaped only by clever and ingenious methods.

The Gaumont Company is distributing this serial in ten episodes of two-reels each through state rights exchanges.

Romayne Now Producing a Seven-Reel Spectacle

H. E. ROMAYNE, president of the Romayne Superfilm Company, Los Angeles, announces that arrangements have been completed whereby the patriotic production made by this company, "Me Und Gott," will be distributed in Southern California and Arizona by the Liberty Film Exchange, and Northern California, Hawaii and Nevada by Turner and Dahnken, and that this picture is now being presented successfully at Miller's Alhambra Theatre, Los Angeles.

Mr. Romayne also reports that work has already commenced on his company's second production, which will be a spectacular seven-reel picture treating a burning question, national in scope, and of vital interest to the American people.

The Creation Filmed for First Carlton Production

ALTHOUGH it is a far cry from the days of the Garden of Eden and the creation of the earth to the present time, yet, in "Mother, I Need You," Lloyd Carlton Productions have dealt with both eras.

The picture is in six reels, with a biblical prologue which the producers claim to be one of the notable achievements of film craft, showing as it does the creation of land from the waters of the sea, the beginning of vegetation, the birth of man, the temptation and expulsion from the Garden.

Then follows the modern story dealing with the heritage of Eve as exemplified in the life of a girl of the present day whose mother is too absorbed in uplift work to hear the cry of the daughter at her side.

"Mother, I Need You," is the first offering of the Lloyd Carlton Productions, and it is interpreted by an excellent cast, including Enid Markey, Edward Coxen, G. Raymond Nye, Clarissa Selwynne and Eugenie Besserer.

More Sales Announced on "Topics of the Day"

TOPICS OF THE DAY FILM COMPANY announces that arrangements have been completed by which their weekly "Topics" will be distributed in New York State and Northern New Jersey by the Modern Feature Film Company, F. Y. Langtry remaining as special representative, but working through the Modern Feature Film Company, and the states of Tennessee, Arkansas and Mississippi will be handled by Kaufman Specials, Nashville, Tenn.

Gardiner Gets "Hand of Vengeance."

The Gardiner Syndicate, 47 W. Swan street, Buffalo, have secured from the Gaumont Company territorial rights to "The Hand of Vengeance," the twenty-reel serial, for New York State, north of the counties of Rockland and Westchester.

Trade News Brevities

MOVES HEADQUARTERS TO KANSAS CITY

Main Offices of A. H. Blank Enterprises of Omaha Now Located at 317 Gloyd Building

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

GENERAL MANAGER C. E. HOLAH, of the A. H. Blank Enterprises, was a recent visitor in Kansas City. During his brief stay, Mr. Holah made extensive plans for establishing the headquarters of the A. H. Blank Enterprises in Kansas City instead of Omaha, Neb. The entire territory will be handled from the company's offices at 317 Gloyd Building, of which S. Goldham will have charge. Mr. Holah commented at length upon the big success which the company's releases had met with generally, and particularly upon the increasing volume done in small cities and towns on the strongest pictures, such as "Pershing's Crusaders" and "Four Years in Germany."

Italian Societies to See War Film.

A meeting of the Allied Italian Societies, of Kansas City, was held September 15 for the purpose of arranging for a committee to view the Kleine-Edison war release, "Behind the Lines in Italy." The advisability of using this film for the benefit of the Italian Red Cross and the channels through which it should be handled are under consideration. Mr. Donici, owner of the Palace Theatre at Tenth and Main, is president of the organization.

Books All Goldwyn Star Series.

The Doric Theatre has booked the entire list of Goldwyn star series releases for the first run in Kansas City, and has just completed a most successful week on Geraldine Farrar in "The Turn of the Wheel" as the first of the Goldwyn productions. Mr. Curtis, manager of the Doric, is using some original lobby displays and methods of "putting over" features. His lobby display of Mabel Normand in "Peck's Bad Girl" consists in the main of cards in the form of a board fence on which the attraction is announced in the topsy-turvy lettering of Peck's Bad Girl herself.

Kansas City Briefs.

The Garden Theatre is now closed for the purpose of undergoing complete interior remodeling and redecorating. The date for reopening will be announced shortly.

Mr. Riddle, auditor for the General Film Company, New York, is in Kansas City paying a visit to the local branch.

The Equitable Film Corporation has purchased the rights on the "Shorty" Hamilton series for Western Missouri from the Standard Film Corporation. The first run will be at the Elliott Theatre the week of September 15.

Among the Picture Theatres.

Pittsburg, Kan.—The Pittsburg Amusement Company is remodeling the Grand Theatre.

Picher, Okla.—J. W. Cotter is remodeling the Picher Theatre.

Robinson, Kan.—The Electric Theatre, owned by Harry Neptune, is now under the management of Harry Bcarg.

Eufala, Okla.—Mrs. May Creason, of Pryor, Okla., has purchased the Princess Theatre from Mr. Faulkner.

Tipton, Okla.—L. A. Harrell, of Frederick, Okla., will open a moving picture theatre in Tipton.

Davenport, Iowa.—The Liberty Amusement Company has leased the Lyric Theatre on Perry street.

Waxahachie, Texas.—The Dixie Theatre has been remodeled and redecorated throughout, and is again open for business.

Ellingham, Kan.—The Electric Theatre was opened September 7 under the new management of Earl Overstreet.

Charles Flanders and S. A. Weidman, Ellsworth, Kan., have leased picture houses at Holyrood, Claflin, Wilson, Kanopolis and Russell, and will conduct as a system. Mr. Flanders has also taken over the show house at Hays.

Junction City, Kan.—The Cozy Picture Theatre has been remodeled and is again open for business.

Mildred, Kan.—An electric light plant is being installed in the Mildred Picture Theatre.

Arnolds Park, Ia.—The Benit & Jenkins Amusement Company has been chartered with $25,000 capital stock by C. P. Benit, G. Benit and T. C. Jenkins.

Lawrence, Kan.—The Bowersock Theatre opened September 2 after being closed for two months.

Topeka, Kan.—The Majestic Theatre reopened September 2 with new scenery and lighting effects.

Wichita, Kan.—The new Wichita Theatre will open November 1. C. C. McCollister will manage the new house.

Carthage, Mo.—A. L. Caulkins, owner and manager of the Sho-To-All Theatre, has purchased the Blake Theatre in Webb City.

Ord, Neb.—The Gem Theatre has changed hands, passing from the management of the Mansfields to Miss Goodhand and Miss Helzer.

Columbus, Tex.—The new moving picture theatre in the Williamson Building opened September 2.

Eagle Pass, Tex.—The Star Theatre has been purchased by Messrs. Luis, Gonzales, Trevino and brothers.

EXHIBITORS GET HONOR CERTIFICATES

Cincinnati Managers Rewarded by Government for Co-operation Extended to Four Minute Speakers

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

CINCINNATI theatres that have given the fullest possible co-operation to the work of the Four-Minute Men as a patriotic matter were honored by specific recognition of their aid on the part of the Government. At all of the theatres the managers were called forward at one of the crowded evening performances by the Four-Minute speaker assigned and each was formally presented, in the name of the United States Government, with a certificate of theatre membership in the organization. It is understood that the idea of making the theatres themselves members of the Four-Minute organization which numbers 40,000 speakers, was that of President Wilson himself, and there is no question but that the loyal co-operation of the exhibitors, which has been given to every aspect of war work in which they could aid, will be enlisted even more fully hereafter, if possible, through this graceful and timely recognition of their assistance.

Cincinnatians Flock to See Griffith's Film.

The engagement of "Hearts of the World" at the Grand Opera House, Cincinnati, at prices ranging from 25 cents minimum to $1.50 maximum at the evening performances has been greeted with capacity audiences right along, the great Griffith production meeting with enthusiastic approval on the part of the public. Many people have been turned away at each of the several daily performances. A big orchestra added to the merit of the attraction with appropriate music.

Walnut Betters Its Musical Programs.

The Walnut Theatre has the distinction of being one of the first of Cincinnati's big moving picture houses to feature music of the better sort as an added attraction to the public. The Walnut Symphony Orchestra, under Musical Director Menges, was recently installed as a permanent feature at the theatre, and Mr. Menges gives his whole attention to the preparation of musical programs which fit in with the pictures being run. Results have been distinctly worth while in the added pleasure shown by the big houses at the Walnut, and increasing attendance is also noted.

Shows Metro Comedies at Club Meeting.

W. C. Bachmeyer, the popular Metro exchange manager at Cincinnati, who is the film member of the Kiwanis Club, contributed handsomely to the success of the first fall meeting of that organization by showing a pair of his best comedies.

Plans to Erect Big Picture Theatre.

The American Amusement Company, of Steubenville, O., which has been incorporated with a capital stock of $25,000 by John Peters, A. G. Constant, Harry L. May and others, is planning the construction of a big moving picture theatre.

Texas Brevities.

W. F. Sonneman's new Waco motion picture theatre is expected to open before the end of September. In a contest staged by Mr. Sonneman among Waco film fans the new theatre was christened the Victory.

Vuba and Kleinberg have opened their new Orpheum Theatre at Lawton, Okla., with a General program.

ALLENS ENTERTAIN CANADIAN SOLDIERS

Sends Operators, Projectors and Orchestra with "Hearts of the World" to Camps and Hospitals

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

SOLDIERS in three different localities in Canada have had the pleasure of seeing "Hearts of the World" as the guests of Jule and J. J. Allen, of Toronto, who control the Griffith spectacle for the Dominion. Several weeks ago the soldiers at the Whitby Military Hospital were treated to a presentation of the feature with full orchestral accompaniment, the event being the objective of an automobile outing of Allan Theatre staff and employes at Toronto. On Wednesday, Thursday and Friday evenings, Sept. 11-13, the feature was presented free of charge in the Y. M. C. A. tent at Niagara Camp, Niagara-on-the-Lake, Ontario, through an arrangement between the Allens, E. Elliott, in charge of the Y. M. C. A. facilities, and the military officers of the camp. One half of the rank and file saw the picture on each of the two first nights and the officers, with their friends, witnessed the presentation on the Friday evening.

The proper showing of the feature was possible through the sending of extra operators, an extra projection machine and the musical score from Toronto to the camp by the Allens.

At the Tuxedo Military Hospital in Manitoba, "Hearts of the World" was also shown to 1,200 invalided Canadian soldiers through the kindness of the Allens. The orchestra of the Dominion Theatre, numbering twenty pieces, under the leadership of Nicola Del Negro, played the accompaniment for this performance. The auditorium at the hospital had to be fitted up with music stands, special wiring and other equipment for this show. The soldiers at two other hospitals, the General Hospital and the Deer Lodge Home, were brought to the Tuxedo institution for the event.

The Allens deserve considerable credit for the manner in which they have been looking after the entertainment of soldiers in Canada. They have been supplying considerable films to the various hospitals throughout Ontario and they have put on special shows at a number of places for the soldiers. Several times they have provided the whole entertainment at the Davisville Military Hospital.

It is interesting to note, in this connection, that Jule and J. J. Allen have promised the first Canadian run of "The Better 'Ole," the English feature adapted from the cartoons of Captain Bruce Bairnsfather, to the Whitby Military Hospital. The Canadian rights for this picture have been secured by the Allens.

National Closes Temporarily.

The National Theatre, Ottawa, has been closed temporarily. It will be reopened under new management. The National has a seating capacity of 800. Two Ottawa theatres have raised their admission prices a five cent notch. They are the Family and Casino theatres.

Photographs Relatives of Soldiers.

The Rotary Club of Calgary, Alberta, put on a fine stunt on Sept. 18, when the immediate relatives of Calgary's soldiers, now in the trenches or in England, were rounded up for the taking of moving pictures which will be shown as soon as possible in the military theatres behind the firing line. The automobile owners of the city, to the number of several hundred, co-operated in the event by calling for the families of the soldiers and parading from Mewata Park to St. George's Island Park, the route extending over Seventh avenue.

At the park the relatives were marshaled into various groups for special pictures. One interesting group consisted of young babies, whose fathers had never seen them, the children having been born subsequent to the departure of the paternal guardian. The event was under the management of E. L. Richardson, representing the Rotary Club.

Robson Gives Children's Matinees.

With the adoption of a new policy for the Strand Theatre, Toronto, starting Sept. 30, Manager Clarence Robson adopted an unusual procedure when he arranged for special children's performances during the showing of Marguerite Clark's "Uncle Tom's Cabin" for three days. Children's matinees were scheduled for Thursday and Friday afternoon at 3.45 while a third special performance for the children was arranged for 11 A. M. Saturday morning. The admission price for the youngsters was 10 cents. For two weeks in advance of the showing special programs were distributed in the theatre. These programs outlined the new policy of the house and also drew attention to the forthcoming children's matinees.

Imperial Did Not Raise Admission.

Although announcement was made that the Imperial Theatre, one of Montreal's largest moving picture theatres, had joined with nine other local houses in raising admission prices from 20 cents to 25 cents on Sept. 15, Manager Howard Conover of that theatre has denied that such is the case. He declares that no change is contemplated in either matinee or evening prices. His scale of prices is as follows: Matinees, 10 cents for any part of the house; evenings: 10 cents and 15 cents, with box seats 25 cents. War tax is charged extra.

Winnipeg Enjoying Prosperous Times.

An indication of the prosperous conditions now prevalent in Winnipeg, Man., is found in the announcement by the City of Winnipeg that six theatre licenses were granted during the month of August.

One of the new theatres is the Majestic on Portage avenue, near Carlton street. The Majestic is not new in every respect, but it has been reopened under new auspices and now presents a very different appearance. When the structure was built eight years ago, the theatre was the largest and finest moving picture theatre in Winnipeg and was really the first of a series of brilliant downtown enterprises. It enjoyed varying fortunes, however, during the past year or two and was finally closed altogether.

The new Majestic is under the management of Henry A. Morton, who has been a prominent exhibitor in Winnipeg for a number of years. Under his direction, the theatre will cater to the best patronage. Programs will be changed twice weekly, except for special presentations. The Majestic opens each day at 12.30 and up to 7 P. M. the general admission is 15 cents. After 7 P. M. the general admission is 20 cents. The first attraction was Alice Joyce in "The Song of the Soul."

A. F. BRENTLINGER OPENS THE LIBERTY

Newest Picture House in Terre Haute Has Largest Pipe Organ of Any Theatre in Indiana—Seats 1,300

By Indiana Trade News Service, 69 Layman Ave., Indianapolis, Ind.

ALL roads led to the corner of Wabash avenue and Eighth street between the hours of 1 and 2 o'clock Thursday afternoon, September 12, the time of the opening of Terre Haute's beautiful new Liberty Theatre. Long before the opening hour the lobby of the theatre as well as the sidewalk in front of the building was lined with people. In fact the crowds were so great that many were unable to gain admission.

The theatre is a beautiful piece of work and the appointments and equipment are in keeping with the determination of the owners to obtain the best for their patrons. While some few details in the permanent arrangement of the rest rooms for men and women have not yet been decided on, this item for the comfort of the theatre-goers has not been overlooked and already the lounging and rest rooms are open, convenient to the main and gallery entrances.

The new theatre has a seating capacity of 1,300 seats, with 1,000 of these situated on the first floor. It has one of the largest pipe organs installed in any motion picture theatre in the state and the operating room is large and equipped with the latest kind of projection machines, spot and flood lights. The beauty of the house, the decorations and furnishings, are of the simplest nature and of a military tone, carrying out the idea of the name Liberty.

The theatre is under the management of of A. F. Brentlinger, vice-president of the Terre Haute Theatres Company, owners of the theatre, and also vice-president of the Peoples Theatres Company, at Richmond, and the Bankers' and Merchants' Theatre Company, of Fort Wayne. The new house will feature motion pictures and vaudeville.

Mr. Brentlinger was pleasantly surprised at the opening by the unexpected arrival of a number of his friends from Fort Wayne. His employes at the Orpheum in Fort Wayne and the Murray and Muratte in Richmond sent him large bouquets with their wishes for the success of his new venture, as did also the Fox Film Company, of New York, which sent a large horseshoe design.

Theatre Manager Called to Colors.

A call to the colors, which Maurice A. Fox, manager of the Orpheum Theatre, Terre Haute, has been expecting for some time, came this week and about three hours after its arrival the youngest of the city's theatre managers left for Ft. Benjamin Harrison, at Indianapolis, to be inducted into Uncle Sam's service. Young Fox has for nearly two years had full charge of the Orpheum, the owners of the theatre, his father and E. W. Keating, giving him a free hand in directing the policy of the house.

Reopens on First Anniversary.

The Castle Theatre, South Bend's attractive photoplay house on South Michigan avenue, which was closed for a few weeks to permit interior decorators to make a few changes in the place, was reopened last Friday on its first anniversary under the present management. The past year has been a very successful one for the Crystal and the new fall season has started out with every evidence of continued success.

Washington Has New Theatre Opening.

The Liberty Theatre, Washington's new motion picture house, on Main street, near Meridian street, will open its doors next Monday evening for the first time. The Liberty, which is under the management of A. E. DeVoe, is one of the most attractive and best arranged theatres in any city of this size in the state.

Collects $98.83 in Admission Taxes.

The Gaiety Theatre Company, operating the Gaiety Theatre, Bluffton, remitted $98.83 to the Government for admission tax collected at the theatre during the month of August. A large jar, placed in the lobby of the theatre by the local chapter of the Red Cross, netted $6 during the month just ended, the management reported.

BUSINESS IN CALIFORNIA IMPROVING

End of Warm Spell Brings Opening of Many Theatres Closed for Summer—Many New Houses Being Built

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO.—Conditions in the territory served by local film exchanges have shown a marked improvement of late and many houses that have been closed for the summer season are being reopened, while others are getting back to winter schedules. Warm weather is about at an end in the interior, the harvesting of crops is about over and schools are reopening, all of which point to a better attendance at moving picture shows.

While new theatres are not as common as in the past there are several in this territory that are nearing completion, and contracts have been awarded for the erection of several others. The largest of these new houses is the Coliseum Theatre, being erected in the Richmond district of this city by S. H. Levin. This theatre, which will have a seating capacity of about 2,000, and which will be ready in November, is a handsome one and ranks in beauty and convenience of arrangement with the best. The new theatre of A. A. Richards, at Lado, Cal., will be opened in September and will give that city a house of which it may well be proud. It has a seating capacity of 1,400 and will be devoted to moving pictures and road shows. The New Garden Theatre of A. B. Archibald at Burlingame, a suburb of San Francisco, will also be opened this month. This is likewise a handsome house with a seating capacity of 1,200.

Power Shortage Serious.

The heavy rain which swept California during the second week of September encouraged exhibitors to express the belief that the power shortage would be relieved at an early date, but this hope is not shared by State Power Administrator H. G. Butler. His "lightless night" order, which forbids the illumination of signs and store fronts, and which does away with all unnecessary street illumination, expires this month, but he has intimated that it will be extended. All power companies have been ordered to prepare a list of their customers, the class of work performed, the amount of power consumed and the percentage of work classed as a war essential.

"America's Answer" Off to Great Start.

While no intensive booking campaign has as yet been inaugurated on "America's Answer" by the Film Division of the California State Council of Defense, many exhibitors have already made arrangements for showing this picture. Practically every exhibitor in this territory booked the first official war feature, "Pershing's Crusaders," and this proved such a splendid box office attraction and had such a patriotic appeal that the release of the second one has been eagerly looked forward to. A pre-view of "America's Answer" is to be held at the Palace Hotel before the regular engagement at the Rialto Theatre and more than five hundred state and county officials and leaders in war work have been invited to attend this. The Rialto management has secured this production for a two weeks' run, with an option on a third week, paying more for it than for any other attraction booked at the house.

Edmonds Hooks Up with Hodkinson.

W. O. Edmonds, well known in this territory, has returned to Film Row, and is now acting as manager of the Hodkinson Service, with headquarters at the General Film branch. The appointment was made by P. N. Brink, manager of the division west of the Mississippi, who has been covering the territory, installing managers at all of the branches maintained by the General Film Company. Mr. Edmonds came here a little more than two years ago to open an office for George Kleine, resigning to take charge of the Majestic Theatre at Reno, Nev. He recently gave up this position and was preparing to make an Eastern trip when the proposition to join the Hodkinson Service was advanced.

Improvements at Rialto.

Extensive improvements are under way at the Rialto Theatre, and when these are completed some interesting innovations in the presentation of moving pictures are promised. The changes will permit the use of the big stage, and J. H. Walraven, who now has charge of the presentation of shows, is arranging a series of prologues, designing special settings for special productions, and lining up talent with the idea of giving the moving picture public something new. Maurice Lawrence has been placed in charge of the orchestra, which has been doubled in size, and music will be made more of an attraction than ever.

Brehany Goes to Chicago.

J. A. Brehany, general manager for Sol L. Lesser, of the district covering eleven Middle Western states rights to "Hearts of the World," has left for the Chicago office for a stay of a few weeks and while there will organize ten new companies and outfit them with film, managers, music and properties. As soon as they are all on the road he will return to San Francisco, the headquarters of the Lesser activities. The engagement of "Hearts of the World" at the Alcazar Theatre has been continued beyond the time originally set for it and has entered upon its fourteenth week.

With the Moving Picture Stars.

Lila Lee, the new Paramount star, appeared in person at the Imperial Theatre for three days recently.

Miss Bessie Bird, who recently starred in the film, "The Life of General Pershing," soon to be released, came from New York to unveil the statute and tablet at the United States School of military aeronautics at the University of California on Pershing's birthday, September 13. The statute was presented to the school by the graduating class of airmen.

Miss Sutherland Griffith, formerly a moving picture star, but now engaged in Y. W. C. A. work, was a recent visitor here, coming to California from Bremerton, Wash., to take part in a moving picture entitled, "The Second Line of Defense," which is to depict the war activities of this organization. The scenario has been written by Wilbur Hall, the photographic work will be done by Ralph Radnor Earle, of San Francisco, and the art features will be under the direction of Maynard Dixon, one of the best known Western artists.

Mrs. Chester M. Franklin, also known as Ruth Darling, a former moving picture actress, was killed in this city on September 11 in an automobile collision. She was married to Chester M. Franklin, a moving picture director of Los Angeles, five months ago, and when he joined the army and was sent to this city she came here to be near him. At the time of the accident she was on her way downtown to purchase a birthday gift for him.

Loses Triangle Re-Issues.

The Sunset Film Corporation, which recently moved to new quarters at 94 Golden Gate avenue, has returned its Triangle re-issues to the Western Triangle Distributing Corporation. J. L. Lazarus, president of this concern, is making a business trip to New York.

Walter Rand Visits Town.

Walter S. Rand, division manager for the General Film Company in the territory west of Denver, arrived here recently from his Los Angeles headquarters and will resume his trip north after a brief stay. While here he assumed the duties of Manager Harry Schmidt for a few days, to enable the latter to make a trip into the Sacramento Valley.

William Farnum at Rialto Theatre.

San Francisco moving picture fans always flock to see a popular screen star, but it is seldom that such crowds gather as was the case recently when William Farnum appeared at the Rialto Theatre. The film attraction during his visit was one of his own productions, "Riders of the Purple Sage," and as a ballyhoo an old Wells-Fargo stage was pressed into service. The accompanying illustration gives a good idea of the holdout crowd.

Crowd waiting to get into the Rialto Theatre, San Francisco, to hear William Farnum Speak.

San Francisco Briefs.

Major Meyer J. Cohen, manager of the George Kleine System interests here, has left for Chicago and the East for a business conference.

E. C. Mix, formerly manager of the Theatre St. Francis, has joined the booking staff of the Select Picture Corporation.

Gus Geicke, of the Photo Play Theatre on Twenty-fourth street, has taken over the special film delivery business of Tom Gilboy.

Edgar T. Lowman, for the past five years with the Famous Players-Lasky Corporation, is leaving this month to take up war work in France with the Knights of Columbus.

A. M. Miller has been placed in charge of the T. & D. Theatre at San Jose, succeeding Harry Oviatt.

Short Dallas Items.

Manager Harry Owens of Paramount announces that W. M. Saale, formerly with Fox, has joined the Paramount branch as chief booker. H. G. Robinson has joined the Paramount force as branch auditor.

"Hearts of the World" will make its first visit to the Southwest late in September. E. H. Husley has booked the big Griffith attraction for two weeks at the Hippodrome Theatre.

Bert King, formerly Vitagraph manager in New Orleans, and who has many friends in Dallas, has written them from New York saying that he is on his way to France with his regiment.

BELIEVE DAY OF TEN-CENT MOVIE PAST

Leading Detroit Exhibitors Contend That To Be Successful Prices Must Now Be 15 and 20 Cents

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

IT IS the contention of many of Detroit's leading exhibitors that the day of the ten-cent movie is past and that the successful house of the future must have a minimum of 15 cents, with some seats at 20 cents. There are a great many theatres that would gladly raise their prices if they could get their competitors in the same sections to do likewise. Wesley Schram, of the Schram Amusement Company, operating five houses in Detroit, says on this subject: "How any exhibitor can stick at the old prices when his own business has fallen off and his operating expenses have increased, is more than I can understand. All of us must come to the point sooner or later when 10-cent prices are abolished and placed in the class of things that are obsolete. Every piece of merchandise—everything you buy, everything you pay for, everything the exhibitor needs and buys—costs a great deal more than it did in 1916 and 1917. In the face of such conditions why should prices of our seats remain at a standstill? When the butcher, the baker and other storekeepers pay more for their merchandise, what do they do? Add their regular percentage of profit and pass it to the public, and the public pays with very little complaining. And so it would be if the exhibitors did the same. We simply cannot remain in the rut if we are to continue business. Advanced prices are a step toward progressiveness, and they enable the exhibitor to keep up the quality of his productions and the general atmosphere about his theatre. The public would take kindly to the advanced prices if action was unanimous. They could not be surprised, because they realize the situation and thoroughly understand that the theatre owner has just as much right to raise prices when his operating costs increase as has the shoe merchant, the hatter, the baker, the jeweler, the laundry owner, the cleaner and dyer, etc."

New Managers for Kunsky Houses.

John H. Kunsky announces a number of changes in his staff of managers. Fred M. Shafer, manager of the Liberty Theatre, has resigned, taking effect September 21, to manage the Academy of Music in New York for William Fox. He will be succeeded by L. H. Gardner, who will book the theatre in addition to booking and managing the Garden, Royal and Empress theatres, all of which are Kunsky houses. Russell G. Pearce, manager of the Adams Theatre, has resigned, and up to the time of writing Mr. Kunsky had made no announcement of his successor.

Combination Program at the Majestic.

For the week of September 29 Manager M. W. McGee, of the Majestic Theatre, Detroit, has booked a combination program from the George Kleine exchange. He will feature "Behind the Lines in Italy," with "In the Fog" (Raymond McKee is the star) as an added attraction. He expects to do some big things in the way of advertising and publicity to put over this combination entertainment.

Ferry Field Theatre Raises Prices.

Among the largest and finest residential theatres in Detroit is the Ferry Field Theatre at Grand River and the Boulevard, managed by Hal Smith. In view of the increased cost of operation these days and the fact that he wanted to continue giving his patrons the very best the market affords, Mr. Smith decided it was necessary to get more money at the box office for his seats. He raised the price of every seat five cents, made an intelligent and comprehensive explanation to his patrons on the screen and in his program, and the result is that since September 1, when the new schedule took effect, he has been enjoying an increased gross business, while his number of patrons has not fallen off. His prices now are 15, 25 and 30 cents. He uses a seven-piece orchestra besides the organist.

Fox Special Starts on Indefinite Run.

"The Prussian Cur," a big Fox Special, will play an indefinite engagement at the Detroit Opera House starting about the latter part of September. It is to be given an elaborate presentation, a special set of decorations are to ornament the lobby of the theatre, and the town is to be heavily billed both in the newspapers and billboards.

Will Continue to Release Griffith Film.

Lest there may be a shadow of doubt the writer is asked to mention in these columns that "The Hearts of the World," Griffith's production, will continue to be released through the Dawn Masterplay Company. This picture is practically owned for Michigan by Charles Seaman, of Grand Rapids, and Arthur S. Hyman, of Detroit. It is now in its thirteenth week at the new Campus Theatre, holding the Detroit record for long runs. Four prints are booked throughout Michigan for many weeks to come, and everywhere it is proving a big box office attraction. Manager Hyman states that following its run at the Campus Theatre bookings will be arranged with other Detroit exhibitors.

Leases the Duplex Theatre.

The Duplex Theatre, East Grand Boulevard near Woodward, Detroit, which has had a checkered career since its inception, has been leased by Clare and Graham Hoffman. These men formerly conducted the Colonial and Palace theatres—in fact, they promoted both houses. They are giving their individual attention to the Duplex, and believe they can make it a profitable proposition. The Duplex, as the name implies, has two auditoriums under the same roof. One auditorium, however, is operated on week days, the other being rented out for Christian Science meetings.

Bert Williams Resigns.

Bert Williams, for many years connected with the Woodward Theatres Company, being general manager for the past several years, has resigned to devote his entire time to the management of the Palace, a vaudeville theatre on Monroe avenue. Theodore Maxwell succeeds Mr. Williams at the Woodward Theatre Company. He has been with the firm since its inception.

Blythe to Manage a Liberty Theatre.

Dave Blythe, former manager of the Drury Lane Theatre, and recently Detroit salesman for the Fox Film Corporation, has tendered his resignation, and shortly will be leaving for one of the Liberty theatres at a southern cantonment.

Hunter Enlarges the Palace.

J. B. Hunter, of the Palace Theatre, Grand Ledge, has just completed enlarging his theatre, making extensive improvements and building a marquee over the sidewalk.

Many Bookings on "Hearts of the World."

E. C. Beatty, general manager of the Butterfield Enterprises in Michigan, has rebooked "Hearts of the World" for his entire circuit, starting the first week in October. This means it will play again in Battle Creek, Bay City, Saginaw, Flint, Jackson, Lansing and Kalamazoo.

Charles Seaman, of Grand Rapids, has rebooked "Hearts of the World" for Powers Theatre for October.

Paul Schlossman played "Hearts of the World" for three days at his Regent Theatre, Muskegon, to such enormous business that he has rebooked it.

"Five prints are working solidly on 'Hearts of the World,'" said Arthur S. Hyman, of the Dawn Masterplay Company, "and we have yet to run across a single exhibitor throughout the entire state who has not made a big profit with this Griffith production."

Orders Extra Prints of Metro's "Kaiser."

John Niebes, of the Dawn Theatre, Detroit, says he broke his house record with "To Hell With the Kaiser." This Metro special, according to Manager Stanley W. Hatch, is going so strong that extra prints have been ordered and bookings are now being made way into December and January. "It's booking stronger than any special I have ever handled," said Manager Hatch.

To Handle "Klondike" Film in Detroit.

Under a new releasing plan in Michigan "Carmen of the Klondike" is being sold in Detroit by the Triangle exchange, while outside of Detroit it has been sold to George Pulmer Pound. He is playing the picture everywhere on a percentage arrangement. Both in and out of Detroit this Triangle film has many bookings.

Signs for All Fox Releases.

Lipp & Cross, of Battle Creek, have signed a contract to take 100 per cent. of the output of the William Fox exchange. This includes the Fox Specials, Fox-Standards, Fox-Sunshine Comedies, Mutt and Jeff Cartoons, Victory and Excel brands of program pictures.

Simons Helps Swell Patriotic Funds.

Elwyn M. Simons, of Adrian, Mich., who operates the New Family and Garden Theatres, has a unique display at the Lenawee County Fair. He has a small tent theatre, seating 102 persons, and is showing Official War Pictures. He makes no admission charge, but patrons are asked or urged to contribute as they go out, the amount of their contribution depending on what they actually believe the show to have been worth. The receipts from the theatre will go to one of the patriotic funds. Mr. Simons and his assistant, Ernie Raiser, distributed many souvenirs and considerable literature regarding the Family and Garden Theatres and the coming film attractions there.

Victory Singing Successful at Regent.

Victory singing is a big success at the Regent Theatre, Detroit, where it is being conducted for several weeks under the auspices of Henry Santrey. The most popular war songs are sung, with the enpieces, the audience becomes highly entire audience singing. Led by Mr. Santrey and the Regent orchestra of thirty-five thusiastic and patriotic, and the scene at every performance is one long to be remembered by those who participate.

Detroit Brevities.

Alvin Smith has been appointed manager of the Fine Arts, Detroit. He formerly managed the Gratiot, Globe and Liberty theatres.

Harry Rapf, producer of "Today" and "The Mad Lover" was in Detroit on September 7 conferring with Joseph Horwitz, of the Foursquare Exchange, who recently bought these pictures for Michigan.

The Moving Picture World correspondent is in receipt of a letter from Harry S. Lorch in which he states he is now manager of the Liberty Theatre, Camp Pike, Ark. Mr. Lorch was for twelve months manager of the State Film Company in Detroit, and has previously been connected with the Butterfield circuit of theatres throughout the state.

Ernest H. Fobres has been appointed manager of the Detroit branch of the United Theatre Equipment Company, succeeding L. J. Gardiner, who resigned to devote his entire time to the sales of the Gardiner Velvet Gold Fibre Screen, which is sold through the various U. T. E. branches. Mr. Fobres has been with the Detroit office for the past year.

EXHIBITORS AWAIT LIBERTY LOAN FILMS

Minneapolis Theatremen Are Pleased to Hear That Pictures to Aid Next Drive Will Soon Be on Hand

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

WITH all patriotic pictures reported booking well and doing heavy business in the Northwest, the announcement of several Minneapolis exchanges that they are soon to receive new special productions to assist the Fourth Liberty Loan Drive has been received with great interest by exhibitors in this territory.

Hal Hodes, Universal publicity man from New York, who was in Minneapolis on his journey around the circuit in the interest of the latest Jewel production, "Crashing Through to Berlin," said that the "country is going wild" over timely patriotic pictures and that the pictures themselves were proving "a fine tonic for the morale of the American public."

E. R. Pearson, manager of the Minneapolis First National exchange, reports exceptionally heavy bookings on the latest First National release, "Italy's Flaming Front." Other government specials are going over big, he says.

"To Hell with the Kaiser" has broken all box office records at the Rex Theatre in Duluth. Thomas Furness, proprietor, wired A. H. Fisher, manager of the Minneapolis Metro exchange. Manager Fisher states that within a few days he will receive three Liberty Loan pictures, starring Harold Lockwood, Emily Stevens and Edith Storey.

"The Sinking of the Lusitania," Windsor McCay's pen pictures of the great sea tragedy, was introduced in the Northwest at the New Lyric of Minneapolis. Patrons of the Lyric were well pleased and the clever animation caused much comment. The Lyric advertised the one-reeler with original drawings by McCay in its lobby.

Mr. Hodes, Universal's publicity expert, came to Minneapolis from Chicago, where he made arrangements to show "Crashing Through to Berlin" at the auditorium under the auspices of the Chicago Examiner. The net receipts from this showing for the first week were more than $10,000, according to the Examiner, and Mr. Hodes reports that in New York, Boston, Philadelphia, Pittsburgh and Atlanta, where the chronological film history of the war has been shown, the feature played to big business. The picture will be given its initial showing in the Northwest at the Minneapolis Strand Theatre the week of Sept. 29, during the Fourth Liberty Loan Drive, Manager L. H. Coen of the Minneapolis Universal exchange has announced. He states that this showing will receive the biggest newspaper advertising boost that any film shown in Minneapolis has ever received.

Bickert Works for Uncle Sam.

M. C. Bickert, formerly associated with A. J. Kavanagh of Grand Forks, N. D., is now manager of motion pictures for the committee of public information division of films. He has been spending several weeks in Northwest territory.

Takes Crockton Theatre.

Theodore Hays, manager of the New Garrick, of St. Paul, has taken a lease on the Grand Theatre, of Crockton, Minn., formerly operated by A. J. Kavanagh, of Grand Forks, N. D.

New Grand Forks Theatre.

Joe Isaacs, formerly owner of the Lyceum Theatre at Moorhead, Minn., has opened a new theatre at Grand Forks, N. D., and named it "The Strand." The new showhouse has a seating capacity of 510 and has a beautiful interior.

New Park Theatre Is Enlarged.

Joe Friedman has made many new improvements and enlarged his New Park Theatre at St. Paul. The house has been entirely redecorated and is now in fine shape. Mr. Friedman has engaged a ten-piece jazz orchestra and has for its leader David Rubenoff, a clever young Russian violinist. As part of an extensive advertising campaign, Mr. Friedman is billboarding St. Paul with 150 eight-sheets which will remain on the boards for 60 days. He reports that the new changes are bringing results.

Lestico Visits Range; Reports Good Business.

W. C. Lestico, manager of the Minneapolis Triange office, after a flying trip to Duluth, Superior, and towns on the Iron range, reports excellent business in that territory. He states that range exhibitors are well pleased with Triangle service.

Burgess to Minneapolis.

Bruce Burgess, formerly with the Des Moines Paramount-Artcraft office, the oldest film salesman in Iowa in point of service, has been transferred to the Minneapolis Paramount exchange.

Peavey on Honeymoon.

C. L. Peavey, manager of the Minneapolis Paramount exchange, is spending a two weeks' wedding trip with his bride at Battle Creek, Mich.

Rollo in Minneapolis.

S. J. Rollo, assistant general manager of the Mutual Film Corporation of Chicago, spent a week in Minneapolis looking into the local situation with Dan Donnellan, Minneapolis exchange manager. Mr. Rollo was enthusiastic over Mutual accomplishments and predicted exhibitors may look for bigger things from that concern.

McGowan Visits Exchange.

C. H. McGowan, assistant general manager for the Universal Film Manufacturing Company of New York, spent three days in Minneapolis last week going over Universal affairs with Louis H. Coen, Minneapolis exchange manager. The film business, considering the war and other elements, is doing well, according to Mr. McGowan. Mr. McGowan was making a business trip taking him to Detroit, Chicago, Omaha, Indianapolis and Cincinnati. At the conclusion of the trip he will take a vacation in the Adirondacks.

New R. & F. Theatre.

Ruben & Finkelstein, who are among the leading exhibitors of the Northwest, added another theatre to their string on Thursday, Sept. 12, when they took over the New Garden in Minneapolis. Billy B. Watson, who has been managing the theatre for eighteen months, will continue to look after the theatre's interests, as well as to assist with the management of several other R. & F. theatres.

Northwest Brevities.

Alderman Tony Zambrocki has opened his new theatre at Winona, Minn.

J. L. Hasbrouck has leased the Opera House at Clinton, Minn.

O. D. Benjamin is the new proprietor of the moving picture theatre at Farmington, Minn.

John Chromy has made arrangements to open a moving picture theatre at Waubun, Minn.

Mrs. Phil Bibb has disposed of her interest in the Grand Theatre at Walker, Minn., to A. A. Green.

L. G. Rocsner, of the Colonial Theatre at Winona, Minn., heads a company which will take over all the theatres in the city.

William J. Rezac, manager of the Lyric Theatre at Virginia, Minn., will in the near future open the Grand Theatre in that community.

M. F. Keegan has disposed of his picture theatre at Maple Lake, Minn.

Nic Linabitz has purchased the moving picture theatre at Hebron, N. D., from Professor Felton.

Editor Vernon of the Forman News has purchased the picture theatre at Forman, N. D., from Charles Wallock.

Logan Storey and Herb E. Cook, both of Minneapolis, have purchased a moving picture theatre at Marshalltown, Ia.

DISPLAY HONOR CERTIFICATES IN LOBBY

Dallas Exhibitors Place on View Evidence of Official Recognition of Aid to Four Minute Men

By Phil Fox, Times-Herald, Dallas, Texas.

PRESENTATION of honor certificates and autographed photographs of President Wilson to Dallas motion picture exhibitors who have aided the Four-Minute Men's campaigns here took place on the second Saturday in September.

William H. Atwell, former United States attorney, made the presentations at the various theatres, assuring their proprietors that their patriotism in aiding the Four-Minute speakers since the declaration of war was due signal recognition. The honor certificates, neatly framed, are now hung in the lobbies of the Old Mill, Queen, Majestic, Gaiety, Jefferson, Washington, Cliff Queen, Crystal, Ideal, Colonial and Columbia theatres in Dallas.

Makes Donation to Canteen Fund.

A benefit performance was given early in September by W. O. Williamson, of the New Theatre at San Marcos, Texas, for the San Marcos troop of national guard cavalry who are soon to go on patrol duty along the Mexican border. The net receipts of one day's exhibition of Chaplin's "Dog's Life" were donated to the troop's canteen fund.

Directs Fourth Loan Drive Publicity.

When Dallas business men wanted a live wire to direct the publicity for the Fourth Liberty Loan they snatched Douglas Hawley away from his desk at the First National Exhibitors' Circuit offices and told him to get on the job.

Hawley, who until he entered the film business was one of the best newspapermen in the South, at once formed a compact organization for boosting the bonds which will help beat the Hun. He appointed city editors of the four Dallas dailies on his committee, and is directing this part of the big campaign, in the home city of the Eleventh Federal Reserve District. His slogan, "Join the Fighting Fourth," met with an immediate response.

Kelley Now Smiles in Oak Cliff, Too.

Smiling Jimmy Kelley, of General, expects the official Italian war pictures to go big in Texas. The Jefferson Theatre will show the big war feature in Dallas, and the Queen will show it in Fort Worth. From El Paso the Italian consul wires that he wishes to arrange for a special exhibition there. Mr. Kelley has purchased a new home at Tenth and Clinton streets, Oak Cliff, and plans a house warming for his friends in the near future.

Dismiss Case Against Exhibitor Zuccara.

Andrew Zuccara, of the Queen Theatre, Fort Worth, was arrested and tried in police court early in September on charges of displaying signs on the sidewalk in the business section of town.

In order to aid the registration under the selective draft on September 12, Zuccara displayed a big canvas poster in front of his theatre reading, "All men between 18 and 45 who love their country must register." He also displayed a big picture of President Wilson and the flags of the allied nations.

"I don't care how many times they

arrest me," Zuccara told the police judge. "What is a technicality when the country is at war, and we should all do our patriotic duty. The theatres of the nation were asked by the Government to give publicity to registration day." The case was dismissed.

Staged Benefit for Dallas Soldiers.

For the benefit of the Dallas soldiers with the Rainbow Division in France, Hulsey's Hippodrome Theatre showing "The Prussian Cur" and the Jefferson Theatre showing "Smashing Through to Berlin" staged a week's benefit commencing Monday, September 15. Half of the money from ticket sales made by members of the Rainbow Motor Club, an organization composed of mothers of Rainbow Division men, went into the club's treasury.

The neat sum of money raised will be used to purchase Christmas presents to be forwarded to the soldiers of two Dallas motor truck companies with the Rainbows.

Will Run Gerard's Film During Loan Drive

Gerard's "My Four Years in Germany" will be run at the Hulsey Theatre in Texas during the Liberty Loan campaign in October to stimulate patriotism. E. H. Hulsey will invest all the money received from these exhibitions in Liberty Bonds. The Hulsey houses in Dallas, Houston, Galveston and Waco will participate in this plan.

To Handle Theatre Advertising.

Fort Worth exhibitors have employed Franklin H. McMahon, of Dallas, to handle all their advertising for them. Mr. McMahon is an advertising man well known in North Texas, and while in Dallas made quite a name for himself as a film critic. He was with the advertising department of the Times-Herald, and also at various times handled publicity and advertising for several large Dallas mercantile concerns. In Fort Worth he will write advertisements and plan features for practically every important motion picture house in the city.

Private Peat Coming to Dallas.

Private Peat, in person, is coming to Dallas to deliver a war lecture under the auspices of the Kiwanis Club. Manager Harry Owens, of Paramount, is trying to see if he can secure the release of Private Peat's big war film, so that it can be shown in Dallas at the same time the celebrated fighting man is paying his visit.

New Picture Theatre at Columbus.

Columbus, Texas., has a new theatre. It was built by Frnka & Frnka, and is called the Columbia. It will show pictures only. The senior member of the firm, J. C. Frnka, is a well known attorney. His nephew will have active charge of the show. The opening attraction of the Columbia was "Pershing's Crusaders."

Exhibitors Who Visited Dallas.

Many exhibitors visited Dallas film row in mid-September. Among them were Sam Parish, Dixie Theatre, Huntsville; J. T. Ferguson, Deport Theatre, Deport; W. A. Stuckert, Rex Theatre, Brenham; William Batsell, King Theatre, Sherman; A. L. Middleton, Queen Theatre, DeQueen, Ark.; Don Stevenson, Alamo Theatre, Waco, and Peter Jecker, Rex Theatre, Victoria.

Dallas Shorts.

Many Texas exhibitors have recently interested themselves in the newly developed oil fields in the northern part of the state. According to film row gossip two who have struck it rich lately are Joe Davenport, of Waxahachie, and P. C. Levy, of Fort Worth.

Manager Ned Depinet, of Consolidated, announces that John D. Jones, well known Texas film man, has joined his force as a special salesman.

The Jefferson Theatre Company of Dallas was recently granted the right by the state department to increase its capital stock from $7,500 to $50,000.

WANTS CONTRACT VIOLATIONS STOPPED

Cleveland Exchange Managers Board Says Pacts Between Exhibitors and Distributors Must Be Observed

By M. A. Malaney, 206 Sloan Building, Cleveland, Ohio.

THE Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce has notified all exhibitors in the territory served by the Cleveland exchanges that in the future they will require every contract made to be fully lived up to.

The board also warns all exhibitors to know thoroughly what is contained in each contract they sign so that there can be no misunderstandings afterward.

The notice says:

Due to the fact that exchanges do not use a uniform contract, we urge you to be fully conversant with the terms and conditions of each and every contract you sign. The practice of signing contracts by exhibitors and then ignoring those contracts is fundamentally unsound and must be discontinued at once.

You are hereby notified that this Board will require the fulfillment by the exchange as well as the exhibitor of every signed and approved contract. Every violation by an exchange or an exhibitor is to be reported to the secretary of this Board with the assurance of prompt and definite action. This proposition covers not only infringement by one exhibitor on the contract of another exhibitor, but also the booking and paying for pictures in accordance with the terms of the contract. Furthermore, the failure of an exhibitor to give an exchange proper cancellation notice—in other words, the complete fulfillment of the contract—will be given special attention by this Board.

If all exhibitors will acquaint themselves with the terms and conditions of the contracts which they sign, we are positive that many acrimonious discussions between the contracting parties will be avoided. That being the case we will have, in a measure, accomplished the second purpose of this Board, which is as follows:

"To bring about a more harmonious and thorough understanding between the various factors of the motion picture business, particularly exhibitors and exchanges."

This letter is being sent to you by registered mail, so that there will be absolutely no excuse for an exhibitor's saying that he had no knowledge of the intentions of the Board relative to contracts.

In conclusion, we will remind you that the approved contract will in all cases govern the exhibitor and the exchange. This means that verbal agreements will at no time be recognized.

Unique Lobby Display for Artcraft Film.

For "Bound in Morocco," an Artcraft picture, the Mall Theatre, Cleveland, had a very clever lobby display. Manager Carroll fashioned a big frame to represent a book about 5 by 7 feet, and had it covered with a paper imitation of morocco. In the centre he had a head of Doug Fairbanks. The book, properly lettered and Doug's face on it with a winsome grin, caught the eyes of everybody.

Phelos Leaves for Camp Sherman.

Melton Phelos, theatre manager of Elyria, has gone to Camp Sherman, Ohio, where he now is being directed by Uncle Sam in the greatest drama in the history of the world.

Armstrong Sells His Nemo Theatre.

The Select Amusement Company has purchased the Nemo Theatre, Cleveland, from G. W. Armstrong. This is the third theatre recently acquired by the Select. Mr. Armstrong expects to enter the service of Uncle Sam.

Advertising Metro's "Kaiser" Film.

How George Schade, of the Schade Theatre, Sandusky, Ohio, put over "To Hell with the Kaiser," a Metro feature, is clearly shown by the accompanying photograph. This big front display attracted enormous attention and brought big business.

Schade made this display by stuffing costumes of the Kaiser and the Devil with sawdust and mounting them on a platform; he fastened it to the top of the markee. The cut-out, showing the two Yanks holding the Kaiser, was made from

How George Schade advertised "To Hell with the Kaiser."

a poster, while in front of the theatre at the curb he arranged three graves, labeled with headstones; one for the "Clown Prince," another for "Hindenbug," and the third for the "Kaiser."

Rochester News Letter

By L. B. Skeffington, 61 Main Street, East Rochester, N. Y.

Takes Advantages of Mormon Campaign.

ROCHESTER.—Just now one of the biggest issues in this section is the Mormon Church. Mormon missionaries having quietly conducted a campaign of proselyting in Western and Central New York, the forces opposed to Mormonism are thoroughly aroused and are organizing for a giant campaign. Taking advantage of the situation and with the true instincts of showmanship, Albert A. Fennyvessey, president and general manager of the Theatres Operating Company, has secured control of "The Mormon Maid" and plans to feature the film in several of his local theatres. The picture is being shown at the Rialto all this week. The picture being calculated to show Mormonism in a poor light, the membership of the Rochester Ministerial League was invited to attend the preliminary screening at the Strand Theatre, and since have been urging their congregations from the pulpit to see the picture.

Four Stars in Cridler's Service Flag.

Manager E. B. Cridler, of the picture palace in the village of Dansville, near here, has hung out a service flag with four stars on it for former employees of his house. The men who have joined the colors are: Charles Friedel, Howard Morse, George Rechtenwald and Harold Sorg.

Assigned to Assist Films Director.

Thomas Martell, captain of the local protectives and assistant to Edgar F. Edwards, secretary and manager of the Rochester Exposition Association, has tendered his resignation to accept a position with the commission on training camp activities. He has been assigned to assist the director of the division of films.

JERNBERG REOPENS PROVINCE THEATRE

After Undergoing Thorough Overhauling Big Winnipeg Picture House Blazes Forth in New Dress

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

THE big Province Theatre, Winnipeg, Manitoba, was re-opened on Monday, September 16, with the presentation of "Revelation." The house had been dark for six weeks, during which time it bad been completely done over. The seating capacity has been increased by three bundred through the construction of a balcony which also accommodates tbe new projection room. The latter has a film box set into the wall while tbe film rewinder is also enclosed. In a second room is to be found the equipment other than the projection machines proper. A novel arrangement has been effected with the switchboard for the house lights. This has been placed so that the switches may be handled from either the inside or the outside of the projection room.

On the third floor are two large and airy offices for Manager Jernberg and his assistants, while a third room is used for advertising matter. On the South side of this floor is found the large motor which operates all the lighting and projection equipment. Close by is the main ventilating fan. Four large exhaust "registers" have been placed in the orchestra floor and two more have been placed in each wall, so that the foul air in all parts of the building is quickly discharged. The pipe to each of these registers is independently controlled.

The lobby walls have been covered witb marble panels, the large slabs reaching to within three inches of the ceiling. In the centre is a commodious box office with accommodation for two cashiers. Three new illuminating fixtures cast a warm glow around the entrance and lobby.

The auditorium itself presents a beautiful appearance with the new decorative effect which consists of a color scheme combining cream, old ivory, green and gold. At the rear of the main floor are a dozen loges with a seating capacity of one hundred and two.

The Province Theatre will now accommodate about 1,200 persons. A handsome marquee has been erected over the main entrance and a fine electric sign has also been placed in position.

Specialty Takes On New Managers.

The Specialty Film Import, Limited, Canadian distributors of Pathe releases, are now represented in Western Canada by two new managers. G. S. Scoullar, until recently a boot and shoe merchant, became Vancouver branch manager for the company and made good, with the result that he is now in general charge of the Western business of the company.

Announcement is also made by L. E. Ouimet, of Montreal, president and general manager of the Specialty Company, that Thomas Watson comes from Calgary and takes the place of Ralph Miller, who is now manager of the Starland Theatre, Winnipeg. Mr. Ouimet was recently a visitor in Winnipeg.

Avenue Theatre Being Remodeled.

Although only one year old, the Avenue Theatre, Winnipeg, Manitoba, is being remodeled. The front has been torn out and a confectionary store is being made into a rest room for patrons. The furnishing of the room will be quite elaborate, it is promised by Manager George Graham, who also announces that tbe future policy of the theatre will be to change programs twice weekly instead of three times each week. Special illuminating effects will be obtained on the new front, the electrical display restrictions not affecting Winnipeg as in other Eastern cities.

Nine Theatres Raise Admissions.

No less than nine of Montreal's prominent moving picture theatres raised tbeir admission prices on Sunday, Sept. 15, following the holding of a series of conferences among the various managers. The theatres affected include the New Grand, Tivoli, Strand, Regent, Holman, Fairyland, Canada, Dominion and Connaught Theatres. The general admission price has been raised from 20 cents to 25 cents, but the new prices will include war tax so that the real difference will be three cents.

Allens Open Their Twentieth House.

The new Allen Theatre at 5038 Sherbrooke street, West Montreal, opened on Monday evening, September 16, with the first presentation of "Hearts of the World" in Montreal under the temporary management of B. L. Cronk, general manager of the Allen Theatre Enterprises. The company, which erected the theatre, consists of a number of business men in the West End of the city, who saw the need for an attractive theatre in their locality. The company was formed two years ago and before its completion was taken over by Jule and J. J. Allen of Toronto under a long lease. The new house has 1,200 seats and there are no balconies, the interior being in the form of an amphitheatre.

After the run of "Hearts of the World," which is scheduled to cover a period of two weeks at least, the theatre will go on its regular policy of three program changes each week. The regular price of admission to be adopted will be 20 cents, with 35 cents for loge seats.

General Manager Cronk has been in Montreal for six or seven weeks in order to give the house a good start. One of the features was the big advertising campaign. Half-page space was used in several local papers and other advertising has appeared on bill boards and street cars.

The Allens are now actually operating some twenty theatres from Edmonton to Montreal and other theatres are being built.

STRIKE HINDERS DELIVERY OF FILMS

Refusal of Express Employes to Work Handicaps Shipments of Maritime Provinces Exchanges

By Alice Fairweather, care of Standard, St. John, N. B.

THE strike of the Dominion Express employes created for a time an awkward situation in the film business of the Provinces. As has been frequently stated, pictures are closely booked in this part of the territory and the loss of a day or even a few hours makes a mix-up in the booking. The strike began on Tuesday, Sept. 10, and ended the following Friday. The Canadian Express Company go to practically the same points except the places on the shore line like St. Stephan, St. Andrews and towns above Fredericton, but they found it difficult to handle all the business. All the film delivered in St. John on Tuesday had to be taken from the station by the exchanges themselves, and as the teamsters were sympathetic it meant carrying by hand usually.

The Specialty Film Import hired an automobile which conveyed its films from Digby to Windsor, N. S., and from Moncton to Campbellton until the pictures were shipped from Montreal by trains. No reports of darkened houses on account of the strike were heard, but there were some anxious moments regarding serials and specially advertised features.

Women's Council Indorses Artcraft Picture.

The Women's Council of St. John at a recent meeting by a standing vote strongly indorsed the Artcraft picture "The Blue Bird" as a fine example of a good motion picture and a splendid influence for good. The matter was brought to the notice of the Council by Miss Fairweather, who spoke of the fact that last year in the agitation for a woman censor there had been much adverse criticism of the kind of pictures shown on St. John screens, and it was pointed out that with the showing of such a picture as "The Blue Bird" an opportunity was given the women of St. John to show their appreciation of a good picture. The presiding officer at the meeting, Miss Grace Leavitt, spoke of the beauty of the film, and Mrs. A. C. D. Wilson, a well known authority on matters theatrical and herself a producer of plays, seconded the motion and made a speech in favor of the motion which was moved by Mrs. E. Flewelling. This was published in all the papers.

May Move Exchanges from St. John.

G. A. Margetts, of the Canadian Universal, has returned from a trip to Montreal and Toronto. While in Toronto, Mr. Margetts, who is president of the Exchange Managers' Association, had a conference with the heads of the trade in that city, and the decision arrived at in regard to the moving of the exchanges from St. John is that it will be necessary unless some arrangement is made with the civic authorities in regard to the lessening of the taxes. The managers state that it is impossible to do business in St. John at the present rate of taxation except at a distinct loss.

Another matter taken up was the desired change in the censorship system. It is hoped to have this system changed to that of Nova Scotia, whereby films will have to be censored only when they have been condemned in other Provinces, thus doing away with much loss of time and some expense. This will betaken up with the Government and it is hoped by the exchanges that they may be brought to see the reasonableness of the request. In Montreal Mr. Margetts met Joseph Brandt, the New York representative; Claire Hague, the Canadian general manager, and Phil Hazza, manager of the Montreal office. Mr. Brandt outlined the policy for the coming season and discussed plans for next year.

Letters have been received by the newspapers from the Department of Soldier's Civil Re-establishment of Ottawa, asking that the press here give publicity to items regarding the showing in St. John of the five-reel feature "Canada's Work for Wounded Soldiers," which will shortly be booked in this city. The newspapers are asked to use cuts illustrating the film in the motion picture department of the paper the Saturday previous to the release of the picture.

Spencer Makes Theatre Purchases.

A late development in St. John is the purchase by F. G. Spencer of the property on Charlotte street, the site of the Unique Theatre; Mr. Spencer has been operating this theatre for ten years and the site is unquestionably one of the finest in the city for theatrical purposes. The lot extends almost through to the next block with right of way to Germaon street. Mr. Spencer has also taken over the Strand Theatre in Truro formerly owned by K. Keltie and will run it in conjunction with the Princess, the two houses varying their policy.

Mr. Spencer is spending some time this week in Toronto, Ontario, on business in connection with his State Right picture, "Damaged Goods," which he has purchased

for that Province and Quebec. The ban has not yet been removed by the censors in either of these Provinces, but in every other part of Canada the picture has been successfully exploited.

Will Celebrate Fifth Anniversary.

The Imperial is making preparations for the showing of "The Blue Bird," an Artcraft picture, the last three days of the week. This coming week marks the fifth anniversary of the opening of the Imperial Theatre. Mary Pickford in M'liss is chosen for the first three days of the celebration with "The Blue Birds" to follow, and already the windows are filled with realistic blue birds in flight. The Imperial along with other theatres allowed collecting to be done in the theatre on the day of September 5, when a tag day was held for The Navy League.

Canadian Theatre Notes.

The Gaiety Theatre in Fairville with T. J. O'Rourke manager has been reopened after being closed some ten days for repairs.

H. H. McArthur of the Lyceum Theatre, Charlottetown, was in town Friday of this week and states that he has closed his theatre there for a few weeks as he hopes to move into more centrally located quarters.

G. L. Smith of the Opera House, Campbellton; W. R. McLaren of Grand Falls, and W. W. O. Fenety of the Gaiety, Fredericton, were in town this week arranging for fall program.

Louis Connor of Black's Harbor has reopened his theatre at the Harbor and is running Mutual pictures.

Utica News

By Clifford A. Carroll, Utica Observer, Utica, N. Y.

Leo Buskey Enters the Navy.

LEO BUSKEY, an operator, left last week for the Naval Training Station at Pelham Bay. His employer, A. Van Natta, manager of the Rialto, presented him with a wrist watch upon his departure. More than half of the members of the operators local in this city are now in the service.

DeLuxe Theatre Has Newspaper Matinee.

A newspaper matinee was one of the stunts used by the enterprising management of the DeLuxe Theatre during the past school vacation period with excellent results. On a certain day in the week every child that brought ten old newspapers and one cent war tax were admitted. The theatre was more than crowded each week of the stunt and the advertising possibilities derived were great.

Perhaps more comment was created as a result of the Wild Flower Matinee than the previous one. This scheme was used just before school began. Every child that brought a bouquet of wild flowers to the DeLuxe on a certain afternoon, were admitted only upon the payment of one cent war tax. The child bringing the best one and the child bringing the largest one were awarded suitable prizes. After the house had filled up for the afternoon the flowers were distributed among the various hospitals here. Manager Hatheway of the DeLuxe is a livewire and is constantly springing new stunts upon his patrons that pack his house every day.

Park Theatre Has New Manager.

Charles E. Faust, formerly road man for Paramount and Artcraft in New England, will be the manager of the Park Theatre, Utica, now operated by the Goldstein Brothers Amusement Company of Springfield, Mass. Vaudeville and pictures will be the policy and the opening will take place Monday, Sept. 23. Clifford A. Carroll, who was with the Park last year, is press agent for the theatre.

Gerard's Film in Utica for Third Time.

"My Four Years in Germany," Gerard's picture, played the New Orpheum last Friday for the third time in this city, and capacity business was the rule all day.

W. S. S. RALLY AT BALTIMORE'S GARDEN

Secure Pledges for $250,000 of Thrift Stamps of Which $192,000 Was Subscribed to by Clubs

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

THROUGH the efforts of Louis A. DeHoff, the indefatigable manager of the New Theatre, a gigantic patriotic rally was held at the Garden Theatre, Lexington street at Park avenue, of which Charles E. Whitehurst is the president, and pledges amounting to $250,000 for War Savings Stamps were made on Sunday night, September 15.

A fine program of music and pictures was given, and the chief attraction of the event was the personal appearance of June Caprice, the pretty Fox Film Company star, who not only appeared on the stage and stated that it gave her pleasure to stay over in Baltimore for the event to aid the good cause, but personally subscribed to $1,000 worth of stamps herself, challenging the men in the audience to match her. One did. She appeared very radiant with a huge bouquet of roses as she was presented to the audience.

The affair was held under the auspices of the United Social Service Clubs, Inc., made up of eight clubs of the organization, which subscribed to $192,000 of the total amount pledged. Several forceful patriotic addresses were made.

Victoria Manager in Service.

Among the three hundred limited service men from Baltimore who recently went to Camp Humphreys was Abe Seligman, formerly manager of Nixon's Victoria Theatre, 415 East Baltimore street. Mr. Seligman has been connected with the Nixon-Nirdlinger interests for several years. Before becoming manager of the Victoria, he acted as treasurer of that theatre, and later, after having been associated with theatres in Pittsburgh and Philadelphia on the Nixon-Nirdlinger circuit, he returned to the Victoria as manager.

DeHoff Arranges Shows for Soldiers.

In order to give the soldier lads who come to Baltimore to spend the weekends at the United Service Hotel, at Lexington and Holliday streets, an enjoyable Sunday, Manager L. A. DeHoff, of the New Theatre, 210 West Lexington street, has installed a screen and a projection machine in a large room of this hotel, so that two shows can be given each Sunday. He has made arrangements so that the program of pictures used at the New Theatre the previous week can be used for the two Sunday shows. On taking the matter up with the Operator's Union, Local No. 181, and the Musical Union of Baltimore, both consented to lend operators and musicians, without charge, for the performances given to the soldiers. Thus by the combined efforts of Mr. De Hoff and the two unions, the khaki boys are assured two pleasant programs of music and pictures on Sundays.

Griffith Film at Ford's.

D. W. Griffith's "Hearts of the World" received a tremendous ovation at Ford's Opera House, where it was booked by Charles E. and John T. Ford, co-proprietors, during the week of September 16. It is estimated that the audience numbered 2,300 on the first night and hundreds were turned away.

Depkin Aids Service Club.

Bernard Depkin, Jr., supervising manager of the Parkway interests, is always ready to give a helping hand to aid the soldiers. He gladly co-operated with the United Service Club of Baltimore in arranging benefit performances which were given at the Parkway, Strand and Wizard theatres, the most popular on the Parkway circuit, on Thursday and Friday, September 12 and 13. Mrs. Charles Lewis, of the Service Club, had charge of the affair. The event was a complete success and 5,000 tickets were sold. The purpose of the benefit was to buy blankets for the cots at the United Service Club, which wants to raise $2,000 for the purpose.

Shubert Visits Baltimore.

For the purpose of making an inspection of the Auditorium Theatre, of which Leonard McLaughlin is the manager, Lee Shubert came to Baltimore on Monday and went over the house with Mr. McLaughlin. He is said to have been pleased with the playhouse and is optimistic regarding the present season. The Auditorium is on the Shubert circuit.

Ford Commended for Gallant Action.

For bravery in action, Frank M. Ford, son of John T. Ford, co-proprietor of Ford's Opera House, has been commended by General Pershing, according to word received in Baltimore. He has been awarded the distinguished service cross. He enlisted in April, 1917.

Price Sent to Officers' Training School.

The same spirit of efficiency is being shown by Edward R. Price, who formerly acted as the live wire representative of several film companies in Baltimore, since he joined the army as he displayed while selling films. He went to Camp Meade on June 24. He is now a first sergeant and has now been sent to the officers' training school at Camp Gordon, Atlanta, Ga. Arthur B. Price, manager of several Baltimore theatres, and Frank Price, also connected with the film industry in Baltimore, who are themselves hustlers, have reason to be proud of their brother "Eddie."

Bell Becomes American Film Representative.

Louis H. Bell, who is well known as a publicity man in Philadelphia, having acted in that capacity for the Metro and Paramount-Artcraft Film Companies and the Nixon-Nirdlinger theatrical interests in that city, is now associated with the American Film Company as their representative for Maryland, Virginia, the District of Columbia and Baltimore territory.

Personals of Baltimore.

The marriage of Miss Elsie Cupero, daughter of Prof. E. V. Cupero, leader of the orchestra at the New Theatre, to Carlin Milburn, has been announced. The ceremony took place on Sunday, September 15.

Harry E. Kahn, who has had eight years' experience in the film business and has managed several theatres in Boston, Mass., has taken over the management of the Waverly Theatre, 3211 Greenmount avenue.

Walter Pacey, who has managed the Garden Theatre, Charles and Cross streets, for a number of years, will now book the pictures for the Hampden Theatre, 911 West 36th street, which is owned by C. A. Hicks.

The Pathe Film Exchange, 210 North Calvert street, of which Nat Glasser is the manager, was visited by Tom North, Pathe District Manager, and Mr. Champion, manager of the Washington Pathe exchange, on Thursday, September 19.

Frank A. Hornig, president of the Maryland Exhibitors' League and proprietor of the Horn and Royal theatres, took an automobile trip to Washington, Pa., last week, with his family. L. A. DeHoff, manager of the New Theatre, looked after his theatres while Mr. Hornig was away.

THREE SEATTLE THEATRES RAISE PRICES

Clemmer Adds the War Tax; the Coliseum and Levy's Orpheum Advance Rate to Twenty-five Cents

By S. J. Anderson, 424 Seaboard Building, Seattle, Wash.

THREE of Seattle's leading motion picture theatres have recently raised their admission prices from the twenty-cent regular admission price that has been the rule among the downtown houses for the last year. The Clemmer was the first to take the step, adding only the war tax to the regular prices already in force. The Coliseum, which had its orchestra augmented to thirty pieces two months ago, has raised to twenty-five cents, with loges at forty cents. The same prices as the Coliseum were established last week at Levy's Orpheum on the opening of the Essanay-Chaplin comedy, "Triple Trouble." The Liberty, the Strand, and the Mission are the only first-run houses in the city now charging only twenty cents

Film Trade Board Discusses New Laws.

At this week's meeting of the Northwest Film Board of Trade, Melvin G. Winstock gave an interpretation of the new revenue law as applied to the motion picture industry, and upon a motion by him it was voted that the attorney for the organization wire to Washington for a complete copy of the law. Discussion as to the probable modification of the law affecting the style of cans to be used in the shipment of films was also brought up during the meeting.

Seattle Men Return from Conventions.

Ed. J. Fisher, official representative of the Washington Theatre Managers' Association, returned this week from a trip to the East, during which he attended the convention in Boston and also the one in Chicago. J. G. von Herberg, of the firm of Jensen & von Herberg, also attended the Chicago convention. On his return journey from that city Mr. von Herberg traveled with Sid Chaplin, who is spending a few days in Seattle before proceeding on to Los Angeles. Another delegate to the Chicago convention from the Pacific Northwest was Herman Brown, of Boise, head of the Idaho organization of exhibitors.

Will Devote Time to Griffith Film.

Mike Rosenberg, who has recently acquired the Northwest rights to "Nine-Tenths of the Law" and "How Stars Shine Away from the Studio," will devote all of his personal attention for the remainder of this season to "Hearts of the World," the Griffith spectacle which he is handling as a road show. He has engaged C. M. Thall to manage his De Luxe Feature Film Company in Seattle during this time. H. B. Dobbs, formerly manager of the Select office, is sales manager.

Mark Thall, Second, Arrives.

C. M. Thall, manager of the De Luxe Feature Film Company and also the manager of the Cassady and McKee Amusement Company, which operates the Victory Theatre at Camp Lewis, was presented by Mrs. Thall on September 5 with a Mark Thall, Second, whom his proud father declares will become as well known in the amusement business as the infant's grandfather, Mark Thall, First, manager of the famous old Alcazar in San Francisco.

Schlaifer Adds to List of Attractions.

Three new pictures have been added to the list of the L. J. Schlaifer Attractions. They are "The Traitor Within the Gates," "Babbling Tongues," and a new Jester comedy, "The Fly Balls." L. J. Schlaifer, who spent the summer in the training camp for marines at Mare Island, has been transferred to the navy yard at Bremerton.

Major Eastabrook Now in France.

Major E. P. Eastabrook, who served for two years as chaplain for the Coast Artillery Corps stationed at Fort Worden and Port Townsend, and who furnished the boys of the post with motion pictures during his entire stay, is now in France with the field artillery. Major Eastabrook did a great service for the boys in giving them entertainment, and the film men who aided him by either giving their pictures outright, or simply charging him enough to cover expenses of handling them, have a great admiration for him. Many of the rented pictures were paid for with his own money.

Blames Autos for Poor Business.

W. W. Kriegel, of Anacortes, says that his business has not increased in proportion to the prosperity of the town and attributes the slackness to the great number of automobiles owned by the working people. These being a new toy for this class of people are being used more for entertainment than their old standby, the motion picture theatre.

Now Owns All Theatres in Baker.

J. P. Cotter, who has been operating the Empress and the Orpheum theatres, in Baker, Ore., has taken over the Baker Theatre, that city, and after remodeling it, opened it as a home for high class vaudeville and motion picture road shows. He has placed girl ushers in all his houses and, as an appropriate costume for war times, has provided them blue skirts, white middies, and white shoes and stockings. Mr. Cotter now controls all the theatres in Baker.

Service Spelled with All Caps.

Seattle exchanges are always emphasizing their service, and once in a while they have a chance to show it. Last week when "The Bargain" failed to arrive at the Weir Theatre, Bellingham, on the proper train, Mike Rosenberg, president of the De Luxe Feature Film Company, who is handling the picture, drove the 130 miles in his automobile and just arrived with the film as the comedy was finished. Ed Dolan, manager of the theatre, was standing out on the street waiting, and Mike says that the look of relief which came over Ed's face when he drove was enough to compensate him for the long drive.

A slightly different case was that of a Tacoma exhibitor who telephoned over to the office of the L. J. Schlaifer Attractions, saying that he had booked a picture for that day and it had not arrived. On looking up this picture on their booking sheet they found that the exhibitor had not booked it, as he seemed to think he had, but they sent a man with the picture over to Tacoma in order that he might not be without a show.

Atlanta News Letter

By Linton K. Starr, The Atlanta Journal, Atlanta, Ga.

Griffith Film Still Smashing Records.

GRIFFITH'S film, "Hearts of the World," which smashed all house records at the Atlanta Theatre, the city's legitimate house, during its first week's presentation here, concluded the second week of its local engagement with scarcely any diminishment in the patronage accorded the spectacle. While no definite figures were made public concerning the attendance for the last half of the run it is understood that the film proved one of the biggest "clean-ups" ever recorded in Atlanta's screen history.

The management of the Liberty Theatre, at Fort McPherson, a nearby cantonment, has announced that the attraction will be presented there the latter part of September.

Musicians' Demand Not Yet Granted.

Whether a recent demand by the local musicians' union for a twenty per cent. increase in the salaries of theatre orchestra members figured as a reason for the formation of the Atlanta Theatre Managers' Association is not yet known. The various managements were notified of the increase two weeks ago, and it is understood that without exception the raise has not been granted. While stating that the matter was under consideration, a number of exhibitors have expressed themselves as being strongly disinclined to paying the advance.

The present picture house scale pays $25 per man with $37.50 to the leader. The new basis would mean $30 per man and $45 for the leader.

Corley Now Naval Petty Officer.

J. Walter Corley, for several years proprietor of the Alsha Theatre, a neighborhood house, visited film row last week in the uniform of a naval petty officer. Mr. Corley volunteered in the naval reserve early this year, and has been in active service at the Charleston, S. C. station for several months.

Strand Uses Twenty-four Sheet Stands.

The Strand has been acquiring twenty-four sheet stands throughout the business and residential districts recently, and now proclaims its weekly or bi-weekly change of program from a dozen or more desirable locations. The house features Goldwyn and Fox service.

Tax on Five-Cent Rate Hits Eight Houses.

Four downtown and four suburban houses will be hit by the new tax applying to five-cent admission. The first group are the Ammo No. 1, Savoy, Alpha and Vaudette; the others are the Bellwood, West End, Park and Fulton. It appears likely that most of the managers will add the tax to the present charge.

Jackson's Advertising Wins Praise.

Manager James J. Jackson, of the Tudor, is winning much commendation for his forceful newspaper publicity. In exploiting his Universal specials, Manager Jackson employs the dailies extensively, using prepared lay-outs for his displays that are not only artistic and original, but also undeniable business-getters.

Iowa Brevities

By Joe Esler, Quincy, Ill.

Three Operators from Strand in Service.

The Strand Theatre, Grinnell, Iowa, under the management of G. W. and W. H. Mart, has given three of its operators to the service. Dawson Kline is stationed at Boston with the Naval Reserves, Carl Zirbel is with the 109th Ammunition Train, and Zeke Von Draska, is with the Y. M. C. A. in France. Business has been rather quiet during the summer months, but is due for an awakening as soon as the Grinnell College opens in October. Several hundred men will be trained there for the Government, and this will give the theatres a fertile field from which to draw patronage. W. H. Mart has won his fight for Sunday opening of the theatres, and the fine of $50 that was assessed against him last fall has been held up by an injunction granted by Judge Talbot.

Appointed Major in Red Cross Service.

J. H. Blanchard, of Davenport, Iowa, well known theatrical manager, has been appointed a major in the Red Cross Service for overseas duty. He leaves at once for France where he will be stationed in the Red Cross work. Mr. Blanchard's rise in the theatrical world has been meteoric. Starting several years ago with a small picture theatre, he has pushed forward until today he is president of nine prosperous corporations scattered from New York to Davenport.

Files Incorporation Papers.

Articles of incorporation were filed Saturday with the county recorder by the Liberty Amusement Company, of Davenport, with a capital stock of $100,000. The purpose of the company is to erect a motion picture house on East Third street, near Perry. The officers are: H. H. Treffer, president; T. B. Funk, vice-president; E. W. Lewis, secretary; J. F. Gorman, treasurer.

Critical Reviews and Comments

Concerning Current Productions

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"MONEY ISN'T EVERYTHING."

Margarita Fisher's First Appearance on Pathe Program Fails to Substantiate Comedy Effort.

Reviewed by Margaret I. MacDonald.

THE first of the Margarita Fisher productions appearing on the program of the Pathe Exchange, Inc., by arrangement with the American Film Company is a comedy-drama entitled "Money Isn't Everything." This is an adaptation of a story "Beauty to Let" by Fred Jackson, and has been directed by Edward Sloman. The production is considerably lacking in the comedy element, and as straight comedy-drama falls short of the "punch" which is usually expected in this class of picture. Whether it is the story that is at fault or the method of presentation, which is unconvincing, is a matter rather difficult of analysis. Margarita Fisher has done better work. The remainder of the cast, including Jack Mower, J. Norris Foster, Wedgwood Nowell and Kate Price, sustain well the characterizations allotted them.

The story follows the career of a poor young lawyer and a young woman of unusual beauty, also penniless. The woman applying to the young lawyer for advice as to how to better her financial position is drawn into a scheme whereby she rents her beauty and her time to persons wishing a pretty partner to attend dances, dinners, teas and theatricals. The result is a financial boom for both parties. A millionaire wishing to propose to her is obliged to confide his desire to her partner, because the contract under which she is working prohibits her speaking to anyone. The result is that in the adjustment of a romance which has been working between them they discover their love for each other. The girl also recovers a large sum of money which her partner has been swindled out of.

"COME ON IN."

Shirley Mason and Ernest Truex in Novel and Amusing Paramount Production.

Reviewed by Edward Weitzel.

IN its amusing and entertaining side "Come On In," the Paramount picture written by John Emerson and Anita Loos, and introducing Shirley Mason and Ernest Truex as Paramount stars, is one of the most novel and refreshing releases of the year. It starts off with a verbal drive at the Huns and develops into a witty satire of the Kaiser and all things German that is as keen and cutting as a razor blade. It also permits Ernest Truex to impersonate a particularly likable type of patriotic young American, and show that it is the spirit of a man and not his weight or inches that pushes him forward in the army.

Shirley Mason, as a stenographer who tries to capture a nest of German spies, has not been given as favorable an opportunity to win the esteem of the spectator. The character of the girl is weakened by not giving her enough insight to see through the German spy who is one of her suitors and whom she just escapes marrying. Her individual work is up to its previous standard, and she is as good to look at and as clever artistically as ever. Ernest Truex's impersonation has none of the marks of the usual screen debut. As Eddie Short, the light weight young office man who enlists at the first call for soldiers, he is finished, of a most engaging personality, and takes to his new branch of acting with surprising ease.

The plot in its bare outline is neither new nor impressive, but it has been enriched by so many deft touches and the production has been so intelligently directed by John Emerson that the entire picture seems quite out of the ordinary. A German spy plot at this late day is a test for any dramatist's skill. "Come On In" gets by with flying colors, and any one who takes the advice conveyed in the title will be on good terms with himself.

The cast is excellent all through. One of the best characterizations is Joseph Burke's acting of Prof. G. Wottan Orphul-Schmell. Others on the honor list are Charles DePlanta as Count von Bumstuff, Renault Tourneur as A. Schlobb, Bernard Randall as Otto B. Schott, Blanche Craig as Mrs. Schrieder, Meyer Berenson as the office boy, Richie Ling as The Colonel, and Louis Hendrick as a German spy.

"PALS FIRST."

Metro Screen Classic Features Harold Lockwood in Strong Story.

Reviewed by Robert C. McElravy.

THERE is a pleasing air of suspense that keeps growing and growing as this story progresses. The yarn gets a very leisurely start, picturing the hero and his friend, "Dominie," as two knights of the road, strolling along apparently without funds or without friends. They turn into a fine country place, of the old colonial style, where two negro servants welcome the hero, Danny Rowland, as the missing son of the house, Dick Castleman.

The two hoboes make themselves at home, and Danny, seeing the way the land lies, decides to take the place of the missing son and heir. There is of course the question of succession to the property, the elder Castleman having just died, and there is a girl in the case, Jean Logan, with whom Dick was in love. Then, for a villain, there is a rascally cousin who keeps trouble stirring.

The story, which was adapted by Lee Wilson Dodd from a novel by Francis Perry Elliott, begins getting a firm hold on the interest after the first preliminary scenes and works up to a strong climax. The plot is far from obvious and the mystery of the hero's actual identity is kept till the very end. The subject is six reels in length.

Harold Lockwood is an agreeable figure as the hero and James Lackaye develops a most infectious humor as Dominie. Ruby de Remer has the role of the heroine, and others in the cast are Frank De Vernon, Richard R. Neill, Anthony Byrd, Pauline Dempsey, Walter P. Lewis and Rollo Lloyd. Edwin Carewe directed.

There are some attractive out-door scenes in this, and the production as a whole may be put down as a pleasing one of the sympathetic, entertaining sort.

"THE BRAZEN BEAUTY."

Priscilla Dean Scores Screen Triumph in Bluebird Offering.

Reviewed by Robert C. McElravy.

THIS five-reel Bluebird photoplay, "The Brazen Beauty," is one that may without untruth or impropriety be called a knockout. It is one of those occasional subjects that please the observer in so many different ways that it leaves him tingling with admiration. It contains brilliant acting, an agreeable cast, fine settings, clear photography and tells a story at once romantic and gripping in its interest. The original story, written by Louise Winter, was adapted to the screen by William E. Wing and directed by Tod Browning. It leaves little to be desired in the matter of plot interest, editing and intelligent direction.

Priscilla Dean, who recently did such good work in "The Two-Soul Woman," surpasses her previous efforts in this number. The part of Jacala is one that would perhaps be entertaining in any hands, but Miss Dean brings to it a personal fire and conviction that carries everything before it. Her picture of the self-reliant spitfire of a Western girl who invades high society, after inheriting her father's millions, is one not soon to be forgotten. She is a young actress who has been doing careful, consistent work in minor parts for some time, and it is a pleasure to record her splendid advance in this number.

The story begins in the West, where Jacala is shown in a few brief scenes, which give a good insight into her character, a character which is carefully adhered to through the changes of environment which follow. The contrast of conditions after she comes East and buys a million-dollar home is another good feature of the plot. It has often been done, but seldom with so much effect as in this subject. The love story is told in happy high lights that conform to the artistic stamp of the production as a whole.

Thurston Hall has the role of the lover, Gertrude Astor plays Mrs. Van Ruysdael, and others in the cast are Katherine Griffith, Thornton Church, Kate Wilson and Leo White.

"THE RETURN OF MARY."

Metro Production Features May Allison in Story of Mystery.

Reviewed by Robert C. McElravy.

THIS is one of the type of stories which work gradually up from a series of situations that appear quite ordinary into a turn of events that is at once surprising and dramatic. The opening scenes in this, even the first three reels, give no hint of the strong dramatic twist that is to follow.

May Allison is cast in the role of Mary, the heroine. The story centers about the missing daughter of John Denby, Sr., president of a railroad. He and his family have for years mourned the loss of Mary and they are accordingly astonished when a man turns up one day with a fourteen-year-old girl, whom he says is the missing daughter. The stranger refuses to give his name, but convinces Denby that the child is his own.

This occurs just at the time when an engineer, John Graham, is about to be sentenced to the penitentiary for criminal carelessness in disobeying orders. Years pass and Mary grows up, beloved by the Denbys and accepted as their own. The son, Jack, loves her with a regard perhaps unusual in a brother, though he does not understand it to be so.

The dramatic events follow when John Graham is released from prison, after his pardon. The girl recognizes him at once as the man she had known as "Daddy." She is torn by love of this man and the Denbys. The denouement is the strong feature of the story and is quite ingenious. It raises the production from one of rather ordinary quality into the class of successful entertainment.

Others in the cast are Clarence Burton, Claire McDowell, Darrell Foss, Frank Brownlee and Joseph Belmont.

FOUR CHRISTIE COMEDIES.

"Are Second Marriages Happy," "Don't Believe Everything," "Married by Proxie," and "Some Cave Man" Ready for Release.

Reviewed by Walter K. Hill.

FOUR Christie Comedies were shown recently at one session to reviewers for the trade press. The impression gained from witnessing the four reels was creditable to the Christie organization in that clean work by good looking players, who had no recourse to "rough stuff" seemed to encourage the increasing market for good humor advanced along sane, sensible lines. The slap-stick and the bladder took no part in the proceedings.

"Some Cave Man."

Bobby Vernon and Dorothy Dane, with a lively supporting company, made the most of a light idea in this merry joust with the stuffed club of the "stone age." Bobby had been instrumental in having Dorothy invited to a week-end party that he might propose to her in ideal surroundings. There were other chaps in the competition, however, and Dorothy was a bit coy when Bobby tried to monopolize her society. In fact, she seemed more than willing to have the other fellows do the monopolizing. Sympathetic girl friends of Bobby told him that the slogan of the tanks, "Treat 'Em Rough," was the proper rule in love making—and so Bobby tried it. He kidnapped Dorothy in a motor, drove her to the mountains and forced her by wielding the "cave man's club" to don tiger skins as dress and submit to his commands. That Dorothy liked the idea was evident when the entire week-end delegation followed them forthwith to the mountain cave, bringing along a minister to tie the knot.

"Married by Proxy."

In the merry farce Bobby Vernon helps a friend to gather in an inheritance, just in the nick of time, and likewise impels a reluctant damsel to enter bonds of matrimony somewhat in advance of her own stipulated calculations. Dorothy Dane loves Bobby's friend, sure enough, but she tantalizingly puts off from date to date the march to "Lohengrin's" popular excerpt. The hopeful bridegroom must marry within a specified time to meet the terms of a will that means, for him, a fortune. Bobby takes pity on the downcast lover and formulates a scheme, wherein Bobby is to dress in his sister's clothes, go to a nearsighted justice and be married. All's well until the lawyer requires the signatures of bride and groom on the dotted line that passes over the fortune. Then Bobby goes further and persuades his sister to become really the rightful "party of the first part."

"Are Second Marriages Happy?"

Husband and wife, both twice married, are spending their time at separate industries, both working to the same end—gambling away the family cash. Hubby plays cards at his club, wifey entertains her lady friends at whist gambols. Each charges the other with being willful and neither will give up their cards until the other has taken the initiative. The wife decides that by inspiring jealousy she will make her husband weaken. She hangs on the wall a portrait of "her first husband." Hubby goes to a picture shop and buys a portrait that he hangs on the opposite wall to impersonate "his first wife." Matters are still at deadlock until his wife follows the husband to the home of a married couple, who have been out of town for a year—and when the four people are cleverly assembled in one situation, it is disclosed that the keeper of the picture store has sold two portraits that had been sent to him to frame. This catastrophy that had, for the moment threatened, is dissipated as morning mist before the rising sun—and happiness reigns forever after. Jay Belasco and Ethel Lynn are the leading players in this one.

"Don't Believe Everything."

"Smiling" Billy Mason is an automobile salesman. His wedding day is set and the minister has called for a dress rehearsal. Ethel Lynn, his prospective bride, awaits Billy at her home—but near the hour set for rehearsal Billy gets a chance to sell an automobile. The fact that the prospective purchaser is a pretty girl does not lessen Billy's desire to make a sale—but he reluctantly takes the girl on a demonstration trip at a time dangerously near the hour for his wedding rehearsal. The journey meets several halts, and slight mishaps puts the demonstration trip behind its tentative schedule. To make it back to town on time Billy must order his chauffeur to "speed"—and the order amounts to mentioning the chauffeur's middle name. Fairly flying over the turnpike Billy sees the rehearsal easy to make on time—until he is halted by the town constable for speeding. Resisting the officer only lands Billy in jail. His belligerance gets him a ten-day sentence, and it is only through the ingenuity of his "best man" that Billy even gets to his wedding—without a rehearsal. Pleadings in vain, the Justice of Peace insists that Billy shall serve his term. The "best man" brings a pot of red paint; Billy decorates his face with red flecks—and the jailor spreads the alarm that Billy has small pox. The "best man" awaits results, outside the jail, with the engine running in a high-power machine. In the rush to get out of reach, Billy finds himself alone in the jail, and soon exits for his "joy ride" to the wedding party.

"KILDARE OF STORM."

Metro Production Proves Strong Offering of the Tragic Type.

Reviewed by Robert C. McElravy.

STRONG emotional forces are at work in this five-reel number, entitled "Kildare of Storm." Emily Stevens and King Baggot have the leading roles and acquit themselves with credit. Mr. Baggot appears as Basil Kildare, who may safely be termed one of the "cussedest" characters that ever set foot in the silent drama; Miss Stevens appears as his unwilling and unhappy wife. Crauford Kent completes the triangle situation as the other man, playing the role of Dr. Jacques Benoix, a friend of both parties.

This story, adapted by June Mathis and Jere Looney from a novel by Eleanor Mercein Kelly and directed by Harry L. Franklin, varies greatly from the usual order of screen stories. It is not a happy tale in any sense of the word, but it pictures a certain raw and brutish type of human nature that makes an interesting change. It is carefully made and should appeal to high class audiences which like a touch of really forceful drama.

Basil Kildare owns a southern estate, over which he rules with iron hand. He is a good-looking but cold-hearted fellow, and is the father of an illegitimate child by a servant named Mahaly. Basil determines to marry and chooses as his wife Kate Leigh, daughter of an ambitious woman. He introduces his wife to the dinner guests as "the mother of the future Kildares." His coarseness appals her, and in time she falls in love with the friend, Jacques. The dramatic incidents have to do with the murder of Kildare and subsequent happenings, but Kate finally gains happiness with the man she really loves. The story is well-constructed and a successful one of its type.

Florence Shore appears as Mahaly, and others in the cast are Edward Davis, Helen Lindroth and Maggie Breyer.

"DESERT LAW"

Jack Richardson, Bad Man of Quick Action, in Triangle Western Melodrama.

Reviewed by Edward Weitzel.

GUN play, and plenty of it, figures in "Desert Law," a five-part Triangle Western melodrama that is packed with quick action. The story was written by Louis H. Klipatrick, and directed by Jack Conway. It is full of fine shots of the rugged mountains and picturesque roads of the Southwest and its stretches of sandy desert. Not a great deal of effort is shown in the character drawing, but the picture is always consistent to its class, and is a "thriller" through and through.

Rufe Dorsey, the part played by Jack Richardson, is the bad man of the district. When he finds out that Donald McLane, a young homesteader, has won the hand of Julia Wharton, he frames up a murder charge against Donald. In a fight at the Wharton ranch between Dorsey's gang and McLane and the Wharton family, the battle ends in favor of the hero by the arrival of a mysterious stranger who turns out to be the governor of the state. The governor has already ordered a detachment of state militia to the scene, and the Dorsey gang is rounded up in short order.

Jack Richardson is well cast as the bad man, and Al. Whitman is an excellent hero. Adequate performances are given by George Pearce, Leotta Lorraine, Ray Hanford, Bert Appling, James Farley, Phil Gastrock, Joe Singleton, Leo Pierson and Curley Baldwin. Photographed by B. Edmond.

"TREASON"

Five-Part Goodrich Feature for Mutual Program Not Strongly Convincing.

Reviewed by Margaret I. MacDonald.

EDNA GOODRICH looks well, dresses well and acts well in the five-part adaptation of the Harry Durant story, "Treason," scheduled for release on the Mutual program September 29. In spite of this, however, and in spite of capable work on the part of the cast, and also of the director, Burton King, the production presents a picture of American womanhood, which at this particular time, when the heart of every true American woman is filled with the spirit of sacrifice, is nothing short of a travesty which an intelligent audience will resent. The production is far from convincing.

The story opens at the country home of

an American citizen who is experimenting with high explosives. Because of his close confinement to his laboratory his pretty wife becomes petulant, feeling that her husband is neglecting her. When the Government, learning of the success of his experiments with a certain kind of explosive which is also being experimented with at the Government laboratories, places the matter entirely in his hands, and a secret service man is stationed at his home as a means of protection, the wife, kept in ignorance of the honor conferred upon her husband, becomes still more piqued. The outcome of the affair is that in becoming associated socially with a German spy she is persuaded to steal the Government formula along with her husband's, and all but succeeds in getting herself and husband indicted for treason. Discovering the serious mistake she has made she hurriedly goes to the spy's apartment, gains possession of the papers, and holds them by fighting off her adversary with a bottle. The husband and secret service man arrive on the scene in time to save the situation and arrest the spy.

"ZAZA."

Paramount Reissues Former Product With a Strong Characterization by Pauline Frederick.

Reviewed by Louis Reeves Harrison.

TO those who have not seen the pictured version of "Zaza," there is pleasure in store from the remarkable acting of Miss Frederick in the leading role, one of the finest impersonations she has made. It is that of gay Parisienne turned to absorbing love through a dramatic incident in connection with a man she supposes free to love her. It is purely emotional, this intense passion, the more pitiful that it is unguided by other than instinct and impulse. The interpretation by Miss Frederick is well worth the study of actresses who attempt to portray French character, for it is pure art, resulting from a highly intelligent grasp of the role and its opportunities. The entire production is above the average of reissues and has what the French call a "raison d'etre," a good reason for being, an entirely good reason for the reissue.

"VIVE LA FRANCE."

Paramount Presents Dorothy Dalton in a Stirring Drama of These Times by Gardner Sullivan.

Reviewed by Louis Reeves Harrison.

A PRODUCTION of unusual merit because its logical presentment by a talented author, because the subject matter is vital, and through fine characterization by Miss Dalton and support, the values of this screen story range high in the summing up. In the absence of enough suspense, these fine qualities will carry the play over to undoubted popularity. So far as interpretation is concerned, the submissive role of a girl at the mercy of circumstances is possibly the best thing Miss Dalton has done—she responds to her finer opportunity—but the strongest element is undoubtedly attributable to "atmosphere." This is due to Mr. Ince, and, while it is not enough to carry over alone, its combination with other elements of success is a very important one, a strong contribution to holding the attention of any audience.

The main story incidents glimpse the activities of two motion picture stars, already engaged to be married, who undertake to serve their country at the front, one as a Red Cross nurse, Miss Dalton, the other, impersonated by Edmond Lowe, in the Aviation Corps. They are completely separated, but they are brought together under thrilling circumstances. The airman is brought down while on an important mission near a ruined chateau, where his fiancee has been sequestered by a licentious Hun officer and branded on the breast as his own. He tortures his victim to the point of despair, but is called away before accomplishing his purpose. While he is away, the wounded aviator seeks temporary asylum in the same chateau. There is more than one crisis in the dramatic scenes which follow, which result in eventual escape and a conclusion of honor for both. Because of the story's spirited and serious mood, the interpolation of two smiling children at the last seems detrimental and is unnecessary to the whole effect. The presentation will undoubtedly meet with generous applause and deserve the approval it calls forth.

"THE EMBARRASSMENT OF RICHES."

Lillian Walker Finds Limited Opportunities in Five-Reel Version of Anspacher Play.

Reviewed by Margaret I. MacDonald.

THE opportunities offered to Lillian Walker in the five-reel version of the Louis K. Anspacher play, in which she is being presented by Lester Park on the W. W. Hodkinson program are limited. The writer is inclined to believe, however, that both the direction and the arrangement are at fault, and that the picture could have been presented with less padding and in more entertaining style. As it is the impression left with the spectator is that there is not sufficient material in the story for a five-reel feature. The first few scenes of the picture move smoothly and well, and the scenes of the raid on the gambling den are the spiciest and best managed of all. Miss Walker does well with the opportunities afforded her and is supported by a competent cast.

The story of the play follows the fortunes of a young woman who is introduced as a factory girl earning her living by doing machine work on feminine garments. One evening after envying her companions the various attentions received by them from male affinities she is surprised to learn that she has suddenly become the heiress of a large fortune. Worrying along with life among the upper ten she finally decides to look about for something more interesting and discovers a settlement house which is run by a benevolent young man. Here she poses as secretary to herself and brings regularly cash donations from her supposed mistress, and she is on the spot when a raid on the gambling den next door takes place, and which has been brought about by the persistent fight of the young settlement worker against the gambling faction. At the culmination of a romance, which has developed, he learns that his sweetheart is not the secretary, but the heiress. The forging of the young woman's name on a $5,000 check also figures in the gambler's conspiracy near the close of the story.

"SPORTING LIFE"

Maurice Tourneur Produces Fine Screen Version of Famous Drury Lane Melodrama.

Reviewed by Edward Weitzel.

TO the present generation the famous old Drury Lane melodrama, "Sporting Life," is not even a memory. It belonged to a far less sophisticated period than the present. Originally produced in England and patronized by the best class of theatregoers, it was brought out in this country at one of the leading theatres years ago, and had a celebrated cast of players.

The screen version of the old piece, produced and directed by Maurice Tourneur, turns out to be excellent entertainment for the general public. A certain portion of superior persons will look with either amusement or disdain upon its ancient plot and melodramatic situations, but the majority of moving picture patrons will follow the unfolding of its story with interest, and find it vastly more entertaining than some of the original scenarios that have neither the vitality nor the varied incident of this survivor of the old English racing drama.

Maurice Tourneur's reason for selecting "Sporting Life" for a screen production must have been two-fold. In the first place, the success in picture form of "The Whip," a play of the same class directed by him, must have influenced his judgment. The strongest argument in favor of the drama, however, is the fundamental appeal of its red-blooded hero, and the fact that all the veneer of culture and advanced thought in the world cannot curb the primitive passions when we see a man battling his way to right and justice by brute strength.

The record of the English fighting man in France justified his love of the prize ring and the whole round of sport. This is a time when the weakling is in the discard, and brawn and muscle count. The machinery of the play may creak at times from age, but most of us are eager to applaud when Lord Woodstock's horse wins the race and when the young nobleman takes the place of his drugged champion in the ring and knocks out his opponent and the plot to ruin him.

Such a state of mind would have been utterly impossible without the masterly direction given the picture by Maurice Tourneur. It is difficult to recall any detail of production that could have been bettered. The English atmosphere, the night effects and the care shown in every scene are admirable. The interiors of the National Sporting Club and the running race are among the best of the episodes.

The cast is also a credit to Maurice Tourneur's reputation. None of the names is that of a screen celebrity, and Willette Kershaw is hardly pronounced enough as the adventuress, Olive de Carteret. The Earl of Woodstock, by Ralph Graves; Warner Richmond as Joe Lee, Charles Eldridge as Miles Cavanaugh, Charles Craig as Malet de Carteret, Henry West as Straker, Constance Binney as Norah Cavanagh, and Faire Binney as Kitty are up to the high mark. Winthrop Kelley made the scenario.

"THE GIRL OF TODAY"

Vitagraph Production of Robert W. Chambers' Story with Corinne Griffith Has Merit.

Reviewed by Edward Weitzel.

WITH such a title as "The Girl of Today," the Robert W. Chambers story must naturaly deal with the war. The Vitagraph screen production directed by John Robertson brings out the best points of the novel, and introduces a number of famous locations in New York State when they are covered with a heavy fall of snow. The situations involving the use of these places are dramatic, and skill has been shown in adapting the action to the different scenes.

"The Girl of Today," in this case, is a patriotic young woman named Leslie Seldon. Her sweetheart, Jack Wynn, has not been drafted, and Leslie is inclined to look upon him as a slacker. Jack, however, is doing some secret war work. Believing that Doctor Wolff, an admirer of Leslie's, who claims to be a Danish scientist, is a German spy, and that he is connected with an attempt to blow up a wire plant belonging to the elder Wynn, Jack goes to the Wolff residence and charges the doctor with the crime. The young chap is overpowered and forced to send Leslie a note saying that he has run away to escape the draft. The girl knows her best fellow better than that. She finds out the truth by getting into the Wolff house and installing a dictograph.

Leslie also learns that Wolff and his associates are planning to wreck a number of places in New York and destroy the water supply. She informs the authorities, and goes with the state police when they start out to capture the spies. The adventure proves exciting, and ends with the rescue of Jack from the Wolff house just as he is about to be put to death.

The leading parts are capitally acted by Corinne Griffith, Marc MacDermott, Charles A. Stevens, Ida Darling and Webster Campbell.

"THE YELLOW DOG."

Jewel Production of a Strong Patriotic Subject with Rousing Finish.

Reviewed by Robert C. McElravy.

A VERY creditable six-part film story has been made by Jewel Productions from the short story by Henry Irving Dodge, originally published in The Saturday Evening Post. The story itself has been immensely popular, as it touched a weak spot in the German propaganda system, and offered a way for combating it. The film will also be deservedly popular, for it enforces the same proposition and does it with both humor and drama. There are a lot of smiles in this subject, but it also reaches deeper feelings and winds up with a triple launching that will bring cheers from any audience.

Arthur Hoyt is cast in the chief role, that of Albert Walker, about the only active and ardent patriot visible in a certain shipbuilding community. He comes into continual touch, at the beginning of our part in the war, with a lot of weak-kneed, loose-tongued individuals who are consciously or unconsciously engaged in spreading German propaganda. Walker gets into a fine Berseker rage and tackles several individuals personally, but this is too slow a process, so he finally organizes the boys of the town into a club for locating the "Yellow Dog" talkers.

The atmosphere of the small town community is in good evidence all through this and contributes largely to the humor. The plot is sufficient to carry the interest and has some fine dramatic moments.

Frank Clark has the role of the chief German propagandist, who primes others with false doctrines and later plans to destroy the shipbuilding plant. Others in the cast are Clara Horton, Frank Hayes and a typical group of small boys who form the "Yellow Dog" club.

"OUT OF A CLEAR SKY"

Marguerite Clark's Latest Paramount Release Proves a Pleasing Romance.

Reviewed by Edward Weitzel

MUTTERINGS of the great storm in Europe are heard faintly in "Out of a Clear Sky," a five-part Paramount picture, adapted from a story by Maria Thompson Davies by Charles Maigne and directed by Marshall Neilan. The novel is a romance of the George Barr McCutcheon type, where the titled heroine marries the sturdy American hero. It is quite as improbable as any member of that school of fiction—and quite as pleasing. We know that the whole kit of yarns are nothing but over-grown fairy stories, but that does not lessen our enjoyment. Marguerite Clark makes a dainty and charming Belgian countess, who refuses to wed a German princeling and runs away to America to avoid being forced into the alliance by her uncle, an unbelievably depraved gentleman who sold himself to the Germans.

Once in this country with her English governess, the Countess Celeste DeBersek takes a train for the South, and jumps off at a water tank when she discovers that her uncle is on the same train. Celeste lands in the arms of Robert Lawrence, a nice looking young Tennesseean, and finds she couldn't have done better if she had picked him out before hand. Lawrence helps her to evade pursuit and takes her near his home.

While he is trying to arrange with some mountain people to hide her the countess is caught in a hard shower. She seeks shelter in a cottage, changes her dress, starts with a small boy to find his mother, and narrowly escapes death. The cottage is struck by lightning, and then blown to atoms by a box of dynamite stored in the place. It is easy after that to convince her wicked uncle she is dead; so the countess discards her old identity forever and becomes an American citizen by marrying Robert.

The serious part of the story need not be taken too seriously, but the author has filled the tale with a liberal supply of homely touches and human types. It is a sorry soul that will not rejoice at the happy ending and the marriage of Robert and Celeste.

One piece of the author's logic is rather puzzling: Why anyone should chain up a boy to keep him away from a box of dynamite instead of chaining up the box of dynamite to keep it away from the boy is not made exactly clear. The locations are picturesque, and Director Neilan has done his share of the work very expertly. Thomas Meighan as Robert Lawrence, E. J. Radcliffe as Uncle Dryek, Maggie H. Fisher as Granny White, and Bobby Connelly as the boy who is chained up are the leading members of an excellent cast.

"MR. LOGAN, U. S. A."

Tom Mix Puts Vim and Daring Into Fox Western Drama Staged by Lynn Reynolds.

Reviewed by Edward Weitzel

ABOUT the only thing that doesn't go straight to the mark in the Fox picture, "Mr. Logan, U. S. A.," is the language used by the hard-riding and quick-witted chap impersonated by Tom Mix. Alfred Lewis used an alleged dialect for his Western characters that was amusing while it was novel. No man on top of the earth every talked anything that remotely resembled the Lewis speech. Since the screen dramatist has taken to trying his hand at improving it, the circumlocution and flights of rhetorical fancy that he has employed have become a weariness, and interfere with the proper flow of events.

Putting this aside, the story that Lynn Reynolds has written and directed for Tom Mix is as good a specimen of Western melodrama as ever got on the screen. Matters start off smartly, and go with a zip and a bang to the end. It could hardly be different with the energetic star to inject vim and daring into every situation.

A tungsten mine in New Mexico owned by William Morton, the father of the heroine, is the object of a German plot. Jimmy Logan, a United States Secret Service man, is detailed to run down the plotters and save the mine from being destroyed. Jimmy, of course, has to keep his identity hidden. Not even Suzanne Morton is trusted with the secret, after Jimmy rescues her from a gila monster and she and Mr. Logan fall in love.

This leads to a misunderstanding between the two, and the girl encourages the attentions of the German spy. The mine is saved after a series of exciting incidents, and Tom Mix does a lot of stunts on horseback and on foot that will delight his admirers.

Kathleen Connors is an attractive Suzanne. Other parts are capably acted by Dick LaReno, Charles LaMoyne, Jack W. Dill, Val Paul and Maude Emery.

"LAUGHING BILL HYDE."

Rex Beach Releases Through Goldwyn an Interesting Story with Will Rogers in Title Role.

Reviewed by Louis Reeves Harrison.

WHETHER or not the story holds you at all times, the humorous subtitles will join Will Rogers in warming your heart and you will seem to see an actual phase of life instead of being told about it. The story is logical in conception and presentation, and it is to that extent convincing. The motive is modern, that of unveiling the good in a man who has been a thief most of his life, a confirmed one, for no one is born with morality, or with lack of it. Laughing Bill Hyde loves to steal—it has become a part of his nature, yet a young doctor who becomes his Alaska pal by force of circumstances so deeply impresses Laughing Bill through his susceptibilities that his predatory habits are turned to rendering crude justice. He deftly restores the stolen property of a hard-working half-breed girl—she has been robbed by the immune methods of "good business"—and he contrives with great ingenuity to bring fortune to his deserving pal, the young doctor.

All this is accomplished without using methods either arbitrary or theatrical. In consequence the story satisfies—it does not jar common sense—and it is bright with originality in both construction and treatment. There are no beauties among its people. They are homespun, of the every-day kind. Suspense is not high, but the characterization is so strong that it compensates. Will Rogers is a big factor. His interpretation of the laughing thief is one of the most delightful and natural yet shown on the screen of its particular kind. He is amazingly homely, and wondrously suited to the part, but his personality is so intense that it is probably what the author intended—a visualization of human frailty made winning because it is part of ourselves. Both the author-producer and the star are to be congratulated for their fine work.

"THE MANTLE OF CHARITY"

American - Pathe Subject Mixes Comedy with Relief Work for Poor.

Reviewed by Robert C. McElravy.

THIS five-reel number, "The Mantle of Charity," combines comedy of a somewhat farcical type with an interesting depiction of the way charity is dispensed. It gives a really valuable exposition of the harmfulness of too much red tape in dispensing aid to the needy poor. On the other hand, the heroine's method of passing out food and clothing to all-comers could hardly be admitted as any great improvement, so there is no real solution offered of the difficult problem. But it does leave the impression that more kindness is needed, and that a real interest in conditions of the poor is better than too much efficiency.

The comedy features of the story are excellent. The hero meets the girl on a train, mistaking her dog, wrapped up in baby clothes, for a real infant. He thinks she has been victimized, and offers her a job with his charity organization. She accepts, but disagrees with the hero as to how such an organization should be conducted. Finally, being a wealthy girl, she starts relief work herself, and the rivalry proves very interesting. Some laughable effects are obtained in the hero's fight with the drunken husband, and there is a touch of real human nature in the way the wife comes to the husband's aid.

Marguerita Fisher and Jack Mowrer have the leading roles in this entertaining offering.

"THE TALK OF THE TOWN"

Bluebird Offering Features Dorothy Phillips as Girl Heroine.

Reviewed by Robert C. McElravy.

THERE is perhaps not a screen artist in the business who can get a more delicate and artistic naturalness into her performances than Dorothy Phillips. She throws a certain charm about even a more or less trivial story that makes it appeal to the observer. This five-reel subject, "The Talk of the Town," written by Harold Vickers and produced by Allen Holubar, provides her with a medium of fair quality, which she makes the most of.

She appears as Genevra French, daughter of an irascible old major who runs his home under severe military discipline. The girl grows up to womanhood knowing nothing about the mysteries of life and sex, but thinking about them a great deal. She yearns for a social career, and reads a book on "Attracting the Opposite Sex." In due time she gets opportunity to practice her wiles on Lawrence Tabor, a young visitor at the home, with whom she comes in contact by accident.

Tabor quickly falls in love with Genevra, and she marries him without loving him in order to escape from the bondage of her home. The later events of the piece show how she falls in love with a "lounge lizard" named Jack Lang-

home. The husband, learning this, employs Langhome to lure his wife to a hotel and make an attack upon her, giving himself opportunity to play the rescuing hero. The scheme works out very nicely, with something of a surprise to the audience, as well as the wife. The latter then sees the error of her course, and turns to her husband. They are later blessed with several children.

The number is attractive in the way of settings. Others in the cast are William Stowell, Norman Kerry, George Lewis and Clarissa Selwynne.

"THE APPEARANCE OF EVIL"

World Picture Features June Elvidge in Story of Moderate Strength.

Reviewed by Robert C. McElravy.

THIS five-reel subject, entitled "The Appearance of Evil," is more amusing than convincing. It was built up deliberately upon a situation which could have but one explanation, and, while the events occurring between the opening scenes and the explanations in question are clever and amusing in their way, there is still considerable that is not explained.

June Elvidge has the role of Maida Brown, a wealthy young woman living with her small son in a country place. A young man, Louis Letchworth, comes to see her, and stays over the week-end. Her maid, whose father is president of the local Purity League, is astonished at the situation, and is discharged for making adverse comment. The Purity League and Maida Brown's neighbors generally proceed to take a hand with things, and it must be admitted that their interference seemed justified. The employment of the shadowed figures disrobing at the windows is a feature that will no doubt meet with criticism in this picture. The general situation itself is sufficiently unconventional without being elaborated upon to any extent. The use of separate rooms seemed a mere trick, since they were married.

The explanation to the effect that the young widow, Maida Brown, had really been married to Letchworth in Belgium at the outbreak of the war is acceptable. But the contents of the first husband's will, through which the widow would lose two million dollars if she married again, is given as the reason for secrecy.

This will undoubtedly pass as an entertaining subject, though loosely constructed and rather broad in certain situations. It at any rate is not obvious, and is pleasingly presented.

The story was written by Horace Hazeltine and directed by Lawrence C. Windom. Others in the cast are Frank Mayo, Douglas Redmond, Jr.; Clay Clement, Jr.; George MacQuarrie, Nora Cecil, Inex Marcel, Louis Grizel and Jack Drumier.

COMMENTS

Bluebird Photoplays, Inc.

THE BRAZEN BEAUTY (Bluebird).—A splendid five-reel subject, written by Louise Winter, adapted by William E. Wing and directed by Tod Browning. Priscilla Dean scores a personal triumph in this number, which may be unreservedly recommended for its general excellence. Reviewed at length elsewhere.

Christie Film Corporation.

SOME CAVE MAN (Christie Comedy).—Bobby Vernon and Dorothy Dane are stars of a lively comedy based on the tank slogan, "Treat 'Em Rough." Bobby gains a reluctant bride when he kidnaps her, makes her don leopard skin and start upon a cave life in the mountains. There is a swimming pool scene and displays of female loveliness that don't hurt the comedy a bit. In fact—every little bit helps.

MARRIED BY PROXY (Christie Comedy).—Bobby Vernon and Dorothy Dane are leaders of a lively company that play fast-moving farce well and effectively. In this Bobby masquerades as his sister, is "married" by a near-sighted justice and eventually brings a fortune into the family when his sister relents and marries the fellow Bobby has befriended in an unusual manner.

ARE SECOND MARRIAGES HAPPY (Christie Comedy).—Jay Belasco and Ethel Lynn prove that the title may be answered pro and con within one reel of film. Demon Jealousy is introduced in the form of two photographs purchased at a picture store and hung on opposite sides of the family living room. Matters approach disaster when it is discovered that the originals of the photographs are man and wife living in another part of town, who never heard of Jay and Ethel until their family feud led them to the door of the unsuspecting originals of the photographs.

DON'T BELIEVE EVERYTHING (Christie Comedy).—"Smiling" Billy Mason is an automobile salesman with his marriage to Ethel Lynn fixed for the next day. On the afternoon of the wedding rehearsal he goes into the country with a pretty girl to demonstrate a car and clinch a sale. Speeding home he is arrested, thrown into jail, sentenced to ten days—and then his "best man" proves himself all that by untangling the skein that binds Billy in the toils of rural justice. Bringing Billy a pot of red paint the prisoner flecks his face in imitation of small-pox rash—and finds the way suddenly opened to freedom and the waiting bride.

Famous Players-Lasky Corporation.

THE GIRL OF THE GOLDEN WEST (Lasky), Sept. 15.—This reissue of the Belasco drama is an excellent example of the sort of moving picture that was being made three or four years ago. Directed by Cecil B. De Mille and with a cast headed by Mabel Van Buren, Theodore Roberts and House Peters, the story made a record in its day. It is reviewed at length on another page of this issue.

VIVE LA FRANCE (Paramount), Sept. 15.—A vital story made strong and effective through the impressive realism of Thomas Ince, and one of the best interpretations of character Dorothy Dalton has ever done, possibly her finest. The story will prove popular with all classes. Reviewed elsewhere in this week's issue.

COME ON IN (Paramount), Sept. 22.—The first release starring Shirley Mason and Ernest Truex. This five-part picture is the best kind of fun. It also is strong for the Allies. It was written by John Emerson and Anita Loos. A longer review is printed on another page of this issue.

ZAZA (Paramount Reissue), Sept. 22.—Worth the reissue because of very fine interpretation of the leading role by Pauline Frederick and capable presentation throughout. Reviewed elsewhere in this week's issue.

BEWARE OF BOARDERS (Paramount-Sennet).—A farce of new situations and incidents of the liveliest kind, as well as a parody on wornout serious drama. Chester Conklin and Ford Sterling in a very amusing winner. Reviewed in last week's issue.

A WOMAN OF IMPULSE (Paramount).—Lina Cavalieri, very beautiful and graceful, a delight to the eye and amid artistic settings, but with limited dramatic material in the story. Reviewed in last week's issue.

Foursquare Pictures, Inc.

A WOMAN OF EXPERIENCE (Backer-Bacon).—Taken from Paul Potter's play of "Agnes," this five-part picture has a good human story and is cleverly acted by Mary Boland and the rest of the cast. Perry N. Vekroff was the director. The picture was given an extended review on page 1920, September 28 issue.

Fox Film Corporation.

MR. LOGAN, U. S. A., Sept 8.—Tom Mix does a lot of stunt riding and acts with his usual vigor in this western melodrama, which has a well worked out story and several over-worked titles. It was written and staged by Lynn Reynolds. Reviewed at length on another page of this issue.

Goldwyn Pictures Corporation.

PECK'S BAD GIRL, Sept. 9.—Mabel Normand returns to her original style of fun making in this five-part comedy, and makes a lot of laughs. It is reviewed at length on page 1920, issue of September 28.

JUST FOR TO-NIGHT, Sept. 16.—Tom Moore is the star of this five-part crook story written by Charles A. Logue. The action is slow getting started, but a surprise finish helps out considerably. It was directed by Charles Giblyn. A longer review was printed on page 1919 of the September 28 issue.

Greater Vitagraph, Inc.

THE GIRL OF TO-DAY, Sept. 23.—Corinne Griffith is the star of this screen version of Robert W. Chambers' story. The picture has an interesting plot and a number of novel locations in New York State. A longer review is printed on another page of this issue.

Hiller & Wilk, Inc.

SPORTING LIFE (Tourneur).—An excellent screen version has been made by Maurice Tourneur of the old Drury Lane melodrama. A longer review appears on another page of this issue.

Metro Pictures Corporation.

KILDARE OF STORM, Sept. 16.—A five-reel subject, adapted from a novel by Eleanor Mercein Kelly and directed by Harry L. Franklin. Emily Stevens and King Baggot have the leading roles. The story is one of the tragic type, well-constructed and convincing throughout. It will appeal to all audiences who like human nature in the rough and want drama of a forceful type. Reviewed at length elsewhere.

THE RETURN OF MARY, Sept. 23.—A five-reel number from the drama by Hale Hamilton, directed by Wilfred Lucas. May Allison has the role of the heroine, and is supported by a capable cast. The chief strength of this offering is in the story itself, which leads up to a surprise ending, effectively done. Reviewed at length elsewhere.

PALS FIRST (Metro Screen Classic).—A pleasing six-reel subject, adapted by Lee Wilson Dodd from a story by Francis Perry Elliott. Harold Lockwood, Ruby de Reymer and James Lackaye have the leading roles. The story contains an absorbing mystery and one that grows stronger until the denouement at the very end. Reviewed at length elsewhere.

Mutual Film Corporation.

FINEST ON FOUR FEET (Outing-Chester), Sept. 8.—In this number of the Outing-Chester the dog has his day, and a goodly number at that. There are muts and thoroughbreds of all kinds, including the collie, the Airedale, the Pekinese, the police dog and even the Daschund comes in for a share of attention. The picture is well subtitled and contains some comic moments.

TREASON (Goodrich), Sept. 29.—A five-part production which is well acted and well made, but which will not appeal to all audiences for the reason that the story is somewhat unconvincing. The type of American woman portrayed in the stellar role is not such as can be idealized. A full review will be found elsewhere.

A MAN AND A MAID (Strand).—This is a truely amusing comedy which the Strand director has turned out in this instance. It concerns in the first place the love affair and marriage of a man and a woman of mature years. One of them

has a son at college and the other a daughter, and each is in ignorance of the other's encumbrance. The home-coming of the children makes it necessary either to "'fess up" or to still guard the secret. The latter method of dealing with the situation is chosen, and the young man taking the place of the butler and the young woman the place of the maid opens up some funny situations, which ends in a thorough understanding by all parties and the betrothal of the youthful pair.

Pathe Exchange, Inc.

OFFICIAL WAR REVIEW No. 13 (Pathe), Sept. 22.—This opens with views of the Italian front, showing the manner in which pontoon bridges are constructed. Scenes with the British Tommies follow, then in the French trenches and with American soldiers crossing the seas. The living "Victory" flag at the close is sure to be well received.

THE FLAME OF VENGEANCE (Pathe), Sept. 22.—Episode No. 6 of "Hands Up." This brings to a close the exciting fight on the train, picturing the escape of Echo and the hero. There is a change of heroes in this instalment, the war having called George Chesbro to the front. His place is being taken by George Larkin, who may be expected to keep up the pace of this really thrilling serial.

SWING YOUR PARTNERS (Rolin-Pathe), Sept. 29.—A Harold Lloyd comic, in which Harold and his side partner, Harry Pollard, appear as two gentlemen of the road. They invade a dancing school and take an amusing turn at classic dancing, attired in leopard skins. This is a subject that will bring laughter.

THE BORDER RAIDERS (Diando-Pathe), Oct. 6.—A five-reel number by Frank Beresford and Jack Cunningham, with Betty Compson, George Larkin and others in the cast. This opens well, with a story of melodramatic events along the Mexican border, but the closing reels are weakly constructed and lack suspense. Reviewed at length elsewhere.

WINNING THE WAR (Pathe).—This number, which bears the special title "Solving the Farm Problem," is an important one, showing rural activities throughout the country during the present war. The organization of the U. S. Boys' Working Reserve has answered to a great extent the question of raising food for the Allies. The number is alive with interest.

ALL FOR LIBERTY (Pathe).—This pictures the celebration of Bastile Day in France, showing troops of the Allied nations marching through Paris streets. It is a great marching subject and will certainly please.

Triangle Pictures Corporation.

DESERT LAW, Sept. 22.—Jack Richardson plays a western bad man in this five-part picture, which has plenty of action and is well supplied with fine flashes of scenery. Al Whitman is another member of the cast. The picture is reviewed at length on another page of this issue.

Universal Film Company.

A NEW PERIL (Universal), Oct. 7.—Episode No. 10 of "The Brass Bullet." The opens with the rescue of both Jack and Rosalind from the clutches of Joe's gang Spring Gilbert then offers a reward for the dead body of Rosalind, after she refuses to return to King. The number is one of average interest, but well-constructed and keeps the plot moving.

THE FAST MAIL, Oct. 12.—A stirring three-reel railroad story, based on a tale by Frank H. Spearman. Helen Gibson performs a daring feat in the closing reel jumping from a telephone pole to the top of a moving train. The story has considerable plot, telling of the struggle between competing railroad lines to get a Government mail contract. Others in the cast are Val Paul, Buck Conners and G. Raymond Nye. A strong subject.

World Pictures Corporation.

A SOUL WITHOUT WINDOWS (World Picture), Sept. 30.—An absorbing five-reel number, written by Julia Burnham and directed by Travers Vale, with Ethel Clayton in the leading role. This is a quaint and unusual story of a girl raised by a colony of "Shakers." It has a strong plot and proves thoroughly entertaining. Reviewed at length elsewhere.

Synopses of Liberty Loan Specials

"The Bonds That Tie" (Goldwyn).

The cast: Miss Columbia, Geraldine Farrar; a Soldier, Milton Sills, a Sailor, Tom Santschi.—The title tells how previous loans have equipped and sent to France two million soldiers and sailors, and fades into a troop-laden transport. How Liberty Bonds aid in freeing the armies, supplying ammunition, bottling up Germany, and how they will aid in bringing the soldiers home are also shown. Then Miss Columbia announces that Liberty Bonds are bonds of love and appeals for subscriptions to the new loan.

"A Bullet for Berlin" (Famous Players-Lasky).

William S. Hart is featured. He dreams he is called before the War Council as an expert gunman and is directed to "remove" the Kaiser. Proceeding to Berlin he perceives the Kaiser on a hobby horse receiving his courtiers, and in rage over the fourth Liberty Loan drive. Bill fires and the Kaiser falls. Bill is captured and is about to be bayoncted when he wakes up. He wishes his .45 could reach to Berlin, but reads that a Liberty Loan is the one thing that can make its influence felt, and immediately rides to obtain this kind of ammunition.

"The Choice" (Vitagraph).

The cast: Mary a working girl, Alice Joyce. Mary and Susie meet a friend, but Susie's attractive clothes win his attention, so Mary determines to buy pretty clothes too, but a poster attracts her attention, and she buys savings stamps. Susie proves fickle and goes in wholeheartedly for pleasure. A disillusioned soldier, one of her victims, sees Mary at the stamp booth counting her purchases. He congratulates her on her determination to help the boys. Mary says she has signed her Declaration of Independence and requests the audience to do likewise.

"The Biggest and the Littlest Lady in the World" (Famous Players-Lasky).

Featuring Marguerite Clark. The little girl is saving her pennies to buy the biggest doll she can find, but on meeting her soldier and sailor friends determines to buy Liberty Bonds instead. Uncle Sam tells her if every child purchases a $50.00 bond it will win the war. The little girl tells the soldiers to bring back the Kaiser's helmet, and a double exposure reveals the biggest and littlest ladies, Miss Clark, at the feet of the Statue of Liberty.

"100% American" (Famous Players-Lasky).

The cast: Mayme, Mary Pickford. Mayme and her chum spend their hard-earned money on clothes and luxuries. Mayme hears a bond salesman and starts saving her money and buys a bond, while her chum continues to be extravagant. At the close of the war there is a ball of 100% Americans, the admission being a uniform, or the showing of a Liberty Bond. Mayme generously loans her bond to her friend. Just then her soldier sweetheart tells her he has two bonds besides his uniform and they will lead the grand march because they are 100% Americans.

"It's a Cinch" (Famous Players-Lasky).

The cast: Louise Fazenda, Ford Sterling, Chester Conklin, Ben Turpin. A cannon awakens the players at the opening of the Liberty Bond campaign, they jump into their clothes and make for the nearest bond booth. They fairly whiz through the air, bowling over and kidnapping pedestrians. Ben takes the American flag away from a hyphenated citizen who is not buying bonds and hustles him away. The scene changes to a battlefield, the Americans begin their smash, which leads to the Kaiser's dugout in Berlin. The Hun flag is pulled down and the Stars and Stripes raised in its stead.

Alice Brady in a Liberty Loan Appeal (Select).

Expressing a wish that she were a boy and could be "over there," Miss Brady demonstrates that a woman's bit is most vital to success. She pledges to equip and arm ten soldiers and support their families with her Liberty bond subscriptions. With the aid of a soldier she shows how a soldier's full outfit may be the contribution of the women at home. A moment's reflection convinces her that her first check is too small, so she writes out another for double the amount of Liberty Bonds.

William Faversham in a Liberty Loan Appeal (Famous Players-Lasky).

Mr. Faversham, the English actor, makes a plea for even greater friendship between England and America. He presents a forceful argument for the Liberty Loan, saying every bond will help to arm aviators, marines, soldiers and sailors. "My English pounds and sovereigns," he announces, are going into good United States Liberty Bonds."

Charles Ray in a Liberty Bond Plea (Famous Players-Lasky).

The cast: The Farm Hand, Charles Ray. The fourth Liberty Loan is represented by an alarm clock which tries ineffectually to awaken the American people typified by the farm hand. Finally Miss Liberty awakens him. Uncle Sam explains the need of money, the farm hand invests his savings in Liberty Bonds and is told to sow them in a field. The crop produces both armed men and grain. The picture closes with a smashing attack upon the Huns by the Americans, while the alarm clock continues to ring out its appeal.

Dorothy Dalton in a Liberty Loan Appeal (Famous Players-Lasky).

The cast: Red Cross Nurse, Dorothy Dalton. A Red Cross nurse back of the lines in France is writing a letter for a soldier when Hun flyers drop bombs on the hospital. She refuses to leave, and is badly wounded, but struggles to her feet with a prayer for an awakened America to pledge every resource to help win the war. She sees a vision of Americans charging over the top, and then the answer "Buy Liberty Bonds."

Enid Bennett in a Liberty Loan Appeal (Famous Players-Lasky).

The cast: Sister of the soldier and sailor, Enid Bennett. Enid, bidding goodbye to her brothers who are going to war, regrets she is not a boy, borrows her younger brother's clothes and tries to enlist. The recruiting officers tell her she can help with the Liberty Loan campaign. She invests her savings and under her eager eye the ten dollar bills become bonds, which march to the assistance of her brothers. She explains to her parents that this is a branch open to both old and young, and they convert their savings into Liberty Bonds.

"Stake Uncle Sam to Play Your Hand" (Goldwyn).

The cast: Miss Liberty Loan, Pauline Frederick; Uncle Sam, J. W. Herbert; Joan of Arc, Madge Kennedy; Italian Girl, Mabel Normand; Soldier Boy, Tom Moore; Belgian Girl, Mae Marsh; Kaiser, John

Sainpolis; King Albert, Matt Moore; England, Barry Whitcombe; Italian Soldier, Hobart Henley. The picture opens with Millet's "The Angelus" representing peace. Then the Kaiser takes a pack of cards and forces King Albert to play with him. England, France and Italy enter the game, but the Kaiser still has the best of it. Uncle Sam then gets in the game. Miss Liberty Loan promises to back him and sells bonds for the chips. The Kaiser loses heavily and the picture closes with the Liberty Bond slogan, "We Buy, You Buy, They Buy, and Good Bye." In addition, symbolic representation is made of various striking incidents of the war, including battle scenes.

"Sylvia's Last Pledge" (Vitagraph).

The cast: Sylvia, Gladys Leslie. Sylvia's grandmother writes a letter to the soldier boy in France, and in a vision sees the boys go over the top. As Sylvia retires, she hears a noise and finds a burgler. She tells him there is nothing to steal as everything has been pledged to buy Liberty Bonds, and urges him to sign a pledge. He says the Government does not want his money, and she tells him to pay with the kind it does want, so he signs the pledge, and with a new look on his face says "I'll come back and redeem my bond."

Lillian Gish in a Liberty Loan Appeal (D. W. Griffith).

Despite her mother's pleas to buy Liberty Bonds, Lillian decides to buy wearing apparel. Falling asleep, she dreams her home has been captured by Huns, her brother killed and her mother and sister carried away. Two Hun officers enter her room and she tries frantically to escape. She awakens and her relief is so great that she puts all her money in Liberty Bonds.

Ready Money Ringfield (Sherman).

The cast: Ringfield, Dustin Farnum. Ringfield, a rancher, closes a successful business deal and prepares to get married. His banker urges him to buy Liberty Bonds, but he says he needs the money for his wedding; finally he reluctantly buys $5,000 worth. He falls asleep, dreams that thirty years have passed and he is about to be dispossessed for non-payment of rent, when he comes across the Liberty Bond, which the landlord tells him has doubled in value. He wakes up, and immediately phones the banker to double his subscription, as he will only retain $1,000 to get married on.

"The Spirit That Wins" (Famous Players-Lasky).

The cast: The Girl, Elsie Ferguson; the Soldier, Eugene O'Brien. The girl reads a letter from her soldier, appealing for the purchase of Liberty Bonds. In a vision she sees the soldiers crossing No Man's Land, and determines to make sacrifices to help them, and releases her maid for service in the Red Cross and her chauffeur for the army. She disposes of her luxurious car and the next day takes a taxi to the studio, where she meets her maid in a Red Cross uniform, and her chauffeur, who has entered the army as a mechanician.

"Edith's Victory for Democracy" (Metro).

The cast: Edith, Edith Storey; "Red" Regan, Joseph Kilgour. A Western girl saves her money and sells her cattle to buy Liberty Bonds. She is followed by "Red," a desperado. Catching him off his guard she forces him to give up all the money he has, and tells him she will invest it in Liberty Bonds and hold them for him.

"Building for Democracy" (Metro).

The cast: The Wife, Emily Stevens; the Husband, King Baggot; Democracy, Christine Mayo. The wife's one ambition is to save enough money to build a home like a model her husband has made. The fourth Liberty Loan drive starts, and everyone is investing. A vision of Democracy comes before the wife, presents the crimes of autocracy, and she is glad to use her savings to purchase Liberty Bonds.

"The Taming of Kaiser Bull" (Universal).

The cast: Kaiser Bull (Autocracy), Himself; Miss America, Mae Murray. Democracy is threatened by the raging "Kaiser Bull" when Miss America with a shot (First Liberty Loan) distracts his attention. She then tries a large stone (Second Liberty Loan) with painful results to "Kaiser Bull" and snares him with a rope (Third Liberty Loan). "Kaiser Bull" drags Miss America, she calls for help, Pershing's Riders rescue her and she brands him "4 L L" (Fourth Liberty Loan), then pointing her .45 at the audience says "Dig Deep, friends, and come across.

Norma Talmadge in a Liberty Bond Appeal (Select).

The Cast: The Girl, Norma Talmadge; The Soldier, Thomas Meighan. The Hun hordes sweeping down upon a French village discover a mother and daughter behind barricades doors, which they break down and drag the two women from their home. American soldiers follow the trail, overpower the enemy, and rescue mother and daughter. The titles are arguments for purchase of Liberty Bonds.

"Liberty Bond Jimmy" (Metro).

The Cast: Liberty Bond Jimmy, Harold Lockwood; His Father, Frank Currier; The Pro-German, Louis Stern. The son of a millionaire becomes a workman for the good of his country. He persuades the servants to invest in Liberty Bonds. He endeavors to place a patriotic button on the coat of a guest and discovers that the guest is a pro-German. Retribution follows swiftly, while Jimmy's father purchases a large amount of Liberty Bonds.

"Fatty" Arbuckle in a Liberty Loan Appeal (Famous Players-Lasky).

Fatty calls at the palace in Berlin and refuses to be "raused" by the guards. Entering, he confronts the Kaiser and "Clown Quince," asks about their treatment of Belgium and shows them "scraps of paper" from America (Liberty Bonds) which completely cow them. They attempt to escape, but are barred by the Italian, English, French and American armies. "Fatty" introduces "the boys you said were afraid to fight" rising from the midst of the scraps of paper (Fourth Liberty Loan Bonds) which make a snowstorm. The Huns plead for mercy.

"My Country" (Kalem).

The Cast: The Lawyer, John Costello; The Grandmother, Mabel Strickland; The Grandson, the Soldier, Jack Hayden; The Spirit of 1776, Richard Brandt. The Grandmother bids adieu to her grandson departing for France. American soldiers are shown marching to the front. Later the grandmother hears that the boy has been killed, and places his photograph alongside the other heroes in the family album. When the Fourth Liberty Loan begins, she orders her home sold and invests the proceeds in Liberty Bonds.

"Banzai" (Haworth).

The Cast: American General, Sessue Hayakawa. Huns carousing at headquarters refer to America's war plans as a joke, and state that after Paris, New York will fall. American troops suddenly appear and wipe out the Huns. The American general discovers his men are without ammunition. An orderly announces that the Fourth Liberty Loan drive is on, and the general shouts "This means victory and the end of the war." The camera is moved showing the action has taken place on a stage. The General advances for a curtain call and presents a liberty loan plea, and shouts "Banzai" (hurrah).

"His Extra Bit" (Famous Players-Lasky).

The Cast: The Wife, Dorothy Davenport; The Husband, Wallace Reid; The Child, Wallace Reid, Jr. The wife suggests that Wally set aside a pocket for his Liberty Bond money, and he gladly agrees, and places in it the money he would have spent for cigars and other things. His friends hear of the scheme and adopt it, and even Mandy, the cook, prevents Rastus from buying a watermelon so as to save the bonds. When the Fourth Liberty Loan drive opens, Wally finds his scheme has spread like wildfire.

William Farnum in a Liberty Loan Film (Fox).

Mrs. Heath bids her soldier boy goodbye. From his dugout he writes an appeal to the home folks to buy Liberty Bonds. He receives a letter that the Third Loan is oversubscribed, and in the midst of a celebration is killed by an exploding shell. When the Fourth Liberty Loan campaign is opened, Mrs. Heath invests all her savings in Liberty Bonds in the hope that they will bring some other mother's son safely home.

George M. Cohan in a Liberty Loan Appeal (Famous Players-Lasky).

The picture opens with a view of a Liberty Loan poster "The Hun—His Mark —Blot It Out," Cohan mounting a rostrum launches into a fiery appeal for the Loan. There is a running fire of arguments and appeals including "What Are You Giving Besides Three Cheers." "Noise Won't Win the War." "A Liberty Bond Button admits you into the league of official cheerers."

"A Wise Purchase" (Vitagraph).

The cast: Helen Loring, Corinne Griffith. Helen's uncle leaves her $1,000 to be spent in twenty-four hours. She finds it a difficult task and is about to buy clothes, when a poster attracts her attention and she invests in Liberty Bonds. The lawyer then tells her that it was a test, and she is to receive her uncle's entire fortune. She again demonstrates her wisdom by investing the entire sum in Liberty Bonds.

"Sic 'Em, Sam" (Famous Players-Lasky).

The Cast: Democracy, Douglas Fairbanks; Prussianism, "Bull" Montana; Propaganda, Tully Marshall; National Liberty, Sara Mason. All are dwelling in peace until Prussianism overcomes National Liberty. Democracy, undaunted by propaganda, goes to her aid. Belgium, France, Great Britain, Italy, Japan and others join. Prussianism throws a bomb "submarine atrocities," the explosion rings the Liberty Bell and America sends great numbers of men, and three lines of fire hose, then with the Fourth Liberty Loan aids in making headway against the blaze. The Allies rescue Liberty and Prussianism seeks to hide in the Hall of Justice. Democracy tears off his cloek of kultur, smashes him into insensibility and with a fire hose washes Prussianism down the sewer.

"When it Strikes Home" (Famous Players-Lasky).

The Cast: Antonio, George Beban; Maria, Ethel Lynne; Bond salesman, Charles Hammond; The Parrot, Himself. Antonio, a poor Italian, saves money to send to his sweetheart in Italy and takes a day off to celebrate. A salesman tries to sell him Liberty Bonds. He tells him what might happen to his sweetheart and the scene fades to an attack by Hun soldiers on a young girl. Antonio's parrot yells "Hurrah for the Kaiser." His master chucks him out of the window. He tells the salesman to give him bonds, and decides to go back to work.

"The Grouch" (Vitagraph).

The Cast: Ross Baxter, Harry Morey; Agnes Dawley, Betty Blythe. Agnes, a hat check girl, tries to earn a living for her mother and herself. Baxter, a hotel owner, dines in the cabaret. The manager grudgingly permits a sergeant to appeal for the Liberty Loan. The guests become so interested that they neglect their orders. Agnes subscribes for three one hundred dollar bonds. The Manager becomes suspicious as the hat check receipts have fallen off, and fires her. Baxter kicks the Manager into the street, offers to add $10,000 to each subscription. When Agnes returns home she finds a $10,000 bond and notice that she is to have a better position.

Earle Williams In a Liberty Loan Appeal (Vitagraph).

The Kaiser and Crown Prince brutally assault Belgium; Civilization calls for help, France and England respond. The Huns chain Liberty. Young America appears with a small file (First Liberty Loan). He then tries a larger file (Second Liberty Loan) and then removes some of the chains with a still larger file (Third Liberty Loan). One large chain remains; but Capital, Labor, the Schools and the Church contribute to the Fourth Liberty Loan which frees Liberty. Young America then seizes the two Hun chiefs and bumps their head together.

"The Decision" (Vitagraph).

Featuring William Duncan. The husband of a small family is about to invest his savings in a business deal, when his wife dreams the Huns attack their home and butcher the children, and tie her husband to a riderless horse, which drags him over the prairie. The husband breaks the bonds and mounts the horse. The animal is shot, and the husband with a rope makes a bridge over a chasm, but falls headlong over a steep cliff. The wife wakes, tells her husband of her dream, and he decides to invest the savings in Liberty Bonds.

"The Bond" (First National Exhibitors Circuit).

The Cast: Charlie, Charlie Chaplin; Edna, Edna Purviance. Charlie finds a friend supporting a lamp post. The friend makes a "touch." Continuing, Charlie sees Edna. Hanging his stick on the moon, Charlie starts a conversation. Cupid gets busy. They visit a minister, a friend beans Charlie with an old shoe, Then they go to a Liberty Bond booth; Charlie buys a bond from Uncle Sam, who presents it to Industry, who arms a soldier. He buys another, and Industry arms a sailor. The scene fades, the Kaiser attacks Miss Liberty, but is stopped by a soldier. Charlie comes to her rescue and trounces the Kaiser with a sledge marked "Liberty Bonds."

"Financing the Fourth" (V. B. K.).

The Cast: Polly, Mrs. Sydney Drew; Henry, Sidney Drew; Bobby, Bobby Connelly; Mandy, Myha Brooks; Boy Scout, Scout Hyman Brown. Henry and Polly discuss the Fourth Liberty Loan Campaign. They decide to sacrifice luxuries and buy Bonds. Bobby wants a bicycle, but Henry reminds him of the cost of the war and the sacrifices necessary, so Bobby catches the spirit. Mandy, the cook, also catches the bond buying spirit, so when a Boy Scout solicits subscriptions, they all buy Liberty Bonds.

"A Woman Of France" (Metro).

The Cast: Louise, Madame Nazimova; Marquis X. Henry Harmon; German Baron, Tom Blake. Somewhere in France, German troops occupy the chateau of Marquis X. The commanding officer see the aged Marquis attempt to signal his daughter Louise, and seizing a paper writes an order demanding her presence. On the paper is a message in code from the Marquis to ring the bell as a signal to the French troops. Louise kills one of the German officers and rings the bell, though she knows it will mean death for her father and herself. The picture fades into a Liberty Bell ringing out "Buy, buy, buy, Bonds."

How a Cut Caption Can Confuse.

The Universal reports that some exchanges are under the impression that a new special attraction featuring Harry Carey is entitled "Three Wounded Men," and that therefore it is some kind of a war play. The title is, in fact, "Three Mounted Men," and the film is a Western Drama.

The mistake was originally made in a caption under a picture from the film that appeared in the Motion Picture World.

"Cupid in Quarantine" (Mutual).

Home-made smallpox helps Elinor Field out in a love affair in her forthcoming Strand-Mutual comedy "Cupid in Quarantine." It is a good story, handled well by Miss Field. It develops surprising situations and amusing incidents when Jack, Elinor's "particular fren" is denied the house. A few ink spots on his face gave Elinor the idea of faking smallpox. Miss Field's vivaciousness permeates the entire picture, filling it with life and action and a humor that is contagious. "Cupid in Quarantine" was released by Mutual on September 10.

Four October Paramounts.

Four subjects have been scheduled by the Famous Players-Lasky Corporation as the Success Series releases for the month of October. They are John Barrymore in "The Man from Mexico," Oct. 6; Jack Pickford in "Seventeen," Oct. 13; Victor Moore in "Snobs," Oct. 20, and the special production, "The Cheat," in which Fannie Ward and Sessue Hayakawa are featured.

Power's Road Man Gets Results.

W. W. Lewis, traveling representative of the Nicholas Power Company, Inc., not so very long ago took a partner to double his joys and share his responsibilities. But the lady doesn't take all of his time. Some of it he devotes to selling Cameragraphs with excellent results. He writes in that Fox Liberty Theatre, St. Louis, is to be equipped with Power's 6-B8.

Harry Depp with Strand-Mutuals.

Harry Depp has been secured to play leads with Elinor Field, the winsome star of the Strand Mutual comedies.

For eight years previous to entering pictures Mr. Depp was under the management of Klaw and Erlanger, playing with Elsie Janis, Weber and Fields and other noted players. During this time he appeared in "The Fair Co-Ed," "The Pink Lady," "The Little Cafe," and numerous other popular productions.

With the Triangle Keystone he played leads in "The Love Girl," "Saving the Family Name," "The Youth of Fortune," and a long list of comedies. The first Strand-Mutual, in which Mr. Depp will appear, is "The Maid and The Man," which will be released on Sept. 24.

Henley Scores In "Laughing Bill Hyde."

Again Hobart Henley has scored. Directing Rex Beach's "Laughing Bill Hyde," with Will Rogers, he has distinguished himself and added lustre to the Goldwyn trademark. His success in this instance is twofold. He has produced what is, in the opinion of Samuel Goldfish, president of Goldwyn, a wonderful picture, and has introduced to the screens of the world an extraordinary personality in Will Rogers.

Cinema Association Ball.

The Cinema Exhibitors Association of Bronx County, Bronx Local, N. A. M. P. I. Exhibitors' Branch, will hold its 6th Annual Movie Entertainment and Ball on Monday evening, November 4 (Election Eve), at 8 P. M., at Hunts Point Palace, 163d St. and Southern Boulevard, Bronx.

It's "Major" Evans Now.

Thomas Evans, head of the Evans Film Manufacturing Company of New York City, has been promoted to the rank of major in the Sanitary Corps, where he has important duties in connection with the Instruction School at Washington. His promotion probably makes Evans one of the youngest majors in the service, and was brought about by his creation of numerous ideas that the Surgeon General's office found workable and resultful.

Genuine Circus Scene For Serial.

Eddie Polo, the Hercules of the film, is to leave the movies for the "circles" or "circusies," whichever is correct—for one day, at least. When Barnum & Bailey visit Los Angeles, Polo will do his act before an audience. But the Universal camera will be clicking all the time under J. P. McGowan's direction, for it is all to be a part of Polo's big new serial, "The Lure of the Circus," which is now in its twelfth episode of production.

"Come On In" Released September 22.

September 22 has been decided upon by the Famous Players-Lasky Corporation for what in truth will be a quadruple premiere. For this is the release date of "Come On In," the first John Emerson-Anita Loos Production for Paramount, in which Shirley Mason and Ernest Truex will make their initial appearance as Paramount stars.

Truckee Snow Scenes In Ray Picture.

Truckee, the Mecca of Western picture folk, when Northern scenes are required, was the locale of the splendid snow pictures that abound in "The Law of the North," Charles Ray's new Paramount picture produced under the supervision of Thomas H. Ince, and which is released Sept. 29.

Exhibitors Seek Pre-Releases on "Treason."

"Treason," the next Mutual special production starring Edna Goodrich, scheduled for release on Sept. 29, is being sought by exhibitors for pre-release bookings at a number of the Mutual exchanges. The home office of Mutual has been receiving requests from their various branch managers for the past two weeks for permission to book the picture before release date in some of the leading theatres in their territory.

Follow the Paramount Plan.

Have you noticed the Paramount envelopes recently put in use for sending out press material? Here is a real plan for keeping your mailing list checked up. In case you do not get the Paramount service, this is the idea: The envelope is printed up with

> Postmaster: If not delivered within five days, notify the sender and return postage will be paid. If returned please note why as requested by law.

Five check marks are provided for under "Does not receive mail here, Refused, Unclaimed, Dead, Removed." Have this printed up on your program envelopes and you'll be able to keep your list clean of dead addresses and get a line on removals. Then with proper care in getting new names, you'll have a list that is 100% efficient.

Goodwin Has Big Part In Bluebird's Latest.

Harold Goodwin, boy actor, has an important part in "A Romance for Roma," Edith Roberts' latest Bluebird starring vehicle, now being made under the direction of Tod Browning at the Bluebird west coast studios. Harry Hilliard is the leading man, and others in the cast include Molly McConnell and Blanche Gray. The scenario was written by Rex Taylor from a magazine story by James F. Poland.

Kent Returns to the Universal.

Leon Kent, who played in and directed the original Universal Westerns many years ago, has returned to the Universal fold and is appearing in the new series of two-reel "Westerns," in which Helen Gibson is starred, under the direction of Harry Harvey. Mr. Kent is one of the earliest heavy men on the screen, having started to shoot them for the camera about nine years ago.

Fritzi Brunette is featured in the next Bluebird film which will be released November 4. It is entitled "The Cabaret Girl." The film is being directed by Douglas Gerrard. It was taken from the story by Hope Loring, with a working script prepared by Rex Taxlor.

Advertising Aids for Busy Managers

"WILDFLOWER"

Adolph Zukor Presents Marguerite Clark in One of Her Earliest and Still One of Her Greatest Successes of Both Screen and Stage.

Cast.

Letty Roberts.....Marguerite Clark
Arnold Boyd .....Harold Lockwood
Gerald Boyd.....James Cooley
The Lawyer .....E. L. Davenport
Bud Haskins .....Jack Pickford

Directed by Allan Dwan.

The Story: Arnold Boyd, seeking rest in the wilderness, comes in contact with Letty Roberts, whom he nicknames "Wildflower." His interest is in her personality rather than in the child-woman herself, but his brother, who comes to visit him, views her differently and persuades her to elope with him. Arnold follows and takes her from Gerald, taking her to his home, where she passes as his wife. It is long before she comprehends the reason for his action, but in the ripeness of time she understands and the "Wildflower" becomes devoted to the man who saved her from a hateful bondage.

Feature Marguerite Clark as Letty Roberts and Harold Lockwood as Arnold Boyd.

Program and Advertising Phrases: How a Wife in Name Only Won Happiness Through Strange Stroke of Fate.
Country Girl Surrenders to City Villain—and Find Happiness.
Force of Character Changes a Wildflower Into Flaming Bush.
How Two Brothers Battled to Bring Happiness to Trusting Girl.
Strange Outcome of an Adventure in the Wilds of Civilization.
Marguerite Clark Star of Her Latest and Best Photoplay.

Advertising Angles: Make more noise over this than you would over a more recent issue. Hundreds will remember, and not only want to see it again, but will urge their friends. Do not offer it as Miss Clark's newest, but as one of her best. She has had few plays as successful. Centre on Miss Clark, but tell that Harold Lockwood, Jack Pickford and others are in her support. You have a number of strong angles to play up. Work them all.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released September 8.

"THE LAW OF THE NORTH."

Thomas H. Ince Presents Charles Ray in a Bit of Life in the Trading Posts of the Frozen North.

Cast.

Alain de Montcalm.....Charles Ray
Therese Le Noir.....Doris Lee
Caesar Le Noir.....Robert McKim
Virginie de Montcalm.....Gloria Hope
Michel de Montcalm....Charles K. French
Numa, an Indian.....Manuel Ojeda

Directed by Irvin W. Willat.

The Story: Alain de Montcalm is the son of the commandant of a trading post. The second in command, Le Noir, is accused of having wronged an Indian girl. Le Noir takes advantage of Alain's absence from the post to tell Virginie, Alain's sister, that he took the blame for Alain. He is overheard by Montcalm, who thrashes him. In revenge Le Noir kills his chief and abducts the girl. Alain, arriving with Le Noir's daughter, starts in pursuit. The girl, Therese, also goes in search of her father. In the end Le Noir falls a prey to the wolves and Alain discovers that his enmity does not extend to the daughter.

Feature Charles Ray as Alain de Montcalm and Doris Lee as Therese Le Noir.

Program and Advertising Phrases: Rugged Drama of Love and Vengeance in Snow-clad Climes Farthest North.
Thrilling Photodrama of Life in the Far North.
Love and Lynch Law Where It's "Five Shirts Cold."
How Love for a Helpless Girl Blunted Lust for Revenge.
Where Gentle Love Overcome Wild Outbursts of Brute Force.
Charles Ray Star of a Dandy Photoplay of the Klondyke.

Advertising Angles: Centre interest in the star and tell that he is seen in a vivid picture of the north, where every man is a law unto himself. For a newspaper feature play up the death of Le Noir at bay, and his threat to kill Virginie with his last bullet.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 29.

"THE BETTER HALF"

Select Pictures Presents Alice Brady in a Powerful Dramatization of Miriam Michelson's Wldely Read Novel, "Michael Thwaite's Wife."

Cast.

Louise ..... } Alice Brady
Trixie ..... }
Michael Thwaite .....David Powell
Hendrick Thurston.....Crauford Kent
Judge Thorley, the twins' uncle, W. T. Carlton
Mrs. Cortlandt, their aunt, Isabelle O'Madigan
Doctor .....Richard Allen

Directed by J. S. Robertson.

The Story: Louise and Trixie are twin sisters in all but nature. Trixie goes to New York to enter the household of a wealthy aunt, while Louise gives up her chance to nurse her bedridden father. In the same unselfish fashion she gives to Trixie, Michael Thwaite, though her love for him is deep. At her father's death she becomes a nurse. Trixie tires of Michael and becomes infatuated with Hendrick Thurston. When Michael upbraids her she goes to Louise, who plans to effect a reconciliation. But Trixie elopes with Thurston and Louise takes her place in Michael's household, through the fact that he has been blinded. She finds comfort in ministering to the afflicted man, but Trixie again comes home and her position is threatened, but not for long, and things come right at last.

Feature Alice Brady as Louise and Trixie, and David Powell as Michael Thwaite.

Program and Advertisinq Phrases: Alice Brady Star of Effective Photoplay in Which She Plays the Double Role of Twin Sisters.
Skill and Artistry Displayed by Alice Brady in Dual Roles.
Difficult Task of Playing Her Own Twin Sister Proves Alice Brady a Great Actress.
Blind Man Lives Years in Happy Unconsciousness of Great Wrong.
Blind Man Married to One Sister Spends Years with Her Twin.
Strange Circumstances Under Which Twin Sisters Wreck and Save a Trusting Husband.

Advertising Angles: Try to get the local booksellers to display the novel. Also work the library angle. For your newspaper work tell the story of the substitution without giving the ending of the story. Work the play of words in the title for your catch phrases. Play up Miss Brady and capitalize her popularity. Make most of your campaign on the unusual features of the plot.

Advertising Aids: Two one-sheets, two three-sheet, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

Released in September.

"THE PRUSSIAN CUR"

William Fox Presents a Terrific Arraignment of Prussian Kultur with Captain Horst von der Goltz, One of the Arch Plotters, In a Leading Role.

Cast.

Rosie O'Grady .....Miriam Cooper
Patrick O'Grady.....James Marcus
Jimmie O'Grady.....Patrick O'Mally
Lillian O'Grady.....Leonora Stewart
Dick Gregory .....Sidney Mason
Otto Goltz, a German Spy, Capt. Horst von der Goltz
Count Johann von Bernstorff, Walter McEwan
Wolff von Eidel.....Wm. M. Black
Woodrow Wilson.....Ralph Faulkner
Emperor William II..Walter M. Lawrence
Emperor William I.....Charles Reynolds
Crown Prince Frederick....Wm. Harrison
Field Marshal von Hindenburg, James Hathaway
Admiral von Tirpitz.....P. C. Hartigan
James W. Gerard.....John E. Franklin

The Story: When he was sent home, Ambassador von Bernstorff left behind an intricate spy system, headed by Otto Goltz. The spy marries Lily O'Grady

IN THIS ISSUE.

The Better Half (Select).
The Border Raiders (Pathe).
A Diplomatic Mission (Vitagraph).
Fame and Fortune (Fox).
The Grey Parasol (Triangle).
The Law of The North (Paramount).
Laughing Bill Hyde (Goldwyn).
The Prussian Cur (Fox).
The Road To France (World).
A Soul Without Windows (World).
Talk of The Town (Universal).
Unexpected Places (Metro).
The Velvet Hand (Bluebird).
Wildflower (Paramount).

and his brutality causes her death. Her virtual murder is avenged by Dick Gregory, her sister's sweetheart, while the greater criminal suffers for his own misdeeds and those for which he is responsible.

Feature the principals in the cast.

Program and Advertising Phrases: Capt. Horst von der Golst, Self Confessed Hun Spy, Featured as Photoplayer.

Big Scenes Depict the Revolting Brutality of the Hun.

How an American Youth Trapped and Imprisoned a Band of Spies.

Thrilling War Drama Exposing the Hun in His Hellishness.

Startling Revelations of Hun Beastliness in Propaganda Play.

Showing Up the Kind of a Beast Who Would Parley with Humans.

Advertising Angles: This story must be circused to bring the best results. Post plenty of paper, including as many of the larger stands as you can find wall space for. Tell that here is a spy story written from the inside, with one of the spy heads in a leading role. Get as many of the press stories used as possible, even though this may mean the taking of extra advertising space—you'll need that, too.

Advertising Aids: Two each, one and three sheets; one each, six and twenty-four sheets. Lobby displays, 8x10 (black and white), 11x14 (gelatine), 22x28 (colored), 8x10 stills of war, 22x28 sepia gelatine of star. Slides. Scene cuts and mats. Music cues. Advertising cuts and mats. Press book.

Released September 1.

"UNEXPECTED PLACES"

Metro Presents Bert Lytell in a Screen Version of Lieutenant Frank R. Adams' "Inside" Story of the Great War.

Dick Holloway ..... Bert Lytell
Lord Varden ..... Colin Menney
Hiram Penfield ..... Louis Morrison
Mrs. Penfield ..... Edythe Chapman
Ruth Penfield ..... Rhea Mitchell
Jocelyn ..... John Burton
"Cherie" ..... Rosemary Theby
Brauer ..... Stanton Heck
Meyer ..... Jay Dwiggins

Directed by E. Mason Hopper.

The Story: The valet of Lord Harold Varden, on a secret mission to our Government, has been murdered. Dick Holloway, a reporter, detailed to the story, calls on Lord Varden just as the latter feels the effects of poison administered to him. He takes the place of the nobleman when his American cousins come for him, and not only saves his lordship's papers, but captures the spies detailed to get them.

Feature Bert Lytell as Dick Holloway and Rhea Mitchell as Ruth Penfield.

Program and Advertising Phrases: Photoplay Founded on Thrilling Story First Printed in Blue Book Magazine.

Story of a Murder Mystery Unraveled by a Star Newspaper Reporter.

Poisoned Food Reveals Clue to Equally Poisonous German Propaganda.

Murder Mystery Revealed in Clearing Up Hun Spy Plots.

The World War Linked with Fast-Moving Mystery Play of Love and Vengeance.

Thrilling Melodrama Based on Crime Story of Deep Significance.

Advertising Angles: Make capital of the fact that this is a Blue Book story, written by a man who should know. Tell that it abounds in spirited action. You can work over an old idea by announcing that free tickets are to be found in "unexpected places," planting a couple of dozen passes along the main street in places easy of access and yet within the meaning of the word. Working with some daily paper you can work up quite an excitement with this scheme.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14, sepia, 22x28 colored. Cuts.

Released September 30.

"A SOUL WITHOUT WINDOWS."

World-Pictures Presents Ethel Clayton in the Story of a Wild Elf in a Quaker Village Who Cut Windows to a Man's Soul.

Cast.

Hopama ..... Ethel Clayton
Joshua ..... Richard Clarke
Hannah ..... Eugene Woodward.
Nehemiah ..... Victor Kennard
Pedro Camillio ..... David Davies
Murio ..... Gus Pixley
Mrs. Mallory ..... Zadee Burbank
Scott Mallory ..... Frank Mayo
Faith Palmer ..... Pinna Nesbit
Mr. Palmer ..... Jack Drumier
Griswold ..... Jack Roberts
Woman ..... Sadie Schaeffer
Girl ..... Violet Aksel

Directed by Travers Vale.

The Story: A little child is found by the roadside with her dying mother and taken in charge by the kindly but severe Quakers of the settlement. The child knows only that her name is "Hopama." She grows up in the narrow life, a thing foreign to the peaceful community. She comes into the life of Scott Mallory, who has been paralyzed saving his fiancee from drowning. The girl has taken back her liberty and until Hopama came he doubted all the world. Scott is cured by an operation and, fearful that her son will marry the unknown girl, Mrs. Mallory tells Hopama that Scott is to marry Faith Palmer, his old sweetheart. Hopama steals away to an old musician and in the end it is revealed that her baby name is merely Hope Palmer, and the stain on her birth cleared away. Mrs. Mallory welcomes her as a daughter.

Program and Advertising Phrases: Ethel Clayton Star of World Film's Newest Screen Classic.

The Kind of Picture that Delights Beholders and Sticks in Memory.

Photodrama that is Pleasant and Effective from Start to Finish.

An Interesting, Unusual and Thoroughly Delightful Photoplay.

Letting the Love Light Into a Darkened Soul.

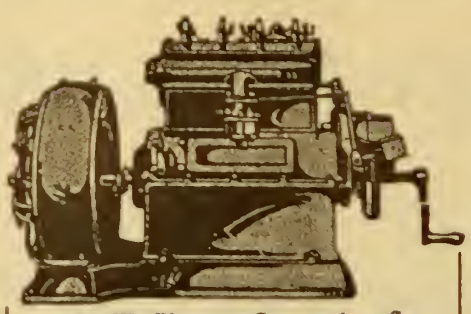
Ethel Clayton Now Presenting the Best Photoplay She Has Ever Appeared In.

Feature Ethel Clayton as Hopama and Frank Mayo as Scott Mallory.

Advertising Angles: Make capital of Miss Clayton's name and lay emphasis upon the suggestion of the opportunity her odd role offers, a child of the world in a Quaker settlement. You can work up decided interest in the story. Work on the title with such phrases as "Eyes are the windows of the soul, yet this man was not blind. He simply would not let in the light," etc. Make a special effort to procure the use of one or more cuts, which are better than usual.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets, and one 24-sheet. Eight 8x11 blackand-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released September 30.



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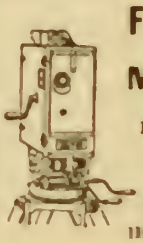

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"TALK OF THE TOWN."

Universal Presents Dorothy Phillips In the Story of a Girl Who Wanted to See Real Life and Got Almost More Than She Wanted.

Cast.

Genevra French.....Dorothy Phillips
Major French.....George Fawcett
Aunt Harriet.....Clarissa Selwyne
Lawrence Tabor.....William Stowell
Jack Langhome.....Lon Chaney

Directed by Allen Holubar.

The Story: Genevra French has been too carefully brought up. She wants a little freedom and to gain this she persuades Lawrence Tabor to elope with her. The marriage finds her father's approval, but she makes it plain to Tabor that she married for freedom and not to exchange guardians. Tabor gives her all the liberty she desires and she makes herself the talk of the town. But she becomes entangled in a flirtation with Jack Langhome that goes too far to be pleasant to her. Tabor arrives at the road house to which Langhome has taken her just in time to save her. His forbearance wins her love at last. Not until long afterward does she discover that Tabor hired Langhome to play his part.

Feature Dorothy Phillips as Genevra French, William Stowell as Lawrence Tabor.

Program and Advertising Phrases: The Engaging Story of a Society Girl Reared Behind Bars of a Gilded Cage.
Dorothy Phillips, Star of Many Screen Successes, in New Photoplay.
Strange Outcome of a Girl's Experiment with Mail-Order Love-Making.
Married as an Experiment, the Wife Falls in Love—and Is Happy.
Trying to Trick Dan Cupid Works Out in Surprising Denouement.
Odd Theme for Photoplay Leads Interest to a Surprise Finish.

Advertising Angles: Tell that this is a Snappy Stories tale by Harold Vickers. Play up the star and before advertising the title announce that "Dorothy Phillips will be the Talk of the Town" on a certain date. Use one or more double-barrelled advertisements to mothers who are too strict and to daughters who think they are too sternly treated.

Advertising Aids: Two ones, two threes, one six-sheet and one twenty-four sheet. One sheet of players. Black and white lobby displays. Slides. Player cuts. Heralds. Press book. Ideas sheet.
Released September 28.

"A DIPLOMATIC MISSION."

Greater Vitagraph Presents Earle Williams and Grace Darmond in the Story of a Yankee Diplomat Who Defeated the Kaiser's Princeling.

Cast.

Sylvester Todd.....Earle Williams
Lady Diana.....Grace Darmond
Sir John Boyden.....Leslie Stuart
Lady Boyden.....Kathleen Kirkham
Von Goetz.....Gordon Russell

Directed by Jack Conway.

The Story: Sylvester Todd, while traveling the South Seas, meets Lady Diana at Somona, an island under the rule of the Grand Duke of a German principality. Todd rescues Diana from the insults of the duke's son, and has to make his escape. He goes to Singapore, where his old friend, Sir John Boyden, persuades him to go to the island of Platina, where valuable platinum mines are about to be seized by the Germans, already on the brink of the great war. Todd not only saves the island to the British, but saves Lady Diana, who has taken refuge there—and she means more to him than the platinum.

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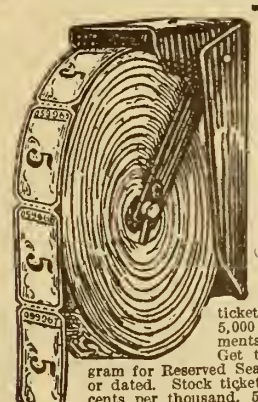

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PRICES:
Five Thousand..... $1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand..... 10.00
National Ticket Co., Shamokin, Pa.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
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The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Feature Earle Williams as Sylvester Todd and Grace Darmond as Lady Diana.

Program and Advertising Phrases: Vitagraph Blue Ribbon Feature Reflects Thrilling Story of Love and Adventure in Strange Lands.
Pre-War Story Brought to Thrilling Climax Through Hun Conniving.
Engaging Story of Love and Adventure in South Sea Isles.
How Cunning Hun Was Thwarted in Some of His Pre-War Schemes.
Thrills and Excitement in Rugged Story of a Strange Uprising.
Sensational Film Carries Story of True and Stirring Adventure.

Advertising Angles: Tell that this is a story of the events preceding the war laid on islands in the South Sea. Play up the scenery and novelty of the locations. Make a punch of the fact that the hero gets the girl a German prince coveted and also defeats the plans of a German emissary to gain stores of platinum for war supplies. Make generous use of the names of the stars, both of whom should be popular with your patrons.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released September 30.

"LAUGHING BILL HYDE."

Goldwyn Presents the Cowboy Philosopher, Will Rogers, in an Extraordinary Production of One of Rex Beach's Most Famous Stories.

Cast.

Laughing Bill Hyde.....Will Rogers
Ponotah.....Anna Lehr
Black Jack Burg.....John Sainpolis
Dr. Evan Thomas.....Clarence Oliver
Alice.....Mabel Ballin
Joseph Wesley Slayforth..Joseph Herbert
Denny Slevin.....Robert Conville
Danny Dorgan.....Dan Mason

Directed by Hobart Henley.

The Story: Bill Hyde escapes from the penitentiary and makes his way to Alaska. There he falls in with the doctor who befriended him on his escape and they cast their fortunes together. He rescues Ponotah, a half breed girl, from insult and learns that she has a half interest in a mine run by Slayforth, who is keeping her from her own. Bill, in his own peculiar way, gets square with Slayforth, gives Ponotah her money and sells a salted mine for his medical friend, paving the way for a double wedding.

Feature Will Rogers as Laughing Bill Hyde and Anna Lehr as Ponotah.

Program and Advertising Phrases: Will Rogers, Famous Rope Expert of Big Time Vaudeville, Featured Now in Photoplay.
Rex Beach Picture Unfolds Gripping Story in Convincing Scenes.
Crooks Robbed of Loot to Pay the Minister a Marriage Fee.
"Keep Smiling" Is Motto of Laughing Bill Hyde in Rex Beach Play.
Will Rogers Featured in Rex Beach's Tremendous Drama of Redemption.
How Kindness Paved the Way for Outlaw's Final Redemption.

Advertising Angles: Save in those towns where the Ziegfeld show plays, it will be necessary to establish the identity of this star. Pick up matter from the press book and proclaim his one of the most unique figures in Broadway theatricals, a busted cowboy, who came into a salary of $1,000 a week because of his nimble wit. But do not overlook the authorship angle. Play this up as one of the characteristic Beach stories. It ap-

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

peared in serial form in the Popular Magazine and later enjoyed a large sale between covers. If possible use lariats, riding gear and chaps for lobby work. You might get up a roping contest for boys under sixteen.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released September 30.

"THE ROAD TO FRANCE."

World-Pictures Presents Carlyle Blackwell and Evelyn Greeley in an Intense Love Story Woven About the Romance of Ship Building for the Government.

Cast.

Tom Whitney.....Carlyle Blackwell
Helen Bemis.....Evelyn Greeley
John Bemis.....Jack Drumier
Mollie.....Muriel Ostriche
Robert Whitney.....George De Carlton
Mrs. Whitney.....Jane Sterling
Hector Winter.....Richard Neill
Mrs. O'Leary.....Inez Shannon
Burns.....Henry West
Hugo Kraus.....Alex. Shannon
Chief of Police.....Joseph Smiley
Dennis O'Leary.....James Davis
Little O'Leary Girl....Elizabeth Kennedy

Directed by Dell Henderson.

The Story: Tom Whitney, well connected but a social derelict because of his weakness for drink, is released from the draft because of an old football injury, but a policeman persuades him that he can still do his bit in the shipyards. He takes a job in the yard owned by the man to whose daughter he was engaged in happier times. Three German propagandists seek to foment a strike to delay the work, and largely through Tom's efforts the plan goes amiss and the strike is called off. Rehabilitated by work, the launching of The Liberty is a forecast of his own rebirth.

Feature Carlyle Blackwell as Tom Whitney and Evelyn Greeley as Helen Bemis.

Program and Advertising Phrases: Carlyle Blackwell and Evelyn Greely Stars of Inspiring Photoplay.
Photographic Proof that a Bridge of Ships is the Road to France.
Thwarting the Schemes of German Spies in American Shipyards.
Thrilling Encounters and Rugged Patriotism in Fine Photoplay.
Gripping Photodrama Built Against the Background of Patriotism.
Jammed with Thrills and Excitement and Bubbling with Love Interest.

Advertising Angles: The press sheet offers some excellent suggestions, which should be followed. This is virtually Government propaganda in attractive form, and should be played up from every angle. Get the newspapers to help you help the Government. Put it in that way, for the story assuredly can help. But in your advertising call it a romance and not a propaganda, for it is first of all a dramatic story.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets, and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two, 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets, and music cues.

Released October 14.

The Motiograph De Luxe

is always on the job and ready to give

Efficient Service

This machine because of its low cost of upkeep is worthy of the name

The Projector Predominant

All GEARS, SHAFTS and SPROCKETS made of STEEL, BUSHINGS made of BRONZE.

3,000 ft. Magazines. 1/6 H. P. Motor.

WRITE TODAY FOR CATALOG

Amusement Supply Co.

Largest Exclusive Dealers to the MOTION PICTURE TRADE
300-302 Mailers Bldg.
5 So. Wabash Avenue
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

'OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

"FAME AND FORTUNE."

William Fox Presents Tom Mix in a Story of Vivid Action in Which the Cowboy Star Offers Countless Thrills.

Cast.

Clay Burgess.....Tom Mix
Della Bowen.....Kathleen Connors
"Big" Dave Dawley.....George Nicholls
Judge Quinn.....C. McHugh
Ben Davis.....Jack Dill
Mattie Carson.....Annette DeFoe
Flash Denby.....Val Paul
Kuneen.....E. N. Wallack
Sheriff of Paola.....Clarence Burton

Directed by Lynn Reynolds.

The Story: The town of Paola is virtually run by "Big" Dave Hawley, who has the local judge under his control. When William Burgess, the banker, dies, Dave forges a will giving him the property and has it probated by the judge. Ben Davis is driven from town because he will not affix his notary seal to the fraud. When Clay Burgess comes to claim the property, Dave arranges to have him murdered, but Clay doesn't believe in such things and kills one of his would-be slayers, for which Dave has him arrested. Clay escapes and not only wins back his own, but he cleans up Paola like a steam laundry.

Feature Tom Mix as Clay Burgess and Kathleen Connors as Della Bowen.

Program and Advertising Phrases: Tom Mix, Daredevil Exponent of Western Life in Thrilling Photodrama.
Quick Action, Wild Riding, Straight Shooting Thriller.
A Peppery Western Play with Warm Hearts and Cold Lead.
Thrills Unceasing Lead to Solar Plexus Finish.
Thrilling Western Drama with Thrill of Wild Prairie Life.
Photoplay that Thrills and Snaps Like Chain Lightning.

Advertising Angles: Tell that these new "Victory" pictures will present Tom Mix in better plays than ever, and tell enough of this story to show that there is action in more than plenty. If you have a local ring in your town you can offer discreet suggestions that Mix will show how to clean it up, but be careful of libel. Work catch-phrases along the lines of "Paola was a one-man town, but after Tom Mix got there, in Fame and Fortune, **he was the man.**" In all your announcements work to convey the suggestion of bigness in story.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released October 6.

"THE GREY PARASOL"

Triangle Presents Wellington Cross in His First Screen Production, in Which He Foils German Agents and Wins a Pretty Girl's Heart and Hand.

Cast.

Hamilton Hill.....Wellington Cross
Estelle Redding.....Claire Anderson
Edward Burnham.....Joe Bennett
Bud Ralston.....Frank Thorne
Rodger Irwin.....Ed Brady
Farraday Childs.....William Quinn

Directed by Lawrence Windom.

The Story: Hamilton Hill becomes interested in a woman he sees in a parasol shop. She is attacked by two men and he

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

goes to her relief. He overcomes one, but the other and the girl disappear. The captive asserts that he is a secret service agent and that the girl is a German spy. Half convinced, Hill goes with him to the girl's house, learning that she is Estelle Redding. She asserts that they are trying to rob her of a formula for a coal substitute, and it is shown that they are not in Government employ, but are agents of the coal trust. After many exciting episodes the formula comes into proper hands at last and Hill wins a bride.

Feature Wellington Cross as Hamilton Hill and Claire Anderson as Estelle Redding.

Program and Advertising Phrases: Wellington Cross, Vaudeville and Musical Comedy Star, Makes His Screen Debut.
Hollow Handle of Woman's Parasol Object of Photoplay Sensations.
German Spy Plots Frustrated by Acrobatic Photoplay Hero.
Mystery and Excitement Follow Through Photoplay Adventure.
Surprise Outcome of Mystery Photoplay Makes Happy Climax.

Advertising Angles: Wellington Cross is a well-known stage star who will need no introduction where his professional engagements have taken him. In the smaller towns he should be identified to the patrons. You can rouse interest by reciting some fragments of the story. You might letter a gray parasol for street work, letting it be carried by a well-dressed man with "For the reason I carry this see The Grey Parasol at (house and date)."

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazines. Press sheets.
Released September 29.

"THE BORDER RAIDERS"

Pathe Presents Betty Compson and George Larkin in a Novelty Story of the Mexican Border in These Troubled Times.

Cast.

Rose Hardy.....Betty Compson
John Smith.....George Larkin
Mock Sing.....Frank Deshon
John Hardy.....H. C. Carpenter
Cleo Dade.....Claire Du Brey
Emanuel Riggs.....Howard Crampton
"Square Deal" Dixon....Fred M. Malatesta

Directed by Stuart Paton.

The Story: Ever since civil war started in Mexico the border has been a hotbed of trouble for United States officials. John Hardy, a widower, has a ranch near the border. He is trapped into a marriage with Cleo Dade by Mock Sing, a Chinaman who is head of a league of gun-runners. Cleo hates Rose, Hardy's daughter, and plans to take the estate from her. Hardy has disappeared. The riders on the ranch are loyal to Rose and contest the effort to prove up a forged will. In the fight that ensues John Smith, a tool of Sing's, rescues Rose. Later he kills Sing and liberates Rose's father, who has been held prisoner. Then it develops that Smith in reality is a secret service agent, and what follows may be imagined.

Feature Betty Compson as Rose Hardy and George Larkin as John Smith.

Program and Advertising Phrases: Cattle Rustling, Opium-Smuggling and Gun Toting Furnishes Basis of Exciting Border Play.
Romance and Adventure Enter into tale of Mexican Border Life.
Crafty Chinamen Make Headway in Crime Until Uncle Sam Finishes Them.
Story of the United States Secret Service Pulses with Thrills.
Gang Rule and Border Raiding Lend Excitement to Photoplay.

Advertising Angles: Miss Compson gained her initial favor in comedy, and her admirers should be interested in seeing how she fares in drama. Frame your advertisements to arouse their curiosity. Announce the play as a vivid border drama abounding in action, but work mostly to Miss Compson. Photographs and cuts will help a lot.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.
Released October 6.

"THE VELVET HAND"

Bluebird Presents Fritzi Brunette in a Play Based Upon a Story by Edith Barnard Delano.

Cast.

Russo Russelli.....Fred Turner
Russino.....Eugene Corey
Gianna.....Fritzi Brunette
Count Paul Trovelli.....William Conklin
Prince Viscomte.....Wedgwood Nowell
Countess Michetti.....Carmen Phillips
Secretary.....Nicholas Duneau

Directed by Douglas Gerrard.

The Story: Gianna and her brother, Russino, are training to become professional dancers. They are dancing at the seaside, when Russino becomes entangled with Netta, a vacationist. Count Paul Trovilli and his friend, Prince Viscomte, visit the resort. The prince recognizes Netta as the Countess Michetti, with whom he has had an affair. Renewing old acquaintance in the course of a stroll, he is followed by Russino, and the latter is killed in the quarrel which follows. Gianna finds the count standing over her brother's dead body, and believing him to be the murderer, declares vendetta. Later, now a famous dancer, she is in a position to carry out her vow.

Feature Eugene Corey as Russino and Carmen Phillips as Countess Michetti.

Program and Advertising Phrases: Gripping Story of Relentless Vendetta in Which Love Triumphs.
How Love and Vengeance Worked Out on Italy's Sunny Shores.
Sensational Photoplay Filled with Thrills and Excitement.
Plenty of Thrills to Satisfy Lovers of the Sensational.
Novelty in Photoplay Leads to Surprising Finish.

Advertising Angles: The vendetta angle will probably be found the stronger appeal. Work on that. But you can do something with the dancing angle, possibly running a fancy dancing contest to advertise the picture. If there is a local dancing master, join forces.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released September 30.

400 Theatre Seats
AND
300 Roller Skates
FOR SALE
MAX FREEDMAN
31 Albany St. Boston, Mass.

6A motors complete with speed controllers, including switch and cover, 110 V. 220 V. either A. C. or D. C. $40.00. Motors are new and guaranteed. A few used 6A mechanisms.
The Stern Mfg. Co., Inc.
1023 Race St., Philadelphia, Pa.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

The PALMER PLAN
Endorsed by the foremost figures in all branches of the motion picture industry.
SCENARIO WRITERS: Send for Frederick Palmer's Free Booklet, "The Secret of Successful Scenario Writing," and learn how we can serve your interests.
PALMER PHOTOPLAY CORPORATION
596 I. W. Hellman Bldg., Los Angeles, Cal.

IF YOU WANT THE NEWS BUY THE WORLD

MOVING PICTURES made to order. Multiple set Studio for rent. Perfect developing and printing.
ROTHACKER FILM MFG. CO.
1339-51 DIVERSEY PARKWAY
CHICAGO, U. S. A.

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

List of Current Film Release Dates

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Comedy).
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Comedy).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).
Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 8.

Her Man (Elaine Hammerstein—Six Parts—Drama—Advanced).
Hands Up (Episode No. 4, "The Phantom Trail"—Two Parts—Drama—Astra).
The Dippy Daughter (Toto—Comedy—Rolin).
Georgetown, British Guiana (Educational—Post).
Official War Review No. 11 (Topical).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 15.

The Honest Thief (Helene Chadwick—Two Parts—Dramn—Astra).
Hands Up (Episode No. 5, "The Runaway Bride"—Two Parts—Dramn—Astra).
Punting With Sugar (Educational—Post).
Official War Review No. 12 (Topical).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 22.

A Japanese Nightingale (Fannie Ward—Five Parts—Drama—Astra).
Hands Up! (Episode No. 6—"Flames of Vengeance"—Two Parts—Dramn—Astra).
The Great Water Peril (Toto—Comedy—Rolin).
A Hollandized Caribee, Dutch West Indies (One Reel—Travel—Post Film).
Official War Review No. 13 (Topical)
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
The Far Flung Battle Line—American Troops on Furlough in France (Topical—French Film).

RELEASES FOR WEEK OF SEPT 29.

Getaway Kate (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 7—"Tossed in the Torrent"—Two Parts—Dramn—Astra).
Swing Your Partners (Harold Lloyd)—One Reel—Comedy—Rolin).
St. Kitts, the Mother Colony (One Reel)—Travel—Post Film).
The Far-Flung Battle Line—The Crusader's Dream Realized by the Capture of Jerusalem, December 10, 1917 (One Reel—Topical—British Film).
Official War Review No. 14 (Topical).
Hearst-Pathe News No. 80 (Topical).
Hearst-Pathe News No. 81 (Topical).

RELEASES FOR WEEK OF OCTOBER 6.

The Border Raiders (George Larkin—Five Parts—Drama)—Diando.
Hands Up (Episode No. 8, "The Fatal Jewels"—Two Parts—Drama—Astra).
No Place Like Jail (Stan Laurel—One-Reel Comedy—Rolin).
Antigua—British West Indies (One Reel—Educational—Post).
The Far Flung Battle Line (French Colonial Troops in the War—One Reel—Topical—French Pictures).
Triumph of Transportation (Liggett-Gruen—One Reel—Educational).
Official War Review No. 15 (Topical).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.
Sept. 8—His Wife's Friend.
Sept. 22—Sleuths.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—The Marriage Ring (Enid Bennett—Five Parts—Drama).
Sept. 1—On the Quiet (John Barrymore—Five Parts—Drama).
Sept. 1—The Source (Wallace Reid—Five Parts Dramn).
Sept. 8—The Girl Who Came Back (Ethel Clayton—Five Parts—Drama).
Sept. 8—The Cruise of the Make-Believes (Lila Lee—Five Parts—Drama).
Sept. 15—Out of a Clear Sky (Marguerite Clark—Five Parts—Drama).
Sept. 15—Vive La France (Dorothy Dalton—Five Parts—Drama).
Sept. 22—Come On In (Shirley Mason—Five Parts—Dramn).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Dramn).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).

Artcraft Pictures.

Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).
Aug. 26—Till I Come Back to You (Bryant Washburn—Five Parts—Drama—De Mille).
Sept. 1—Heart of the Wilds (Elsie Ferguson—Five Parts—Drama).
Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Dramn).
Sept. 22—The Goat (Fred Stone—Five Parts—Dramn).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Dramn).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).

SUCCESS SERIES (REISSUES).

Sept. 1—The Eagle's Mate (Mary Pickford—Five Parts—Drama).
Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Dramn).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

Sept. 2—With the Hairy Ainu.
Sept. 9—The Ends of Hokkaido.
Sept. 16—Sojourning in Sapporo.
Sept. 23—Wee Ones of Japan.
Sept. 30—Sailing the South Seas to Fiji.

PARAMOUNT-FLAGG COMEDIES.

Sept. 1—Hick Manhattan.
Sept. 29—Romance and Brass Tacks.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

I Am Public Opinion

All men fear me!

I declare that Uncle Sam shall not go to his knees to beg you to buy his bonds. That is no position for a fighting man. But if you have the money to buy, and do not buy, I will make this No Man's Land for you!

I will judge you not by an allegiance expressed in mere words.

I will judge you not by your mad cheers as our boys march away to whatever fate may have in store for them.

I will judge you not by the warmth of the tears you shed over the lists of the dead and the injured that come to us from time to time.

I will judge you not by your uncovered head and solemn mien as our maimed in battle return to our shores for loving care.

But, as wise as I am just, I will judge you by the material aid you give to the fighting men who are facing death that you may live and move and have your being in a world made safe.

I warn you—don't talk patriotism over here, unless your money is talking victory Over There.

I am Public Opinion!

As I judge, all men stand or fall!

Buy U. S. Gov't Bonds Fourth Liberty Loan

Contributed through Division of Advertising

United States Gov't Comm. on Public Information

This space contributed for the Winning of the War by

CHALMERS PUBLISHING CO.

MOVING PICTURE WORLD CINE-MUNDIAL

List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 11—No. 41 (Topical)—03180.
Sept. 18—No. 42 (Topical)—03192.
Sept. 25—No. 43 (Topical)—03201.
Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03159.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.
Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Sept. 4—Her Whirlwind Wedding (Eva Novach—Two Parts—Comedy)—03169.
Sept. 18—A Pullman Blunder (Harry Grishon—Two Parts—Comedy)—03191.
Sept. 25—Hello Trouble (Babe Hardey—Two Parts—Comedy)—03200.
Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.

NESTOR.

Sept. 2—Their Sporting Blood (Pat Rooney—Comedy)—03168.
Sept. 9—A Bum Bomb (Betty Schade—Comedy)—03178.
Sept. 16—Pat Turns Detective (Pat Rooney—Comedy)—03190.
Sept. 23—The Slow Express (Victor Potel—Comedy)—03199.
Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.

UNIVERSAL SPECIAL ATTRACTION.

Sept. 2—How Charlie Captured the Kaiser (One Reel Cartoon)—03139.
Sept. 14—Modern Love (Mae Murray—Six Parts—Drama)—03186.
Sept. 21—No Release This Week.
Sept. 28—The Talk of the Town (Dorothy Phillips—Six Parts—Drama)—03207.
Oct. 5—Fighting for Freedom (Episode No. 1, "Admiral Beatty's Fleet in Action"—Topical)—03218.
Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.

UNIVERSAL SCREEN MAGAZINE.

Sept. 14—Issue No. 88 (Educational)—03181.
Sept. 21—Issue No. 89 (Educational)—30193.
Sept. 28—Issue No. 90 (Educational)—03202.
Oct. 5—Issue No. 91 (Educational)—03212.
Oct. 12—Issue No. 92 (Educational)—03222.

UNIVERSAL SPECIAL FEATURE.

Sept. 8—The Brass Bullet (Episode No. 5, "The Mock Bride"—Two Parts—Drama)—03174.
Sept. 15—The Brass Bullet (Episode No. 6, "A Dangerous Honeymoon"—Two Parts—Drama)—03184.
Sept. 22—The Brass Bullet (Episode No. 7—"The Depth Bomb"—Two Parts—Drama)—03196.
Sept. 29—The Brass Bullet (Episode No. 8—"The Magnetic Bug"—Two Parts—Drama)—03205.
Oct. 5—The Brass Bullet (Episode No. 9, "The Room of Flame"—Two Parts—Drama)—03215.
Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.

UNIVERSAL CURRENT EVENTS.

Sept. 7—Issue No. 69 (Topical)—03172.
Sept. 14—Issue No. 70 (Topical)—03182.
Sept. 21—Issue No. 71 (Topical)—03194.
Sept. 28.—Issue No. 72 (Topical)—03203.
Oct. 5—Issue No. 73 (Topical)—03213.
Oct. 12—Issue No. 74 (Topical)—03223.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Sept. 7—The Extra Bridegroom—03176.
Sept. 14—Hearts and Let Us—03187.
Sept. 21—Nearly A Chaperone—03198.
Sept. 28—Please Hit Me—03208.
Oct. 5—Frenzied Film—03217.
Oct. 12—The Price of a Rotten Time—03228.

WESTERN AND RAILROAD DRAMAS.

Sept. 7—The Flame of the West (Cleo Madison—Two Parts)—03173.
Sept. 14—Danger Ahead (Helen Gibson—Two Parts)—03183.
Sept. 21—The Human Tiger (Eileen Sedgwick—Two Parts)—03195.
Sept. 28—Under False Pretenses (Helen Gibson—Two Parts)—03204.
Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.

Mutual Film Corp.

STRAND.

Aug. 27—Her Friend, the Enemy (Elinor Field)—35-CST-1.
Sept. 3—Taking the Count (Elinor Field)—36-C-S-T-1.
Sept. 10—Cupid in Quarantine (Elinor Field)—37-C-S-T-1.
Sept. 17—All Kinds of a Girl (Elinor Field—Comedy)—38-CST-1.
Sept. 24—A Maid and a Man (Elinor Field)—39-CST-1.

MUTUAL STAR PRODUCTION

Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.
Aug. 25—No release this date.
Sept. 8—His Birthright (Sessue Hayakawa—Five Parts—Drama)—1 SP-11-5.
Sept 15—Love's Law (Gail Kane—Five Parts—Drama)—27-FK-5.
Sept. 22—No Release This Date.
Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).

MUTUAL.

Sept. 7—Screen Telegram (Topical)—55-T-1.
Sept. 10—Screen Telegram (Topical)—56-T-1.
Sept. 14—Screen Telegram (Topical)—57-T-1.
Sept 17—Screen Telegram (Topical)—58-T-1.
Sept. 21—Screen Telegram (Topical)—59-T-1.
Sept. 24—Screen Telegram (Topical)—60-T-1.

OUTING-CHESTER PICTURES.

Aug. 18—Statia With a Past—8-O-1.
Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-O-1.
Sept 8—Finest on Four Feet—11-O-1.
Sept. 15—Saha, the Astonishing—12-O-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 11—Friend Husband (Madge Kennedy—Five Parts—Comedy-Drama).
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept. 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Strings (Olive Tell—Five Parts—Drama).
Oct. 14—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Oct. 21—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Oct. 28—The Testing of Mildred Vane (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Ahhe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Oct. 20—Reckoning Day (Belle Bennett—Five Parts—Drama).
Oct. 27—Love's Pay Day (Rosemary Theby—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 16—By the World Forgot (Hedda Nova—Five Parts—Drama).
Sept. 23—The Girl of Today (Corinne Griffith)—Five Parts—Drama).
Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Oct. 21—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Oct. 28—Miss Ambition (Corinne Griffith—Five Parts—Drama).

BIG V. COMEDIES.

Aug. 19—Dukes and Dollars.
Aug. 26—Flappers and Friskies.
Sept. 2—Mutts and Motors.
Sept. 9—Capers and Crooks.
Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(*Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.*)
Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Fox Film Corporation

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept. 1—The Prussian Cur.
Sept. 1—Queen of the Sea (Annette Kellerman).
Sept. 8—Why America Will Win.
Oct. 15—Why I Would Not Marry.
Oct. 15—Eighteen to Forty-five.

FOX STANDARD PICTURES.

Sept. 1—Riders of the Purple Sage (William Farnum).
Sept. 15—The Calliaux Case.
Sept. 29—When a Woman Sins (Theda Bara).
Oct. 13—The Woman Who Gave (Evelyn Nesbit).
Oct. 27—The Rainbow Trail (William Farnum).
Nov. 10—The She-Devil (Theda Bara).

EXCEL PICTURES.

Sept. 1—Bonnie Annie Laurie (Peggy Hyland).
Sept. 15—Queen of Hearts (Virginia Pearson).
Sept. 29—Swat the Spy (Jane and Katherine Lee).
Oct. 13—Marriages Are Made (Peggy Hyland).
Oct. 27—Buchanan's Wife (Virginia Pearson).

VICTORY PICTURES.

Sept. 8—Mr. Logan, U. S. A. (Tom Mix).
Sept. 15—Kultur (Gladys Brockwell).
Oct. 6—On the Jump (George Walsh—Five Parts).
Oct. 20—Fame and Fortune (Tom Mix).
Nov. 3—The Strange Woman (Gladys Brockwell).
Nov. 17—I'll Say So (George Walsh).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept. 22—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept. 1—The Accident Attorney.
Sept. 8—At the Front.
Sept. 15—To the Rescue.
Sept. 22—The Kaiser's New Dentist.
Sept. 29—Bulling the Bolshevik.
Oct. 6—Our Four Days in Germany.
Oct. 13—The Side Show.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Mei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

Aug. 26—Fires of Youth (Ruth Clifford—Five Parts—Drama)—03165.
Sept. 2—That Devil Bateese (Monroe Salisbury—Five Parts—Drama)—03175.
The Brazen Beauty (Priscilla Dean—Five Parts—Drama).
Beans (Edith Roberts—Five parts—Drama)—03197.
Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.

EDUCATIONAL FILMS CORPORATION.

Aug. 12—Tramp, Tramp, Tramp! (Happy Hooligan Cartoon — International — Half Reel).
Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Gricver Distributing Corporation, 51 East 42d Street, New York City.

No. 104—Newspaper (1).
No. 105—Newspaper (2).
No. 106—Cripples.
No. 107—Can-Can.
No. 108—Fishing.
No. 109—Factory.
No. 110—Dog.
No. 111—Ausable Chasm.
No. 112—Lake Champlain.
No. 113—Kilauer Volcano.
No. 114—Training Mechanics for Our National Army.
No. 115—Work or Fight.

W. W. HODKINSON CORP.

Aug. 19—Law Unto Herself (Louise Glaum—Five Parts—Drama—Paralta).
Aug. 26—Petticoats and Politics (Anita King—Five Parts—Drama—Plaza).
Sept. 2—The White Lie (Bessie Barriscale—Five Parts—Drama—Paralta).
Sept. 9—Angel Child (Kathleen Clifford—Five Parts—Drama—Plaza).
Sept. 16—Prisoners of the Pines (J. Warren Kerrigan — Five Parts — Drama — Hampton).
Sept. 23—Embarrassment of Riches (Lillian Walker — Five Parts — Drama — Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Racheal (Bessie Barriscale—Five Parts—Drama—Paralta).
Oct. 21—The Divided Law (Kathleen Clifford—Five Parts—Drama—Plaza).

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

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Among the Cannibal Isles of the South Pacific (Educational).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

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PYRAMID COMEDIES, INC.

220 West 42d Street, N. Y. C.

Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

Aug.—The Savage Woman (Clara Kimball Young—Five Reels—Drama).
Aug.—The Death Dance (Alice Brady—Five Parts—Drama).
Aug.—Her Only Way (Norma Talmadge—Six Parts)—Drama).
Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).
Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Aug. 11—Out of the Night (Catherine Calvert).
Aug. 18—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production).

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List of State Right Releases

WORLD PICTURES.

Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

FROHMAN AMUSEMENT CORPORATION.
Times Building, New York.
God's Man.

GAUMONT CO.
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Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

"The Hand of Vengeance."
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
May—The Wrong Flat (Two Parts).
It's a Great Life (Two Parts).
Oh What a Day.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
221 Marsh-Strong Bldg., Los Angeles, Cal.
Me und Gott.

SHERMAN PRODUCTIONS.
The Light of Western Stars.

ERNEST SHIPMAN.
17 West 44th Street, New York City.
W. H. Clifford Photoplay Company, Inc., Featuring Shorty Hamilton, One Five-Reeler Per Month.
June—The Snail (Five Reels).
July—The Ranger (Five Reels).
Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).

The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Corona Cinema Company.
Mother, I Need You (Six Parts).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

TRIANGLE FILM CORP.,
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
Staking His Life (Five Parts—Drama).
Series of two-reel productions.
Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
Series of sixteen two-reel Shorty Hamilton two-reel Western comedy-dramas.
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.

FELIX F. FEIST.
130 West 46th Street, N. Y. C.
Stolen Orders (Eight Reels—Drama).

EDWIN FRAZEE.
The Haunted House (Mystic Comedy—Two Parts).

UNITED FILM CORPORATION.
Crime of the Hour (Seven Parts—Drama).

FRANCIS FORD PRODUCING CO.
Berlin via America (Six Parts).
The Isle of Intrigue (Six Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Lobby Pictures

of all the stars you are going to play during the coming season would make a very attractive advertisement for your theatre, besides being a decoration that appeals to your patrons. Every size picture YOU require WE make, ranging in price from

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PATENTS

WILLIAM N. MOORE

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LOAN AND TRUST BUILDING

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The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

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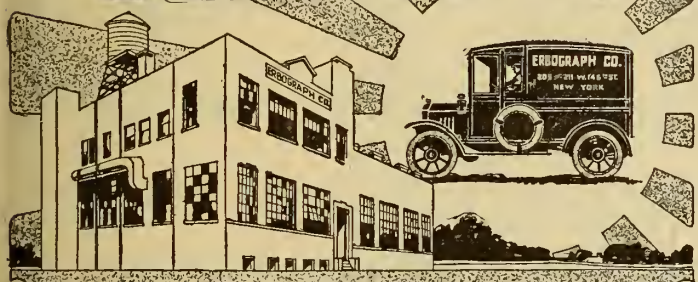

PRODUCERS OF

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

ERBOGRAPH CO.

LUDWIG G. B. ERB, President

203-211 WEST 146th STREET, NEW YORK

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Improved Projection

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Speer Alterno Combinations
for A. C. Work

AND

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Produce Incomparable Results

Write today for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House.

"The Carbons with a Guarantee"

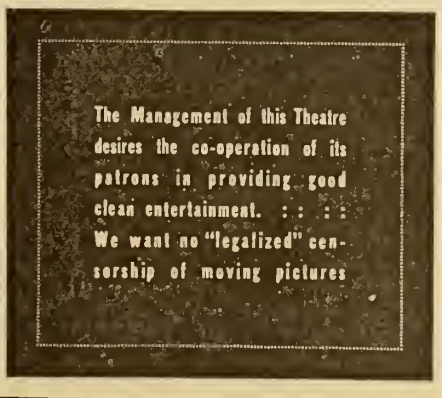
MANUFACTURED BY

SPEER CARBON COMPANY
ST. MARYS, PA.

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment. : : : :
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD

516 Fifth Avenue, New York City

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone—Chelsea 3227
Addressing Multigraphing Printing Typewriting

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by
MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK CITY

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DU PONT AMERICAN INDUSTRIES

Modernize Your Theater

By installing seats like this. They will remain beautiful, comfortable and serviceable for years because they are covered with Du Pont Fabrikoid, Craftsman Quality, which doesn't wear shabby; isn't affected by heat or moisture, and is as cleanable and sanitary as glass.

DU PONT FABRIKOID COMPANY
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DU PONT

The Spanish-speaking and Portuguese-speaking film buying markets of the world are consuming 90% of their pictures and accessories from the United States. This means South America, Central America, the Antilles, Spain, Portugal, etc. Their business to-day represents a

tremendous sum

Who can deny that you should be represented monthly in

CINE-MUNDIAL

Phone Murray Hill 1610 or write 516 Fifth Avenue, N. Y.

Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.

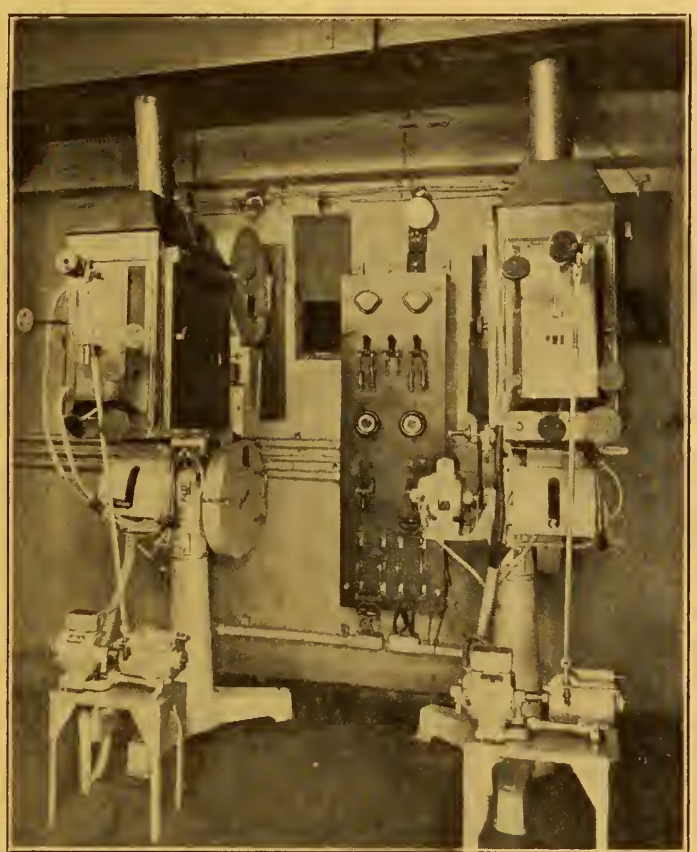
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Simplex

Would this be a "Model" Operating Room?

The illustration below is taken from an article in the Motion Picture News of September 14, by Mr. A. S. Cory, the Projection Expert, describing the "Model Operating Room of the Standard Theatre, Cleveland, Ohio—one of the finest to be found in the United States."

The article is refreshing reading. Those who realize that the Operating Room is the Heart of the House, and treat it as such, deserve our profound respect. Our hats off to the Managers of the Standard!

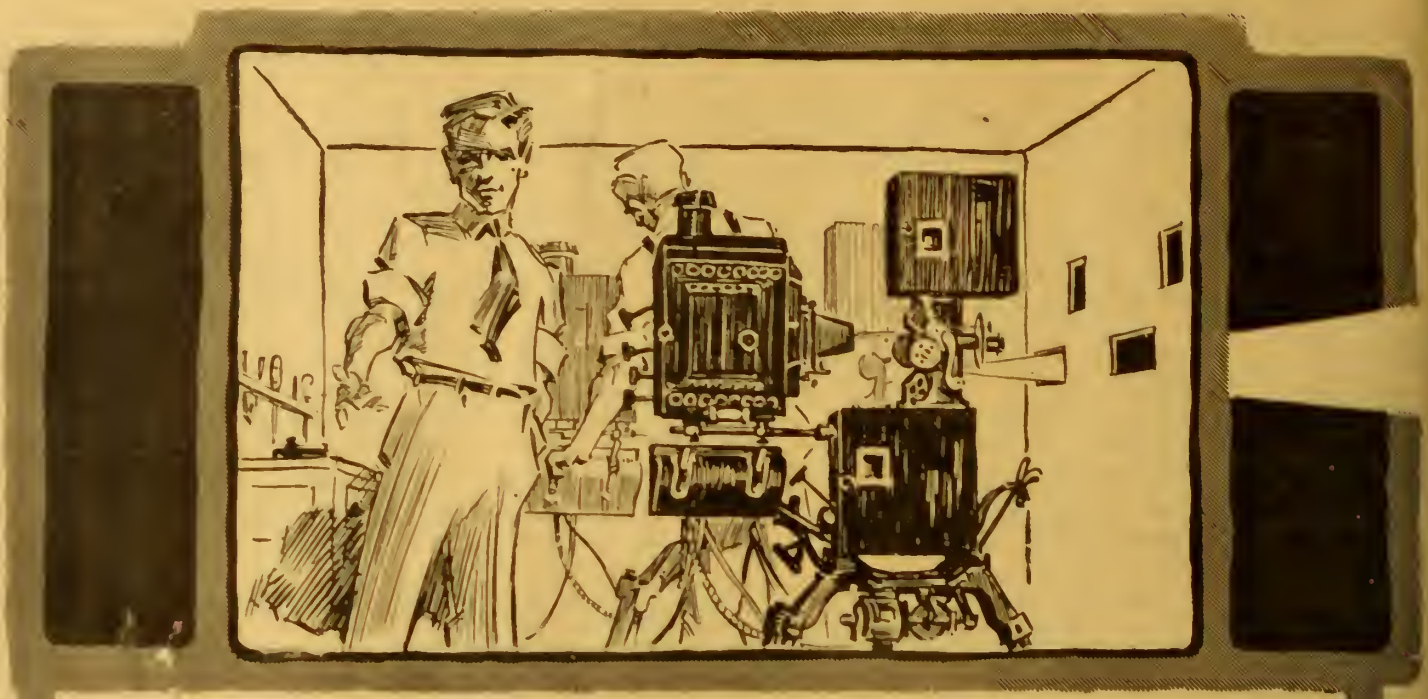


Such equipment makes the Operator's heart glad; it gives him real pride in his work, raises the standard of his profession, all of which is reflected on the Screen, and the gratifying results extend clear to the Box Office.

Simplex Projectors are used. Of course. In fact, one can't help wondering if, even if all the other efficient appointments were left as they are, this could really be such a "Model" Operating Room without them. (We have the acts of the Masters of the Industry to support us in this thought.)

Next week we'll show how the Simplex Twins keep the Operator from quitting.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



Projectionist Ray *says*

"There seems to be a whole lot in a name—sometimes. Take, for instance, **POWER'S.**

"Every thing about the **CAMERAGRAPH** suggests **POWER.** Its frame, rigid as a steel bar, possesses **POWER.** The wide spread of its legs, like a prize-fighter's, gives **POWER**; and the entire weight of its structure is so evenly distributed **OVER THIS WIDE EXPANSE** as to give the stability necessary for **POWER.**

"**POWER'S** never played a confidence game; therefore it has the **CONFIDENCE** of every projectionist that ever used it. That's because of the **POWER** that is in it and behind it to do always the right thing. What you **WANT**, it **DOES.**

"It Puts the Picture on the Screen"

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

Vol. 38, No. 2 October 12, 1918 Price 15 Cents

MOVING PICTURE WORLD

THE NEW YORK PUBLIC LIBRARY

Founded by J.P. Chalmers in 1907

Goldwyn Pictures

EXHIBITORS everywhere—those who play and those who, as yet, do not play Goldwyn Pictures, can feel *the electric thrill of success.*

Throughout the entire industry it is *a recognized fact* that

"This is a Goldwyn Year!"

Published every Wednesday. Subscription Price: United States and Its Possessions, and Mexico, $3.00 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4.00 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Chalmers Publishing Company 516 Fifth Ave. New York

Unparalleled.

In this little farming town of Stanfield, Oregon with only

400

population

"THE KAISER—the Beast of Berlin" did a gross business of

$178.50

in two shows in a Theatre of only

150 Seats

PLAY A TRUMP AND WIN!

Samuel Faulkner, manager of the Franklin Amusement Corporation, Oakland, Cal., in a letter to the George Kleine System, distributors for Essanay, says:

"The week just ended, featuring **CHARLIE CHAPLIN in 'TRIPLE TROUBLE'** showed the biggest business ever done in the history of the Franklin Theatre. 'Triple Trouble' was not only an exceptional box office attraction, but proved thoroughly satisfactory to our audiences."

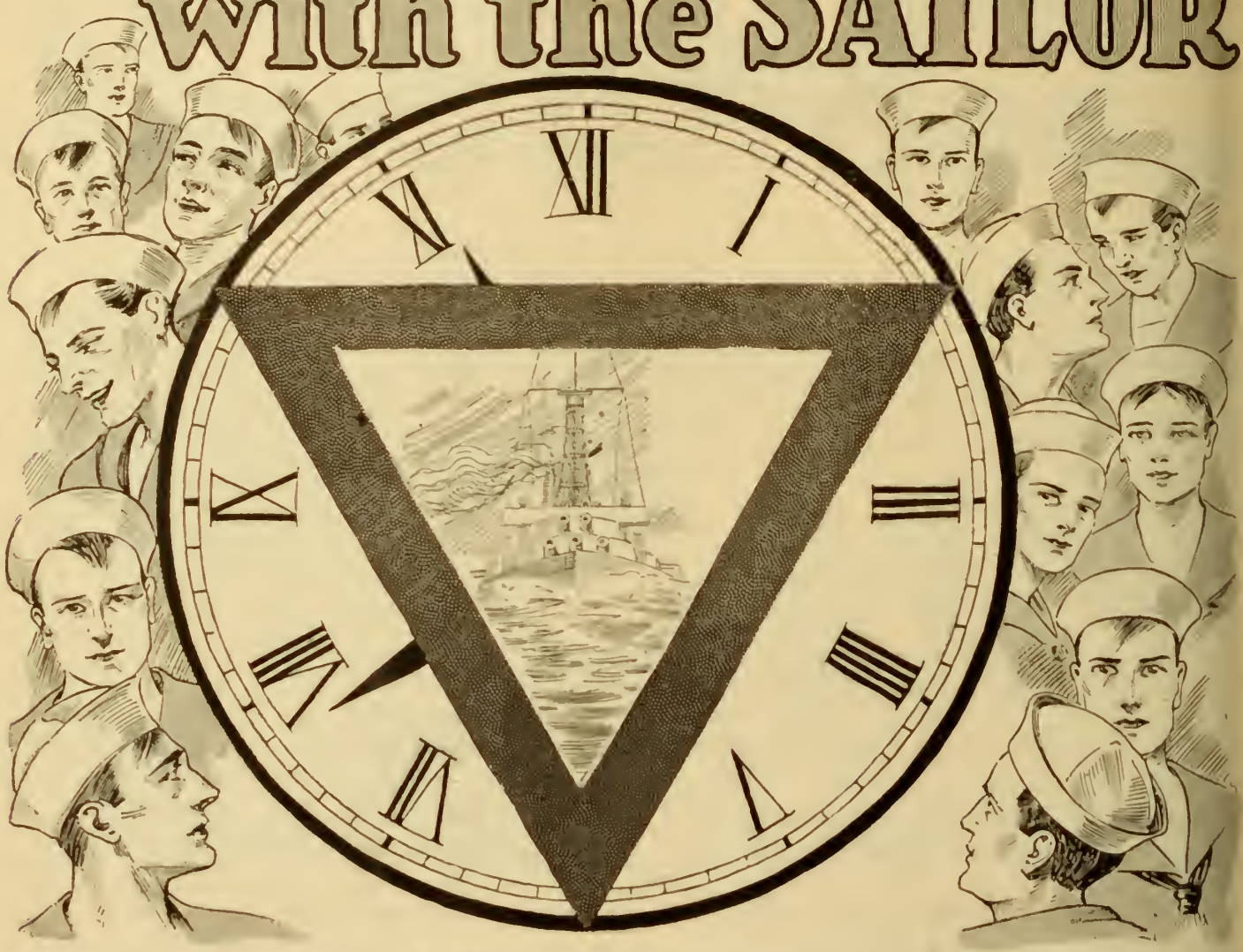
WE HAVE SCORES OF TELEGRAMS AND LETTERS LIKE THIS

Essanay

George Kleine System
Distributors

Perfection Pictures

"AROUND the CLOCK with the SAILOR"



Capacity Crowds Everywhere

A Tremendous HIT with the Public

"AROUND THE CLOCK WITH A ROOKIE" (1st release)—"AROUND THE CLOCK WITH THE SAILOR" (2d release)—and the coming release—"AROUND THE CLOCK WITH THE MARINE"—were all experiments. We didn't know how the public would like them. NOW they are little short of sensational successes because the public are cramming their way in to see how our Yanks are having the time of their young lives, training to smash hell out of the huns.

SPECIAL posters—special ads, and other big ad helps will assist you in putting this over in your house with a wallop. BUT—before you book, do as we have always advised you to do, if you have the time. SEE WITH YOUR OWN EYES how big these specials really are. If you haven't shown the first release, book that and advertise this series. Boost 'em to the very limit. Your local Y. M. C. A. will cooperate with you. Confer at once with the local officials and book immediately.

Book through your nearest Universal Exchange or communicate with the UNIVERSAL FILM MANUFACTURING CO., largest film manufacturing company in the Universe. CARL LAEMMLE, President, 1600 BROADWAY, NEW YORK.

Exclusive and Official

Someone, most likely a group of envious or jealous Salesmen, has been attempting to confuse Exhibitors as regards bookings on our seven-episode feature—"FIGHTING FOR FREEDOM"—by circulating the false statement that this big series could be booked at VARIOUS COMPETITIVE exchanges.

This advertisement is published to nail that lie. "Fighting for Freedom" constitutes seven releases of one reel each, being the EXCLUSIVE OFFICIAL British War Pictures, not shown by other than Universal Exchanges and not to be had at any other than Universal Exchanges.

"Fighting for Freedom" is scoring little short of sensational successes wherever shown. Thus the false rumor to confuse Exhibitors who are now booking. Further—a special advertising campaign, complete special posters, lobby displays, slides, publicity and press matter of wide variety has been prepared for this great Series. If you haven't secured a copy of this Ad Campaign book, send for a copy to your nearest Universal Exchange. It tells the whole big story in "boiled down" facts.

DON'T let ANYONE confuse you. You can see this series and you can book this series EXCLUSIVELY and ONLY thru UNIVERSAL EXCHANGES. It's the series the public wants right this minute, with the tremendous British and Allied offensives smashing the Huns at every turn. Keep your public thrilled to their nerve ends every week for 7 big weeks. Go out and get some of this big money that demands merely the exploitation of this big series in advertising. BOOK IMMEDIATELY.

Book thru your nearest Universal Exchange
or communicate with the

UNIVERSAL FILM MFG. CO.,

Largest Film Mfg. Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY, NEW YORK

FLASHED TO EVERY CORNER of THE WORLD

UNIVERSAL
Animated Weekly and Current Events

FROM
Every Corner of the Earth
TO
Every Corner of the Earth

From every corner of the earth comes the news of the big doings of the world—which in turn is flashed to every other corner of the earth.

Universal Animated Weekly and U. Current Events are without question the foremost News Weeklies in existence today, and will pull as much actual cash for you every week as your biggest feature picture. This spot cash is waiting for you to reach out for it. See your nearest Universal Exchange and contract for one or both these Weeklies—NOW—RIGHT NOW.

Book thru your nearest Universal Exchange or communicate with the
UNIVERSAL FILM MN'FG. CO
Largest Film Mn'fg. Co. in the Universe
CARL LAEMMLE, President
1600 Broadway
New York

"HOW CHARLIE CAPTURED THE KAISER"
They'll Talk about it for a Week
Your patrons will scream and roar and laugh till their sides ache—then they'll go out and talk about it till their jaws ache, and that is your tip beforehand to book it for two, three or four days' run. It's a riot.
Pat Sullivan, the Irish cartoonist, who hates the kaiser like poison, drew this cartoon. It's a scream shows the "Clown Quince"—the rubber imperial mustache—the damphool boches—the sausage cat—and rafts of other howling comedy stuff. Book for a run and boost it to the limit.
BOOK THRU NEAREST UNIVERSAL EXCHANGE OR UNVERSAL FILM MFG. CO.
CARL LAEMMLE PRES. 1600 B'WAY. N.Y.

ALTRUISTIC!

The Virile and Sympathetic
Personality of

"BILL" DESMOND

is admirably displayed
in his portrayal of

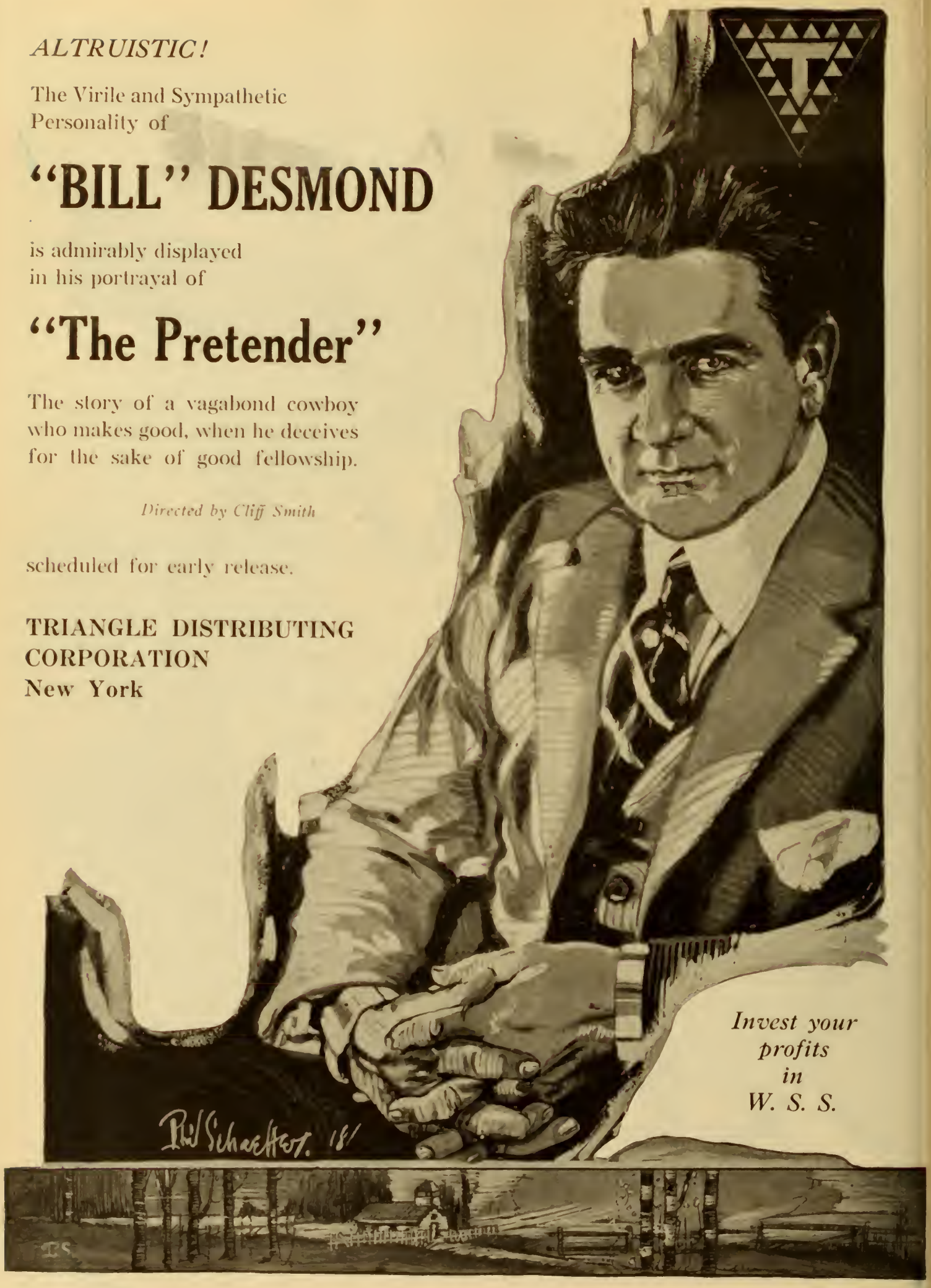
"The Pretender"

The story of a vagabond cowboy
who makes good, when he deceives
for the sake of good fellowship.

Directed by Cliff Smith

scheduled for early release.

**TRIANGLE DISTRIBUTING
CORPORATION
New York**



*Invest your
profits
in
W. S. S.*

An Open Letter To:

Messrs. Wm. A. Brady
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Wm. Fox
Samuel Goldfish
Ricord Gradwell
W. W. Hodkinson
Carl Laemmle
Jesse Lasky
R. A. Rowland
James Sheldon
Albert E. Smith
Lewis Selznick
Frank Tichenor
Adolph Zukor

and other Executives of Production and Distribution in the Film Industry

Gentlemen:-

That there is a great deal of waste in the production and distribution of films is known to us all.

We can put our fingers on the collective waste, but refuse to find it in our own organizations, or cannot eradicate it, unless competitors do likewise.

On September 14th I sent a letter to the Priorities Committee of the War Industries Board at Washington, in which are recommended drastic curtailments in production and distribution, for the good of the Nation; and possibly also for that of the Industry.

Loudly proclaiming our patriotism, eagerly professing a wish to help win the war, some of us nevertheless increase production, piling Ossa upon Pelion, furnishing a Gargantuan feed to a market already overfed. We multiply distributing offices instead of reducing them. We cover the country with a swarm of traveling solicitors, while Uncle Sam needs able bodied men for war work.

Let's help the government by lessening our activities, not increasing them.

Action by Washington along the lines of my letter will have a vital effect upon the industry. Therefore, I will send a copy on request to executives and others directly affected by such action.

Very truly yours,

George Kleine

#63 E. Adams St.
Chicago, Ill.

William S. Hart in a Thrilling Love Story of Hun Spies, A Brave Man and a Beautiful Girl

"RIALTO melodrama is screen at best. Five reels pass like one in 'The Border Wireless' with William S. Hart." **The New York Sun.**

"The best picture that William S. Hart has made is being shown at the Rialto this week. It is called 'The Border Wireless.' The way the various scenes were worked up, and the suspense which is felt, make the picture one of the best things of the kind done on the screen."—**The New York Tribune.**

"Hart again scores. William S. Hart, in 'The Border Wireless,' yesterday, packed the Rialto. Hart, the familiar hair-trigger hero, this time running down a band of German spies. His appearance as a U. S. soldier was a pleasant change. Wanda Hawley unusually charming. The craftsmanship of the production was of the usual excellent Ince standard." **The New York Evening Mail.**

"The film fan's best bet is the Hart picture, 'The Border Wireless.' He throws a glamour over 'The Border Wireless' that makes it different from the ordinary spy play."—**The New York Globe.**

THOMAS H. INCE presents

WILLIAM S. HART

in "THE BORDER WIRELESS"

Scenario by C. Gardner Sullivan—Directed by Wm. S. Hart
Supervised by Thomas H. Ince

By Howard E. Morton Photographed by Joe August

An ARTCRAFT Picture

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

D.W.GRIFFITH'S

"The Great Love" in Milwaukee

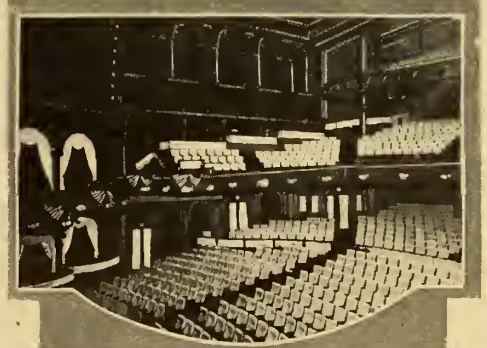
"Best Business in History of Milwaukee"

TO be really successful, a picture has to do three things; please the audience, please the critics and please the box office.

D. W. Griffith's first Artcraft Picture "The Great Love," had its Milwaukee premiere in the Alhambra Theatre, managed by George Fischer. Here is Mr. Fischer's statement:

"Never in the history of Milwaukee has a picture gone over bigger or done a more phenomenal business than D. W. Griffith's 'The Great Love.' So enthusiastic were the audiences that they not only applauded but stood up and cheered. Never has a picture had such favorable comments. Congratulations to Mr. Griffith and Artcraft."

The success in Milwaukee is not the exception, but the rule. "The Great Love" will break records in your town.



Released by

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

This is one of a series of advertisements showing the success of "The Great Love" in the foremost cities of the United States.

STOCK PRESS NEWS

RECEIVED TUESDAY,
OCTOBER 1st, 6.30 P. M.

LONG DISTANCE PHONE CALL FROM ***ROTHACKER,*** CHICAGO;

"SHOULDER ARMS

FIRST PRINT OF WHICH I HAVE JUST VIEWED IS POSITIVELY THE FINEST PICTURE I HAVE EVER SEEN"

FIRST NATIONAL EXHIBITORS CIRCUIT

First National Attractions

PRE-RELEASE DATE

"SHOULDER ARMS"

October 20th

REGULAR RELEASE DATE

October 27th

GET READY!

FIRST NATIONAL EXHIBITORS CIRCUIT

First National Attractions

SCREEN
presents

HAROLD

in the supreme productio

Directed in 6 ACTS
by Edwin Carewe

Distributed Exclusively

LASSICS INC.

LOCKWOOD
PALS FIRST

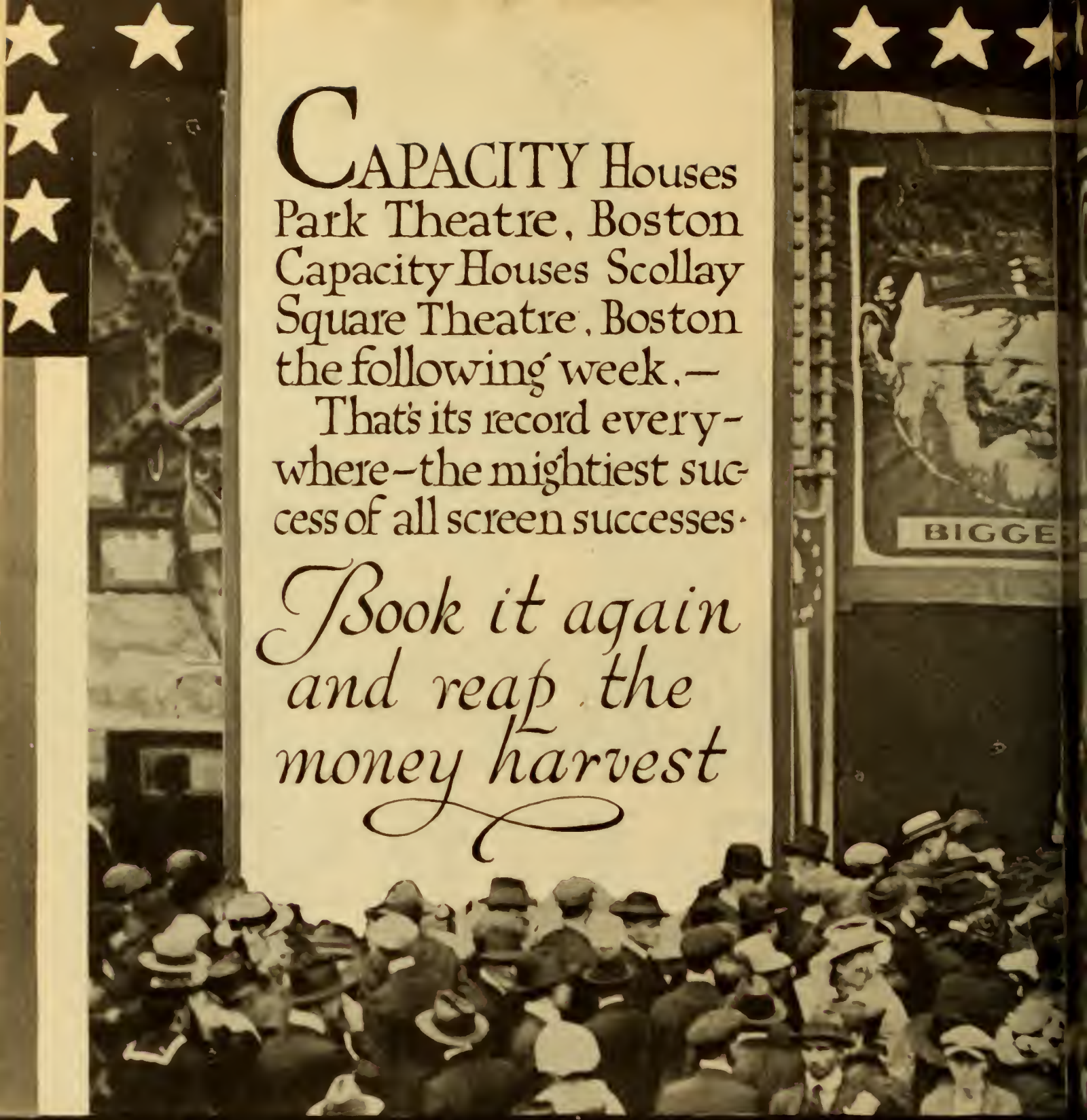
roduced by Yorke Film Corporation · Adapted from
ee Wilson Dodd's dramatization of Francis Perry Elliott's
mous novel published by Messrs. Harper & Bros..

METRO PICTURES CORPORATION
NOW BOOKING

CAPACITY Houses Park Theatre, Boston Capacity Houses Scollay Square Theatre, Boston the following week.—

That's its record everywhere—the mightiest success of all screen successes.

Book it again and reap the money harvest



TO HELL WITH

Featuring Lawrence Grant as the Kaiser with Olive Tell.

MAXWELL KARGER Mgr. of Productions.

THE KAISER

Written by June Mathis · Directed by George Irving ·

METRO Pictures Corporation *Exclusive Distributors*

BERT

LYTELL

in Lieut·Frank R·Adam's Blue Book Magazine success adapted by A·S·Le Vino –

UNEXPECTED PLACES

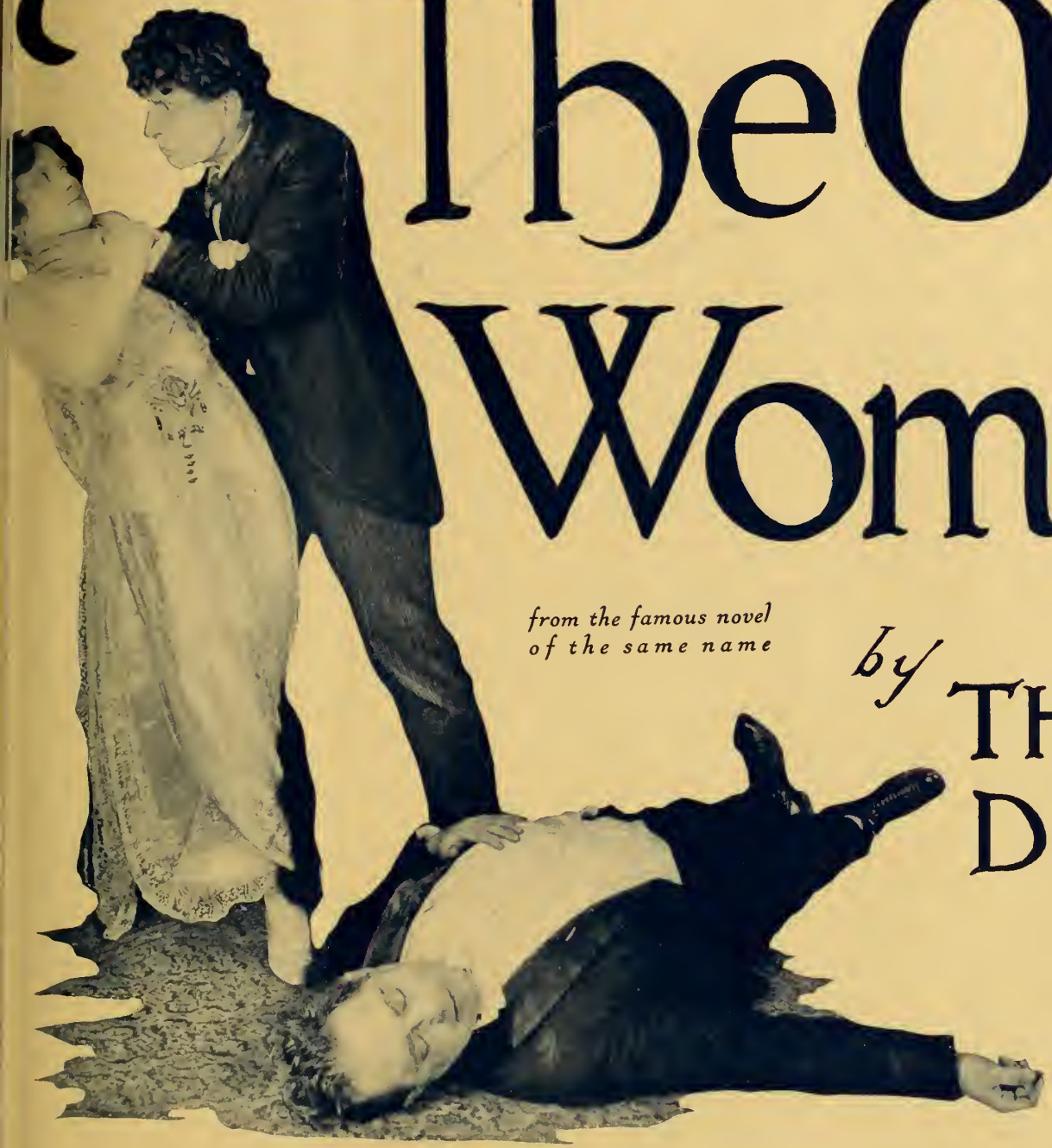
Five Acts of exceptional thrill and beauty·Directed by E·Mason Hopper· George D·Baker Mgr·of Production

RELEASED BY METRO SEPTEMBER 30

SELECT PICTURES
presents

THE GREAT SPECIAL ATTRACTION

The One Woman



from the famous novel of the same name

by THOMAS DIXON

Author of
"THE BIRTH OF A NATION"

Directed by
REGINALD BARKER

ased on a famous novel which was the sensation of the day in hich it was published, this powerful photodrama constitutes one f the greatest stories ever told on the screen. It shows the practi- l working of that theory on which Frank Gordon based his ction when he said to his wife—"Would you have me live with ou, loving another woman?" A storm of discussion will follow ie showing of this picture everywhere. It will create a sensation.

which is —

"THE ONE"

Thomas Dixon, whose epoc a
novel, "The Birth of a Na
tion," was made into a picture
classic by D. W. Griffith, la
furnished another wonderu
story in his best-seller, "T
One Woman," which t
directing genius of Regina
Barker has turned into a
screen masterpiece.

As a novel "The One Woma
created a sensation, selling into
hundred thousands. As the gra
special photoplay attraction wh
Select Pictures now announces t
story will be seen by millions
and is bound to start a riot o
discussion. It is a tremendo
picture based on a tremendous ida

The woman Frank Gordon cast off

"The One Woman" i
an intensely human stor
of a man and two wome
— and still another man
It is superbly produced—
scene after scene hold
the spectator spellbound

SELECT SP PICTURES

WOMAN"?

this Socialism? Or is it
n immorality? That is the
stion you will ask. Does
ialism preach these doc-
es? Is this where it will
y its blind devotees? Is
the "enlightened creed"
t some of the leading
nds of today tell us is to be
world's salvation? What
uld a man do placed in
nk Gordon's predicament?

rching questions these,
at are sure to be asked
and answered in a
ndred different ways!

The woman Frank Gordon married by proclamation

The One Woman"
a great special
th a story that is
wn to the minute—
e most modern
ng in photoplays!

Great scenes — in

The Eagle has lit in the barnyard! The "strong man" gathers to himself "the new wife" of Frank Gordon.

The minister unfrocks himself! Led on by a new craze for Socialism (and a woman's face?) he repudiates his sacred charge.

"The ONE WOMAN"

Manhood asserts itself! Frank Gordon stirs to frenzy his bigoted followers when he condemns their unpatriotic resolutions against conscription!

The great fight in the hall of "The Brotherhood of Man"—one of the most stirring mob scenes ever shown upon the screen

SELECT SP PICTURES

ANTHONY PAUL KELLY'S
SCREEN MASTER PIECE

"THE WOMAN" THE GERMANS SHOT!

BASED ON THE SHOOTING OF THE BRITISH RED CROSS NURSE

EDITH CAVELL

THE MOST GRIPPING INCIDENT OF THE WAR

WITH

JULIA ARTHUR

SUPPORTED BY

CREIGHTON HALE

AND AN EXCEPTIONAL SCREEN CAST

DIRECTED BY **JOHN G. ADOLFI**

PRODUCED BY

JOS. L. PLUNKETT AND FRANK J. CARROLL

SUITE 908 · 220 WEST 42 ST. · NEW YORK CITY

Booking like Wildfire

"The GEEZER OF BERLIN"

A Travesty on "THE KAISER —the Beast of Berlin"

144 days

total bookings to date in the New York Theatres of

Loew-Fox-Moss

TWO reels of golden laughter! The biggest money-making comedy of many years. As lavishly staged as any big feature. Get in on this Big Laugh now. Our boys have the Boche on the run and you simply can't miss a clean-up. Scores of houses are playing "THE GEEZER OF BERLIN" for a week and then holding it over. Get this! It's good!

JEWEL Productions INC
1600 Broadway, New York City

"The YELLOW DOG"
JEWEL
MASTER PRODUCTION
Help America get rid of the Beast
From Henry Irving Dodge's tremendous Story of America in War Time.
Published in the Saturday Evening Post and Harper & Brothers' Book.
Directed by Colin Campbell.
JEWEL Productions INC
1600 Broadway, New York City

MILDRED HARRIS

in

"Borrowed Clothes"

A LOIS WEBER PRODUCTION

Soon to be released.

It's heart-searching story of Love lost and won will seize on your people's sympathies like a bridal wreath of orange blossoms.

JEWEL Productions INC
1600 Broadway, New York City

HARRY GARSON
Presents
BLANCHE SWEET
In A Story that is Different from All Other Stories
THE HUSHED HOUR
And A Cast that is Different from All Other Casts
Including
MILTON SILLS · · ROSEMARY THEBY WILFRED LUCAS
HARRY NORTHRUP MARY ANDERSON WYNDAM STANDING
EDWARD M. KIMBALL GLORIA HOPE LYDIA KNOTT

Now Ready for Release

Aeolian Hall

THEODORE ROOSEVELT

says: "'THE UNPARDONABLE SIN' is a very, very strong story. It teaches just the lesson our people should know. I am mighty glad Major Hughes wrote it."

HARRY GARSON

is sparing no pains nor expense to make "THE UNPARDONABLE SIN" the greatest screen production of the present day—a picturization of the sensational facts that sooner or later must be brought home to our people.

BLANCHE SWEET

is pouring her heart and soul into "THE UNPARDONABLE SIN," fully conscious of the vast importance of faithfully portraying to the American public the astounding lesson Major Hughes has penned only too well.

MARSHALL NEILAN

is giving his entire time and undivided attention to the direction of "THE UNPARDONABLE SIN," and no detail known to this wizard of the screen is being left undone to make this the pre-eminent production of this eminent director.

HARRY GARSON
Presents
BLANCHE SWEET
In the Most Widely Discussed, and
Best Advertised Story of the Day
THE UNPARDONABLE SIN
by RUPERT HUGHES
Directed in Person by
MARSHALL NEILAN

New York

Ready for Release by Oct. 15

A NEW ERA IN VITAGRAPH

BLUE RIBBON FEATURES AND SERVICE

GLADYS LESLIE STAR SERIES

October 7, 1918—"The Mating," to be followed by eight other Gladys Leslie Features on these dates:

November 18, 1918	May 5, 1919
December 30, 1918	June 16, 1919
February 10, 1919	July 21, 1919
March 24, 1919	August 18, 1919

Every foot of Liberty Loan Film that you show in your theatre brings the Liberty Boys of 1918 a foot nearer Berlin.

Albert E. Smith Presents

GLADYS LESLIE

in The First of Her Nine Star Series Releases

"THE MATING"

A FIVE PART BLUE RIBBON FEATURE

Written by MILLICENT EVISON Directed by FREDERIC THOMSON

Here is a real Happy Picture, with little golden-haired Gladys Leslie in a "little mother" role which will draw the sympathy of your audiences at the outset.

And the sunlight and shadow of this clever comedy-drama set off as never before the delightful whimsies of this daintiest of stars.

Supporting Miss Leslie is a strong and excellently selected cast, including Herbert Rawlinson, who commands a large following as an individual favorite, and other Vitagraph notables.

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AFTER SCOURING THE MARKET OK ALL CURRENT RELEASES HAVE SELECTED
W W HODKINSON PARALTA FEATURE "THE WHITE LIE" STARRING BESSIE
BARRISCALE TO OPEN OUR NEW MILLION DOLLAR PANTHEON THEATRE TONIGHT
KINDLY ACCEPT OUR CONGRATULATIONS ON THE QUALITY OF PARALTA PICTURES
AND THE EFFICIENCY OF THE HODKINSON PLAN WHICH
MAKES SUCH QUALITY POSSIBLE
LUBLINER AND TRINZ
PER JOSEPH TRINS PRES.
DESK
READ
ANSWERED
FILE
SEP 11 1918

Hodkinson Service opens Pantheon Theatre, Chicago

ONCE again Hodkinson Service has been chosen to open a new shrine to the Motion Picture Art.

The telegram reproduced above tells its own story of the mating of quality pictures with quality houses.

The new million-dollar Pantheon Theatre, latest addition to the Lubliner Trinz Circuit, is in a position to secure whatever product it desires, and its choice of Hodkinson Service should have a special significance to all exhibitors.

There could hardly be more concrete proof of the success of the Hodkinson system of selecting Quality Product for Quality Houses, than the above.

W. W. HODKINSON Corporation

527 Fifth Ave. N.Y. City

Hodkinson Service and Hodkinson Representatives at all General Film Exchanges

The Most Beloved Name You Can Have in Front of Your Theatre

O. HENRY STORIES

Filmed to Date:

4 Reels

The Defeat of the City
Blind Man's Holiday
The Duplicity of Hargraves
The Indian Summer of Dry Valley Johnson
A Night in New Arabia
The Renaissance at Charlerol
The Skylight Room

2 Reels

The Third Ingredient
Friends at San Rosario
Past One at Rooney's
The Guilty Party
The Green Door
The Marionettes
The Cop and the Anthem
A Service of Love
Vanity and Some Sables
The Gold That Glittered
No Story
The Gift of the Magi
The Love Philtre of Ikey Schoenstein
A Departmental Case
Little Speck in Garnered Fruit
Strictly Business
The Coming Out of Maggie
The Venturers
The Discounters of Money
The Furnished Room
John Tom Little Bear
The Last of the Troubadours
The Lonesome Road
Law and Order
The Enchanted Kiss
Hygeia at the Solito
One Dollar's Worth
The Last Leaf
Two Renegades
Whistling Dick's Christmas Stocking
The Fourth at Salvador
The Count and the Wedding Guest
The Clarion Call
The Hiding of Black Bill
The Thing's the Play
The Fifth Wheel
Compliments of the Season
The Moment of Victory
The Trimmed Lamp
Schools and Schools
A Madison Square Arabian Night
The Rathskeller and the Rose
By Injunction
The Song and the Sergeant
Lost on Dress Parade
Nemesis and the Candy Man
The Rubaiyat of a Scotch Highball
The Buyer from Cactus City
The Purple Dress
*The Enchanted Profile
The Girl and the Graft
*Sisters of the Golden Circle
The Brief Debut of Tildy
*Mammon and the Archer
The Marquis and Miss Sally
*Springtime a la Carte
*A Bird of Bagdad
*Transients in Arcadia
*Tobin's Palm

*Played the Rivoli, New York

This writer's fascinating sketches of American life ring so vibrantly that his genius is hailed as immortal.

O. Henry's best stories are being interpreted on the screen. Think of it!—the stories which millions have read and cherished—his remarkable characters pictured with all their wit and charm.

An O. HENRY Story every other week, alternating on the Broadway Star Features program with Wolfville Tales, the breezy western sketches from the pen of Alfred Henry Lewis.

Produced for BROADWAY STAR FEATURES by Vitagraph Company

GENERAL FILM COMPANY, Distributor

The *Third* AMERICAN RED CROSS Picture Is:

"OF NO USE TO GERMANY"

And It Tells a Five-Reel Story in One:

How the Red Cross Cares for Hosts of Broken-Down Civilian Prisoners Brought Out of Enemy Bondage

An Appealing Panorama of Incidents at an Outpost of Mercy—How the Red Cross Aids 3,000 Helpless Children and Old People Each Month at the Border Village of St. Evian, Near the Birthplace of This Great International Good Samaritan—Pictures That Will Hold Any Audience Spellbound

Each Scene a Most Powerful Drama—Equal in Interest to Preceding Releases in This Fine Series

A Film to Fire the Patriotism and Steel the Will of America

It Contains the Human Interest "Punch"

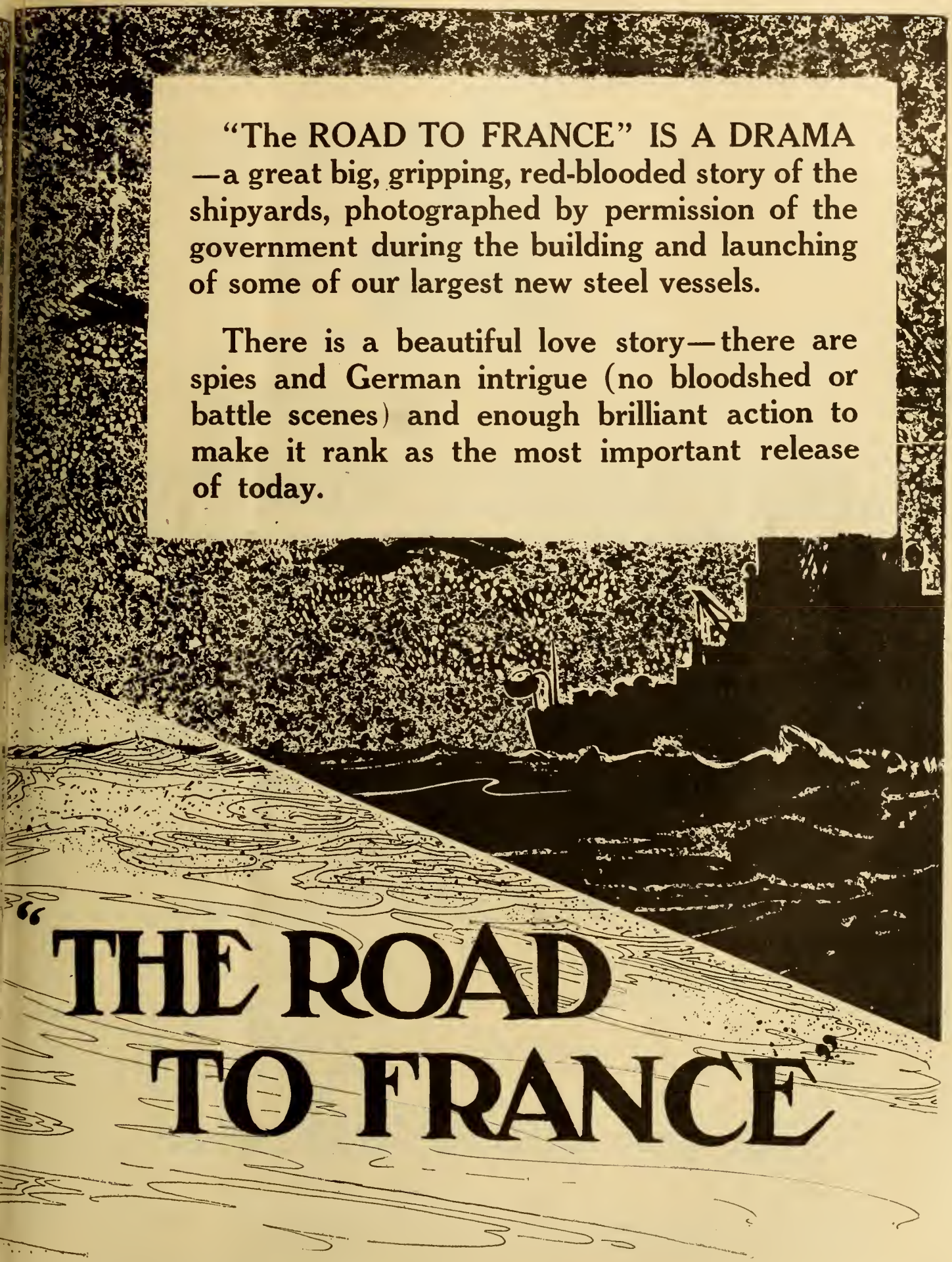
Produced by

American Red Cross

BUREAU OF PICTURES

Distributed for American Red Cross by General Film Company

WORLD-PICTURES
"THE ROAD TO FRANCE" IS THE RIGHT KIND OF A PICTURE FOR YOUR SCREEN. It will bring cheer and encouragement to all America—that's your duty now!
CARLYLE BLACKWELL
AND
EVELYN GREELEY
IN
IT IS A WONDERFUL MONEY GETTING PICTURE BECAUSE—
it breathes the spirit of free America—it carries the note of the unquenchable love of freedom that no tyrant can subdue—it has that wonderful message that the folks at home are sending to our boys over there. It means comfort, cheer and pleased audiences everywhere, for it shows what Chairman Hurley meant in saying "A BRIDGE OF SHIPS" is "THE ROAD TO FRANCE."


"The ROAD TO FRANCE" IS A DRAMA —a great big, gripping, red-blooded story of the shipyards, photographed by permission of the government during the building and launching of some of our largest new steel vessels.
There is a beautiful love story—there are spies and German intrigue (no bloodshed or battle scenes) and enough brilliant action to make it rank as the most important release of today.
"THE ROAD TO FRANCE"

MAURICE TOURNEUR

"The legitimate occupation of man's mind is woman"
GEORGE MOORE.

MAURICE TOURNEUR PRODUCTIONS

ANNOUNCES

ITS SECOND PRODUCTION

WOMAN

Written by Charles Whittaker

Directed by Maurice Tourneur

"WOMAN" will be exhibited in a Broadway theatre in October

Rights to "SPORTING LIFE" in the following countries are still available: South America, Panama, South Africa, India, China, Japan, Dutch East Indies, Italy, Spain and Russia.

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK

LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY

SOUNDS GOOD TO US!

The Huns are on the run!
Bulgaria has surrendered!
Nearly two million U. S. soldiers in France—

Doing just what we knew they'd do!

Now, we stay-at-homes will do our part—
And it won't cost us a red penny!
We'll actually save a lot of money—

And Uncle Sam will pay us $255,000,000!

THE FOURTH LIBERTY LOAN

The U. S. Treasury is the safest savings bank—
Let's deposit $6,000,000,000 right away!
Our money will be SAFE, and it will draw 4¼ %!

And it will put the finishing touches on Kaiser Bill!

Gaumont News No. 28, the News-Reel of Real News, released October 1, contains the most attractive LIBERTY LOAN PICTURE ever produced. It's a wonder.

Gaumont PARIS

Gaumont Co.

FLUSHING, N. Y.

Gaumont LONDON

A KEENEY PRODUCTION
ALWAYS PROTECTS YOUR BOX-OFFICE AGAINST LOSS

The night scenes have been put over with startling realism. The photography, especially that devoted to exterior work, is of the finest standard. —*Joseph L. Kelly in Motion Picture News.*

This is a morality drama. It has sure heart appeal.—*P. S. Harrison in Motion Picture News.*

Mr. Keeney and his associates should earn many encomiums in their desire to please the fil fan, for there is an earnestness of purpose about their work which will speak volumes when their pictures have run the gauntlet of critical analysis.—*Laurence Reid, N. Y. Evening Mail.*

FRANK A. KEENEY
presents
The Lady Beautiful of the Screen
CATHERINE CALVERT
Starring in her Second Big Sensational Production

SUPPORTED BY
HERBERT RAWLINSON
AND A GREAT ALL-STAR CAST
IN THE POWERFUL AND THRILLING DRAMA
"OUT OF THE NIGHT"
IN SIX STIRRING REELS
by E. LLOYD SHELDON
SUPERVISED & DIRECTED BY JAMES KIRKWOOD

The art director has succeeded to an unusual degree in providing interior settings with artistic atmosphere. The dramatic quality of the production is good, without dragging in unwholesome scenes.—*Margaret I. MacDonald in Moving Picture World.*

Don't overlook this one best bet. Catherine Calvert is the stunning queen of filmland.—*Marion Russel in Billboard.*

This is a very good picture, one that ought to do good business. It should prove a most acceptable offering for all classes of houses. —*R. W. Baremore in Exhibitor's Trade Review.*

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GEN'L OFFICES, 729 SEVENTH AVE., NEW YORK
APPLY AT NEAREST EXCHANGE

KEENEY GENERAL OFFICES, 1493 BROADWAY, N.Y.
RAY C. OWENS, GEN'L MGR.

EXTRA SELECTED

FRANK KEENAN

PHOTOPLAYS

FRANK KEENAN

star of "More Trouble," one of the most successful pictures of the year, is announced in the play made famous by Sir Henry Irving

THE BELLS

A tremendously dramatic picture with Mr. Keenan in one of his best roles.

Produced by Anderson-Brunton Co. Directed by Ernest Warde

PATHÉ DISTRIBUTORS

EXTRA SELECTED

FANNIE WARD

PHOTOPLAY

Trust the reviewers to spot a good picture! They all praise

FANNIE WARD

in

A JAPANESE NIGHTINGALE

"Its sets, beauty lighting effects and photography present entertainment which is seldom surpassed... One's senses become quite over-awed with the loveliness of it all." *Trade Review*

"Strikingly pretty.. Not only very interesting but enacted with a degree of suspense that makes one forget at times that it is all a picture." *Moving Picture World*

"Japanese Nightingale is Fannie Ward's finest." *N.Y. Review*

"Very satisfactory entertainment"... Will please generally." *Wid's*

Produced by ASTRA Directed by George Fitzmaurice. Written by William Young from the book by Onoto Watzna

PATHÉ DISTRIBUTORS

COME ON, NOW!

Let your patrons see me in action with my brothers in arms- the French, British and Italians, fighting your battles!

OFFICIAL WAR REVIEW

contains in one reel each week, the official war pictures of the United States, Great Britain, France and Italy.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

Looking Down On Them All!

The exhibitor who shows the

HAROLD LLOYD COMEDIES

can look down on them all. He knows that he is giving his patrons the very best in comedy. Ask the man who shows them!
One one-reel comedy every other week!

Produced by Rolin

PATHÉ
DISTRIBUTORS

WILLIAM RUSSELL
in
HOBBS IN A HURRY

By George Lee McCandless
Directed by Henry King

Exhibitors everywhere have packed their theatres with William Russell productions. He has proven himself a real box office magnet. Now—more than ever before—you can get the crowds with this first of his new productions—"Hobbs in a Hurry." It's a western comedy-drama that is filled with thrills.

American Film Company representatives at all Pathé Exchanges are prepared now to show you this new Russell production on the screen—to arrange bookings for you. Make your application now. Attract the throngs to *your* theatre.

WILLIAM RUSSELL PRODUCTIONS

DISTRIBUTED BY PATHÉ

REX BEACH PICTURES

REX BEACH'S
"Laughing Bill Hyde" Is The Hit of the Year.

NEW YORK, whether you ridicule it or not, always knows a *real* success from a sham success. Its amusement verdicts are sound; they represent the blended opinions of millions of people representing every section of America.

No more substantial success has ever been registered in America's largest city than that scored at the Rivoli Theatre, under the direction of Samuel L. Rothapfel, by

REX BEACH'S
Drama of Redemption
Laughing Bill Hyde
with **WILL ROGERS**
Directed by Hobart Henley

In the four great essentials of *author, Goldwyn supervision, star and story* there has not been one dissenting opinion or review among the great metropolitan newspapers, several of which wrongly regard the screen as a trivial art.

Exhibitors in every part of the nation will be quick to recognize the tremendous box-office value that "Laughing Bill Hyde" will have in their houses and they can safely accept this powerful production as a criterion for the five other Rex Beach Star Series productions on which Goldwyn is placing its stamp of quality and strength and which are released exclusively through Goldwyn.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

REX BEACH PICTURES

Here Are The Most Remarkable Reviews Any Picture Has Received in Years

N. Y. EVENING MAIL—Rex Beach's "Laughing Bill Hyde" is all good—so decisively good that those who watched it at the Rivoli all felt that they were sitting in on an historic filmland event—the birth of a new star. Will Rogers is another David Warfield; another Joseph Jefferson.

NEW YORK SUN—"Laughing Bill Hyde" registers a personal triumph for Will Rogers and a successful big hit for Rex Beach and Goldwyn. The audiences just "ate it up," they liked the story and acting so.

MOTION PICTURE NEWS: R. E. Pritchard—There have been few pictures shown at the Rivoli that pleased as well as this one. Audiences did not hesitate to show they liked it.

NEW YORK JOURNAL—Will Rogers makes his successful screen debut in Rex Beach's newest drama of the North . . . "Laughing Bill Hyde" makes an exceptional headliner at the Rivoli.

NEW YORK GLOBE—Rex Beach in "Laughing Bill Hyde" has given Will Rogers the opportunity to score as big a success on the screen as he scored on the stage.

N. Y. JOURNAL OF COMMERCE—"Laughing Bill Hyde" instantly places Will Rogers well up as a screen star.... a remarkable picture, remarkably acted.

NEW YORK TIMES—The *real* Will Rogers is on the reels of Rex Beach's "Laughing Bill Hyde".... a magnetic new personality for the screen.

NEW YORK TELEGRAPH—Like all the Rex Beach pictures, the story and production of "Laughing Bill Hyde" are strong on their own account . . . Will Rogers' wit, pathos and comedy are all there . . . His smile is a real, cheering war-time asset.

NEW YORK WORLD—The country has a new motion picture actor to compete with Fairbanks and Chaplin in the field of film comedy.... Rex Beach's "Laughing Bill Hyde" pleased Rivoli audiences immensely.

MOVING PICTURE WORLD—Goldwyn presents the cowboy philosopher, Will Rogers, in an extraordinary production of one of Rex Beach's most famous stories. Congratulations to author, producer and the star.

MOTION PICTURE NEWS: P. S. Harrison—Pat yourself on the back if you have this picture coming. You will advertise it to the limit. And it deserves to be.

NEW YORK TRIBUNE—"Laughing Bill Hyde" is one of the best pictures Mr. Rothapfel has ever shown.... If Will Rogers remains on the screen the rest of his life he cannot possibly do anything better than the laughing criminal hero of Rex Beach's story.

EXHIBITORS' TRADE REVIEW: Helen Rockwell—Rex Beach and Will Rogers are packing the Rivoli this week and New York seems to have gone quite mad about the combination. Will Rogers has a smile that must have originally started the earth revolving on its axis.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

Goldwyn Pictures

To Save a Wealthy Woman's Life

—A poor news-stand girl takes the place of the missing heiress she resembles.

—Then come luxuries, adventure, romance, blackmail, the discovery of the daughter, the reparation of a great wrong and the kind of a story that millions like.

Mae Marsh
in
HIDDEN FIRES

By J. Clarkson Miller — *Directed by* George Irving

begins her Goldwyn Star Series year with a powerful, wistful story of "The Cinderella Man" type—a blending of romance and emotional intensity that is what exhibitors and the Mae Marsh "fans" demand—the kind of story they always reward with their liberal patronage.

Released everywhere October 7.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

All the Thrills of the World War

Suddenly you see China's legions awake and throw their resources with the Allies of the East.

American soldiers marching to embark at a Pacific port.

Chinese troops under arms at the Hong-Kong docks.

Giant transports, troop-laden for Vladivostok.

With such materials as these, plus a romantic melodrama of mystery, intrigue and human daring

Betzwood Film Company
Presents:

For the FREEDOM of the EAST

with

LADY TSEN MEI

The Screen's Only Chinese Star

Conceived and Directed by IRA M. LOWRY who made the sensational earlier success of two seasons, "For the Freedom of the World."

Booked on sight for its American pre-release at the great Stanley Theatre, Philadelphia, week beginning September 30.

Contracted for or reserved by hundreds of exhibitors who cleaned up with "For the Freedom of the World." Recognized by exhibitors as a big profit-maker.

Prints are now in all Goldwyn offices for inspection or immediate contract bookings. Unusual lithographs and complete exploitation in the hands of all Goldwyn managers in twenty cities. *Wire at once for open dates.*

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

CAPITOL COMEDIES

Wid's Praise of "Smiling Bill" Parsons in Capitol Comedies

30. Wid's DAILY

Cuts and Flashes

I caught a Bill Parsons comedy this week that made me feel good way down inside and the gang that sat in with me ate it up It was called "Dad's Knockout," is as clean as a whistle and sure provides gobs of chuckles and several real yells. They had a clever story and what's more, it was cleverly handled all the way with settings and a general classy atmosphere that compares favorably with most of our longer offerings. Anybody that can't cut loose with a grin when "Smiling" Bill Parsons makes those dimples of his'n register is sure in a bad way. He appeared in this as the father of Neal Burns, who had a chorus girl in tow. Billy objects and decides to give his proposed daughter-in-law the double-O before he consents to the match. He goes to the show and gets a close-up of Teddy Sampson, the girl, with a result that he falls, hook, line and sinker and then we have the amusing situation of father and son being rivals for the girl. This results in complications which are really funny and Bill Parsons, dog-gone him, he's got such a nice, kind face that any audience is going to be for him from his first close-up 'til the finish

The titles were very good throughout because they didn't try to be funny and the cast was excellent. Jay Belasco was Neal's chum and George French was a friend of Billy's

If you are looking for some real clean comedies that you can advertise and that should prove sure-fire business builders, you certainly owe it to yourself and your clientele to take a peek at these. A good comedy covers a multitude of sins in a five-reel "almost" feature.

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26 a Year Every Second Monday
Presented Regularly in 2,500 Theatres.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, President
16 East 42nd Street New York City

A Forecast Of The Day When
He Finds His Place In The Sun

If You Are A Buyer Come To New York And See

What Bulgaria surrendered for—
What our boys went over for—
What France is bleeding for—
What Italy is checking Austria for—
What England is striving for—
What the Fourth Liberty Loan is for—
What spells Uviversal Freedom and Democracy—

"THE KAISER'S FINISH"

A Box-Office Dynamo In
Eight Knockout Reels

SECOND CALL!

We discovered what scenes in the 'Kaiser' films sent them into frenzies. Then we built situations—in the thunder of applause—that will turn any theatre into bedlam.

There's the kick of a French '155' in every foot.

There's a barrage of suspense before every climax as intense as a corps of American artillery.

There's the strategy of a Foch in the supreme sensations of the story.

There's every ingredient for a roar of response from each scene.

There's golden profit in every frame for the wide-awakes who are buying and booking

A rousing Photoplay Prophecy of THE DAY When the Yanks march into Berlin!

THE KAISER'S

Presented by S.L. Warner · · Direct

STATE RIGHTS BUYERS

We've backed our judgment of public demand with a big investment to make a record-smashing state rights production.

If you act quickly your chance is equal with that of every competitor in your territory for legitimate war profits.

There's big money in the title alone. But we didn't depend on the title. We make our stand on production merit.

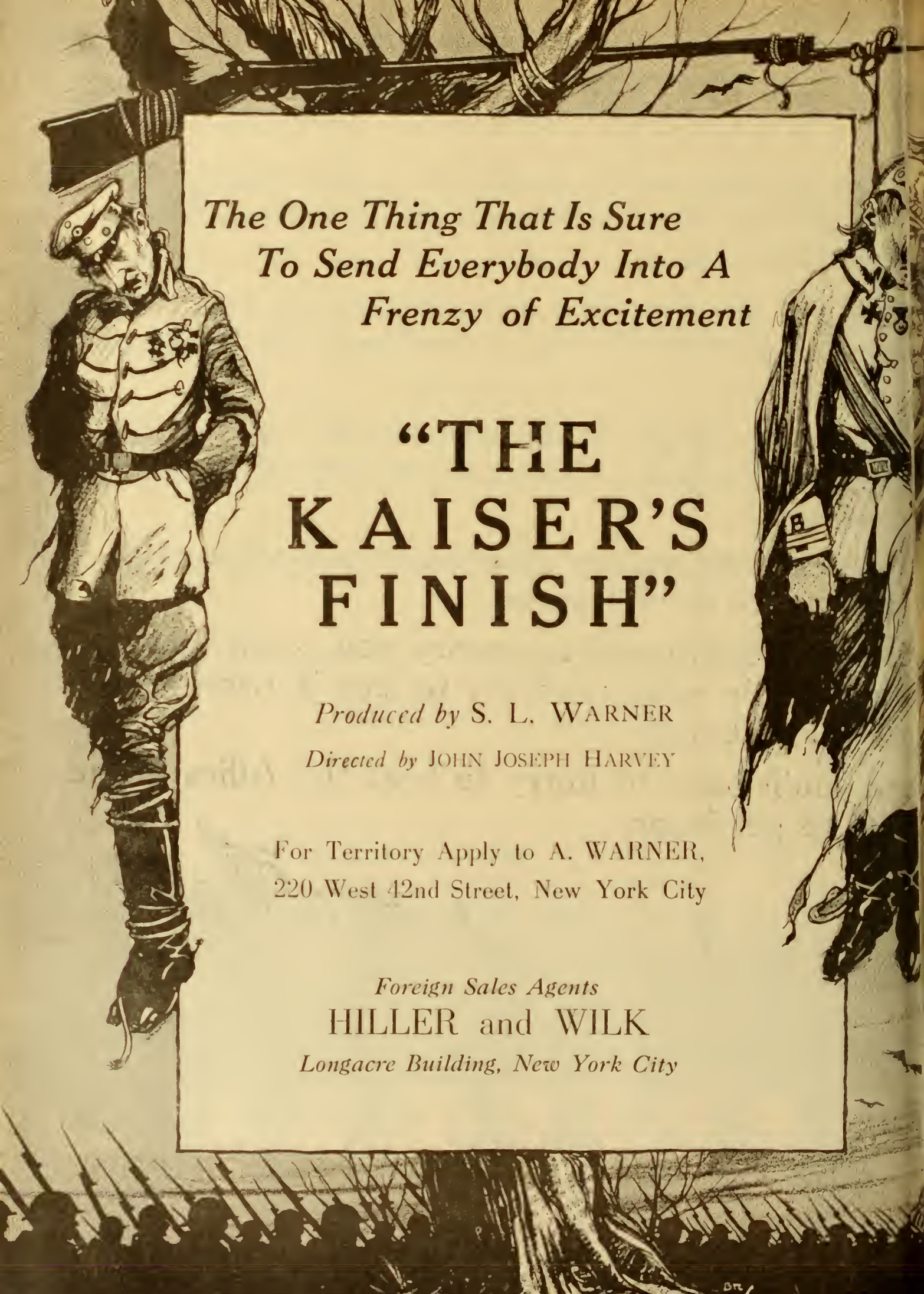
There's a tremendous advertising campaign already prepared for exhibitor use.

There's every kind of accessory you could want for exhibitors in your territory to put it over with a smash and bang.

And you'll have to hurry to beat the Allies if you want to get in on

—FINISH—

Clifford P. Saum and John Joseph Harvey



The One Thing That Is Sure To Send Everybody Into A Frenzy of Excitement

"THE KAISER'S FINISH"

Produced by S. L. WARNER

Directed by JOHN JOSEPH HARVEY

For Territory Apply to A. WARNER,
220 West 42nd Street, New York City

Foreign Sales Agents
HILLER and WILK
Longacre Building, New York City

BOOKING SOLID EVERYWHERE

FIRST OF THE

TWELVE BIG SPECIAL PRODUCTIONS RELEASED UNDER THE POPULAR PLAN OF

$10 $20 $30

FRANCHISE-FIXED PRICES

JULIUS STEGER'S STUPENDOUS PRODUCTION

EVELYN NESBIT

AND HER SON

RUSSELL THAW

IN

"HER MISTAKE"

BOOKED THRU THE FOLLOWING EXCHANGES

NEW YORK	Liberty Distributing Corporation 130 West 46th Street
BOSTON	American Feature Film Co. 60 Church Street
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By Sir Sidney Low

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Produced by The Ideal Film Renting Co., Ltd., LONDON

(Under the sole direction of MAURICE ELVEY)

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FOX FILM CORPORATION

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Live-wire exhibitors all over the country are advertising SUNSHINE COMEDIES as they do features. And it pays! Try it with "Roaring Lions on the Midnight Express." Hear the howls when Henry Lehrman turns loose a drove of lions in a Pullman sleeping car!

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The only productions of the sort on the market. They are the only pictures that show the humorous side of actual life in the trenches. Drawn by Captain Bud Fisher, the recognized American cartoonist of the war. Book them now.

Compare these productions with any other current releases—then wire the nearest Fox Exchange for playing dates!

FOX FILM CORPORATION

AND KEEP THEM!

Come On In and Help Boos

The United States Shipping Board and The Emergency Fleet Corporation are building a bridge of ships to France. Workmen from the shipyards will show you how it is being done at the

NATIONAL MOTION PICTURE EXPOSITIO

You have heard a lot about the celebrated Browning Machine Gun and what our boys are doing with it over in France. Experts from the Remington Arms, Union Metallic Cartridge Company will show you all about it at the

NATIONAL MOTION PICTURE EXPOSITIO

God bless our women. They have been called on for a big part in the winning of the war and they are doing it. Without them there would be a lamentable slackening of the wheels of industry. Come and see the way they are filling the place of the men who have gone to France to fight for you at the

NATIONAL MOTION PICTURE EXPOSITIO

ENRICO CARUSO, THE GREATEST TENOR IN THE WORLD, THROUGH THE COURTESY OF THE FAMOUS PLAYERS-LASKY CORPORATION WILL OPEN THE EXPOSITION AT EIGHT O'CLOCK SATURDAY EVENING, OCTOBER 5TH, BY SINGING THE STAR SPANGLED BANNER. HE WILL BE ACCOMPANIED BY THE STRAND THEATRE ORCHESTRA THROUGH THE GENEROSITY OF HAROLD EDEL.

CAN YOU AFFOR

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The Germans fill our trenches with the deadliest of poison gases, but American scientists have created a gas mask that makes them harmless. Prominent women will actually manufacture these masks before your eyes at the

NATIONAL MOTION PICTURE EXPOSITION

Uncle Sam is fighting with every ounce of energy at his command. He is using the best of every modern weapon of warfare that can be devised. American soldiers will show you how Uncle Sam fights, at the

NATIONAL MOTION PICTURE EXPOSITION

Mr. Hoover says that food will win the war. Because he is a big humanitarian he has made his name a household word throughout the length and breadth of the country. Mr. Hoover must solve the problem of feeding the world. How you can do your share and help him do it will be shown at the

NATIONAL MOTION PICTURE EXPOSITION

SOME OF THE BRAINIEST MEN IN THE COUNTRY ARE IN THE ADMINISTRATIVE SERVICE OF THE GOVERNMENT. THEY APPRECIATE THE VALUE OF THIS EXPOSITION AS EVIDENCED BY THE ENTHUSIASTIC MANNER IN WHICH THEY ARE PATRONIZING IT. A LITTLE VACANT SPACE STILL REMAINS TO BE SUBSCRIBED BY THE MOTION PICTURE INDUSTRY.

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Ask any successful Exhibitor in any part of the country, to what he attributes his success. His answer to you will be: "I keep just a little ahead of my competitor. I study my patrons. I provide a good show, a clean, comfortable house, the best projecting apparatus to be had and watch the screen as carefully as my operator, and above all, I know how and advertise my house."

It is an everlasting cinch that this Exhibitor, no matter how capable he be, does not accomplish all these things as a result of his own thinking. He is clever enough to recognize the decisions arrived at by a combination of minds and takes advantage of them.

NOW!

Why doesn't every Exhibitor do the same thing? The information is at hand and most accessible. An annual subscription to

THE MOVING PICTURE WORLD

is the best help an Exhibitor can look for in the successful conduct of his business. Every department is carefully edited by men who have made a study of each branch of the industry.

If there can possibly be such a thing as "An Exhibitor who has not read the WORLD," we will gladly mail him a copy immediately upon receipt of his request.

NO MESSAGE! NO SPEECHES!

Will Reach the Public
As This One From

CAPTAIN ROBERT WARWICK

Who Is Now Fighting at the Front!

MR. EXHIBITOR

It Is Up to You
To Book Immediately
Captain Robert Warwick's
Last Production

"THE ACCIDENTAL HONEYMOON"

SUPPORTED BY

ELAINE HAMMERSTEIN

introducing Captain Robert Warwick in uniform and his Liberty Loan Appeal. You will not only book a good picture but you will help the Liberty Loan Drive, by the message from the **MAN AT THE FRONT.**

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"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

State Rights and Specials

The Accidental Honeymoon, with Robert Warwick.—Comedy drama that is just as big a drawing card as a Fairbanks picture.—Bodkin and Keane, Star Theatre, Madison St., near Clark, Loop, Chicago.—Transient patronage.

Intolerance (D. W. Griffith).—An immense production in ten reels. Massive settings and big effects. Four stories twisted into the feature make it hard to follow. Too much material. At the same time it holds interest on account of the spectacular effects. Big business at advanced prices.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

FROM SOMEWHERE ON THE AMERICAN FRONT, FRANCE

"Because a man can't be over here with us in this Great Chance to help Humanity and Liberty does not mean that he is denied the privilege of playing his part.

"Personally, I am glad to have been able to give up what wealth, luxury and ease my position assured me, in order that as a soldier of Democracy I might lend my help to the greatest struggle in the history of ages.

"We in khaki honor all those who support Uncle Sam with their dollars, as we do those among us who honor him with their lives. And the more the dollars and the faster they come forth for the **FOURTH LIBERTY LOAN,** the fewer the lives that will be sacrificed.

"From France we all shout, 'COME THROUGH!'

"(Signed) CAPT. ROBERT WARWICK."

HARRY RAPF PRODUCTIONS

1564 Broadway **New York City**

"America's Answer"

The United States Government has become one of the largest producers of films in the world.

Read what President Wilson says on the opposite page about

"AMERICA'S ANSWER"

Available to all Exhibitors
at Branches of
World Film Corporation

COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman

DIVISION OF FILMS *CHARLES S. HART, Director*

THE WHITE HOUSE
WASHINGTON

16 September, 1918.

My dear Mr. Hart:

Mrs. Wilson and I saw "America's Answer" when it was given here at the Belasco Theatre, and came away feeling that it was one of the most remarkable and one of the most satisfactory portrayals that we had seen of the great task which America has performed with such enthusiasm and in a fashion which cannot leave the results in doubt.

Cordially and sincerely yours,

Woodrow Wilson

Mr. Charles S. Hart,
Committee on Public Information,
Washington, D. C.

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The Advertisers Who Use the Columns of The Moving Picture World

Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser — It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

ONE BILLION FOR THE FOURTH LOAN

Motion Picture Industry Has Pledged Itself to Produce One-sixth of the Nation's Total for the Fourth Liberty Loan Drive Against the Hun

THE motion picture industry's bit for the Fourth Liberty Loan campaign, which began Sept. 28, is to be the greatest contribution yet given by the industry to the Government's "Win-the-War-Quick" program, according to an announcement made by Adolph Zukor, chairman of the industry's Liberty Loan Committee. Not only will the motion picture industry provide what the Government confidently expects to be the greatest single sales agency of the entire campaign—the Liberty Loan films contributed by the stars and producing companies—but the amount which the industry has been pledged to obtain for the Fourth Liberty Loan has been set at $1,000,000,000, a record breaking quota for the industry.

Inasmuch as the Treasury Department has definitely announced that the amount of the fourth loan will be $6,000,000,000, the motion picture industry's contribution will be one-sixth of the entire sum to be raised for war purposes by the American people. The industry's pledge is declared by film men to be the heartiest and most sweeping response yet given to the Government's call, and the success of its campaign will establish for all time the industry's status as an essential arm of the Government.

Chairman Zukor has appealed to the exhibitors of the country for their hearty co-operation in the work of screening the Liberty Loan films and in obtaining subscriptions in their theatres. All subscriptions received in the motion picture theatres of the country will be included in the subscriptions obtained by the Motion Picture Industry, and arrangements have been made to supply each exhibitor with blank forms for use in making daily reports to the exchanges as to the amounts collected in his theatre.

Great Opportunity for Industry.

"The fact that the motion picture industry has pledged itself to sell $1,000,000,000 in bonds of the Fourth Liberty Loan offers the greatest opportunity the industry has yet had to demonstrate the value of its service in war times," said Mr. Zukor. "This contribution was not asked by the Government, but represents the desire of the industry at large to prove its usefulness and essentiality in the most effective manner possible. The manner in which it meets this supreme test will establish its status for years to come. The industry's pledge should serve as a call to arms to every member unit of the entire industry.

"This pledge must be raised through the medium of subscriptions from the producers, distributors, stars and players, exhibitors and the patrons who support the industry. All subscriptions received through the agency of the theatres of the country will be included in the industry's quota, and it behooves every loyal, 100 per cent. member of the industry to roll up his sleeves and see that his share of the gigantic campaign is carried on successfully.

"The Silent Salesmen of the Screen."

"Still another indication of the importance of the recognition given the motion picture industry by the Government is the fact that the Liberty Loan films, patriotically contributed by the stars and producing companies, are expected to be the most successful medium of selling bonds at the disposal of the Treasury Department. These Liberty Loan films have already stood the acid test of good showmanship, and the silent salesmen of the screen will undoubtedly prove to be the greatest single agency for the sale of bonds to be used throughout the entire campaign. How splendidly the motion picture industry has responded to the country's call is well known to all those who have seen these pictures. Government officials have shown the greatest interest and enthusiasm, and it is no secret that the Treasury Department is convinced that the Liberty Loan films will be one of the most important factors in the success of the Fourth Liberty Loan.

"In order to obtain the maximum results desired by the Government, it will be necessary to obtain as nearly as possible 100 per cent. distributioin for the Liberty Loan prints. The exhibitor, therefore, will be the most important link in this chain. Four-Minute speakers and other forms of co-operation offered by the Liberty Loan workers should be used as extensively as possible.

Daily Record Will be Kept.

"Arrangements have been made by the Liberty Loan Committee of the N. A. M. P. I. to keep a daily record of all bond sales in the moving picture theatres of the country. The various exchanges have been instructed to see that the exhibitors, co-operating in the motion picture drive, are supplied with the proper blanks to be used in making daily reports of the total amount of Liberty Loan subscriptions taken in the theatres on each day of the campaign. These reports should be rendered daily to the exchanges, which will be required to prepare daily reports of the total of subscriptions taken in the theatres booking the Liberty Loan prints. Thus it will be possible at any stage of the campaign to obtain definite information as to the progress made towards the industry's billion dollar goal.

"Good showmanship, as well as patriotic reasons, demand the widest possible showing of the Liberty Loan films. Each of these special films carries a powerful and entertaining story worthy of a five-reel feature, and will add tremendously to the value of any program. It will be possible for many theatres to obtain pictures featuring stars, whose films have never been shown in their theatres.

"Every theatre should be converted into a recruiting and sales station for Liberty Bonds. The Government is placing more reliance than ever upon the co-operation of the motion picture industry. It is the exhibitor's turn to fall into line with the other units of the industry, and there is every indication that 'slackerism' will be unknown insofar as the exhibitors are concerned in this drive."

Zukor Writes to Schaefer.

An invitation to the exhibitors of the country to join hands in making the motion picture Liberty Loan campaign a complete success was extended by Adolph Zukor, chairman of the Liberty Loan Committee of the N. A. M. P. I., in a letter to Peter Schaefer, of Chicago, president of the Motion Picture Exhibitors League of America. Mr. Zukor's letter was as follows:

My dear Mr. Schaefer: As chairman of the Liberty Loan Committee of the National Association of the Motion Picture Industry, which committee is co-operating and is in charge of all film activities in connection with the coming Liberty Loan drive starting September 28, I am writing you as president of the Motion Picture Exhibitors' League of America to endeavor to obtain your full co-operation in this work.

First, we expect each and every exhibitor in the country to do his full duty—

1. By arranging to show each film.
2. By obtaining subscription blanks from the Federal Reserve Boards.
3. To see that subscriptions are made in his

theatre immediately after the showing of each of the Liberty Loan pictures.

4. By making a record of the subscriptions on the form that will be provided each exhibitor through the exchanges for that purpose.

Now I thought the biggest work which the local presidents of your league could do is to see that the exhibitors follow the above method as outlined and to particularly see that they are fully provided with subscription blanks, as well as to make sure all of their time is fully booked with Liberty Loan films during the period of the drive.

I am sure that you will be glad to co-operate with us in the matter, and that you will help the industry sell a billion dollars worth of bonds, which is our pledge.

Attached herewith is a complete set of the instructions concerning the manner in which the films are to be distributed.

ADOLPH ZUKOR, Chairman.

WASHINGTON PRAISES LIBERTY FILMS

At Showing Before National Press Club Vice-President Makes Address—New Yorkers Cheered

ADOLPH ZUKOR, Walter W. Irwin, Al Lichtman, Marcus Loew and John C. Flinn received a rather unexpected ovation last night when, during the speech of Frank R. Wilson, chairman of publicity for the Fourth Liberty Loan, at the Central High School, they were asked, one by one, to rise from their seats and show a rather large audience "what they looked like."

The occasion was the opening of the Fourth Liberty Loan drive held under the auspices of the National Press Club. The speaker of the evening was Vice-President Marshall—the entertainer of the evening was Miss Geraldine Farrar. The big feature was the enthusiasm brought about by the speeches and the singing, and by the advance exhibition of a number of the films made by the industry as a present to Uncle Sam to assist in floating the bond issue.

Interest in the trade naturally rests upon Mr. Wilson. He paid tribute to the patriotism of the men and women of the screen through whose efforts there have been produced thirty-five subjects without cost to the Government. He told his audience that had ths Government been compelled to pay for the subjects, the cost would have been in excess of $200,000. From these forty-three hundred copies are to be made, providing in all in excess of two million feet of film.

Gus Karger, president of the National Press Club, introduced the Vice-President, who in turn spoke of the efforts of the film men and women to make the drive a big success. The entertainment was then turned over to Labert St. Clair, an official of the Press Club, and assistant director of publicity for the Fourth Liberty Loan. He introduced Earl Godwin, of the Washington Times, who spoke briefly on the duty of the newspaper men to "come through big," and then Miss Farrar, who sang patriotic songs.

Ceraldine Farrar Selling the First Bond to Vice-President Marshall.

Geraldine Farrar Taking Bond Subscriptions on Treasury Building Steps.

It was not, of course, possible to exhibit all of the thirty-five subjects for the review of the newspapermen and others present, but many were run off before midnight.

All Films Well Received.

All of the films were well received. The men and women of the audience appreciated the efforts of the stars, the producers and others whose activities made the films possible, but despite that fact they showed preferences, as made noticeable by their applause. Favor was perhaps equally divided between Wallace Reid's "The Extra Bit" and Mack Sennett's "It's a Cinch." The writer heard many expressions of approval of the sentiment in the first-named, and there is no doubt that the example set by Mr. Reid will be followed by a great many people who are patriotic enough to set aside money for investment in Liberty Loan bonds or War Saving Stamps which they would otherwise spend foolishly or needlessly.

"It's a Cinch" that the Sennett comedy was appreciated; it was a good laugh producer. "Sic 'Em, Sam," with Douglas Fairbanks, held the audience tense and brought forth cheers. This is a good film. "A Liberty Loan Appeal," featuring Dustin Farnum, was well received. Another applause-bringing script was Mme. Nazimova's "Women of France."

Little Mary in "The Hindenburg Line," William Duncan in "The Decision," Geraldine Farrar in "Bonds that Tie," Alice Joyce in "The Choice," and Charlie Chaplin in "The Bond" were applauded, laughed at, or cried with, as the varying scenes demanded.

The President's band from the U. S. S. "Mayflower," the Presidentjal yacht, played throughout the evening and furnished soloists. Sixty or more soldiers, just back from the front, all of whom had been wounded, some being minus a leg or legs, an arm, or fingers, or who had been gassed or otherwise severely hurt, were brought in from the Walter Reed (Army) Hospital.

Bill Smith to the Rescue.

Aside from the fact that there seemed to be some little difficulty getting proper projection at the first of the evening's picture entertainment, the whole affair went off without a hitch. The difficulties with the machine, however, were promptly adjusted by W. C. Smith, of the Nicholas Power Company, who happily was in the audience at the time.

Present in the audience, additional to the representatives of nearly every large newspaper in the country, famous magazine writers, and Liberty Loan workers, were many senators and congressmen and other prominent Government officials, and the following representatives of the motion picture industry:

Adolph Zukor, president of the Famous Players-Lasky Corporation, chairman of the Motion Picture Liberty Loan Committee; Marcus Loew, Loew's Theatres; Walter W. Irwin, vice-president of the Greater Vitagraph, chairman of the Executive Committe of the N. A. M. P. I.; R. A. Rowland, president, and J. Robert Rubin, secretary, of the Metro Pictures Corporation; Louis Innerarity, secretary Pathe, Inc.; W. C. Smith, general manager of the Nicholas Power

Company; Al Lichtman, general manager of the Famous Players-Lasky Corporation; John C. Flinn, secretary, Motion Picture Liberty Loan Committee, publicity director of the Famous Players-Lasky Corporation, and Mrs. John C. Flinn; Harry M. Crandall, Colonel Barry Bulkley and George Crouch, of the Crandall Amusement Company, of Washington; Sidney B. Lust, president, and Leo Garner, Super-Films Attractions, Inc., Washington; Miss Geraldine Farrar; Peter G. Smith, assistant secretary, Motion Picture Liberty Loan Committee; Frederick H. Elliott, executive secretary, National Association Motion Picture Industry; Oscar A. Morgan, manager of the Washington exchange of the Famous Players-Lasky Corporation, and secretary of the Washington Exchange Managers' Association; Eugene Zukor and Arthur Loew.

Miss Farrar Sells First Bond.

Geraldine Farrar inaugurated the Fourth Liberty Loan campaign in Washington, on September 29, by selling the first bond in the new series to Secretary of the Treasury McAdoo. Standing on a platform erected at the head of the Treasury steps, and surrounded by a brilliant throng of notables, the Goldwyn star brought the dignity of motion pictures to the affairs of the nation. To the crowd she faced, estimated at 50,000, she brought her magnetic personality to bear in taking subscriptions for the new bonds.

The night before, at a meeting of the National Press Club, where she sang the "Marseillaise" and "The Star Spangled Banner," the international celebrity received the subscription of Vice-President Marshall for the first bond of a larger denomination. At the official opening of the campaign Secretary McAdoo, to make the occasion a thoroughly democratic one, bought a bond of small denomination. Secretary of State Lansing was the second purchaser, after which came a steady stream of other officials.

In advance of the ceremonies on the steps of the Treasury, a reception was held in honor of Miss Farrar. More than a hundred persons prominent in official, diplomatic, Congressional and Army and Navy circles were introduced to the prima donna. Among those who attended were Secretary and Mrs. McAdoo, Secretary and Mrs. Lansing, Secretary and Mrs. Lane, Secretary of Agriculture Houston and Mrs. Houston, Commissioner of Internal Revenue Daniel C. Roper, Comptroller of Currency John Skelton Williams, Andrew S. White, former ambassador to France, Mrs. Blaine Beale, Miss Mabel Boardman, Mrs. Thomas S. Walsh, Mrs. Edward B. McLean, Mrs. Thomas Chadbourne and many others.

Would Teach Operating to Soldiers.

Many Washington film men have expressed a willingness to take crippled returned soldiers from France and teach them operating, with a view to giving them employment or enabling them to secure employment at other theatres or in other cities. Sidney B. Lust, president of the Washington Exchange Managers' Association, has been in touch with the authorities in Washington with a view to lending his aid and that of his co-members in the rehabilitation work that is going on for the benefit of the crippled men from the war.

There are perhaps five hundred men at Walter Reed General Hospital who have been sent back because of wounds. Additional men are coming in weekly. Of course there are a great many of these men who have lost an arm, or both arms; others are minus fingers; some have lost their eyesight, and still others have lost both legs. The men who have lost one leg, but who have both hands and arms, can be made into good operators, and it is the desire of the film men to help these. Mr. Lust promises an early announcement in the matter.

At Walter Reed General Hospital there are workrooms, to one of which a manufacturer has promised to send a projection machine. The exchange managers have volunteered to devote one or two nights weekly to teaching classes in operating and inspecting.

Balboa Plant May Be Sold.

A meeting of the creditors of the Balboa Film Company, of which the Horkheimer Brothers were the principal owners, was held Saturday, September 20, in a Long Beach, California, bank, to discuss plans for liquidating the outstanding obligations. The plant invoices more than $250,000, and in the property rooms is a collection of material from practically all over the world. Included in the equipment are several automobiles and a number of valuable cameras.

An assignment for the benefit of the creditors was made last March, and since that time the Long Beach Board of Trade has been in control. The purpose has been to hold the property intact until it could be thus disposed of, and the Messrs. Horkheimer have been in New York for some time trying to effect financial arrangements whereby they could proceed with their own productions or sell the plant in its entirety.

The creditors, whose claims amount to about $60,000, are so insistent, however, that a last effort will be made to sell the plant as a whole, otherwise it will be dismantled and the material and equipment will be parceled off and sold. As the building of studios is restricted on account of the war it is hoped that producers with the idea of expansion will be interested in taking over the plant as it stands.

Keeney Picture Well Under Way.

"Her Family's Honor," the latest picture of the Frank A. Keeney Pictures Corporation with Catherine Calvert as star, is now about half completed. All the interiors are being made at the Keeney Studios, on East Forty-eighth street. Numerous picturesque exteriors have been filmed.

The story of this picture, which was written by E. Lloyd Sheldon expressly for Miss Calvert, is a tensely dramatic and very human one. Miss Calvert takes the part of Natalie Rand, daughter of a widow enjoying greater social prestige than wealth.

Pathe Cameraman Goes to Orient.

Camille Legrand, one of Pathe Freres' most valued cameramen, has arrived in New York from Paris on his way to the far East. Mr. Legrand will go to San Francisco, from whence he will sail for Japan. After spending some time in Japan in taking pictures he will go to Shanghai, Singapore, the Straits Settlements, etc., and then to India. His trip will cover more than two years. Mr. Legrand will devote particular attention to scientific subjects, ethnology, architecture and archaeology. His itinerary has been most carefully planned, as have also been the subjects for his camera.

Olive Tell in "Secret Strings," a Forthcoming Metro Production.

"LET'S CLEAN HOUSE," SAYS QUINN

Los Angeles Exhibitor in Plain Talk Says Time Has Come to Quit "Kidding" Ourselves

J. A. Quinn, widely known as one of the leading exhibitors of Los Angeles, has long entertained positive ideas concerning the production of motion pictures and the method of handling the finished production. He has recently felt a desire to see those opinions published, believing the publication thereof might lead to the correction of certain evils which have sprung up in the business to its detriment. While the Moving Picture World holds no brief for Mr. Quinn or his opinions, we believe that his experience in the business entitles him to a hearing; also that he may have something valuable to suggest, and, for that reason, ought to be heard. The article which follows is the first of a series which Mr. Quinn has expressed a desire to have printed.—Editor.

IF you had a friend with an ailment that was sapping the life out of him and he did not realize it, but you did, and knew that by opening up on him and telling him the whole truth you might save him further distress, don't you think you ought to get busy and break the news?

I may be criticised by some for what I am going to say, but I think the time has come for us to stop "kidding" ourselves along, wake up to the truth and get busy trying to eliminate the "rottenness" in our producing system. At this time, especially when conservation is the watchword of the day, where is there a better place to start house-cleaning than in the motion picture producing business? I have stood by and watched this big "joke factory" operate, flaunting its "inflated value," so-called stars that are in many cases not the equal of ordinary, good stock actors of the old school. I have seen its so-called wonderful stories and wonderful directors heralded at large in huge "display ads" that, either through rank ignorance or with direct intention to mislead and "short-change" exhibitors, are one big, long "continuous lie."

The slump in business blamed on war conditions, Hooverizing, etc., is no doubt responsible for some shrinkage in attendance that we might get under normal conditions; but if you don't believe me ask the public, who like to patronize good pictures, and you will find that the tiresome, unreasonable, poorly timed and drawn-out pictures that are being inflicted on them is the big reason for them staying away.

With a "Picture" It's Child's Play.

I have had many theatres, have played to all classes and have passed through the period of the early days when we had the single-reel program, dependent on the "passerby" for trade, and found it necessary to use all sorts of artificial methods to draw the public into the houses, and I contend that it's child's play now in comparison with those old days, providing you have the "picture."

The public is sick and tired of the inconsistent and fake advertising that is being inflicted upon them. They are getting keener-scented every day, and they will respond quickly if you deliver them the goods. But they refuse to be buncoed any longer, and the sooner we wake up to this fact and get busy inventing a "cure" the better it will be for everybody concerned.

The right way to begin, in my mind, is by the process of "elimination." Now let's get down to real cold facts:

How many are there in the motion picture business who really know the business or understand what the public want?

How many directors are there who really know the "art" of directing and the timing of the audiences' emotions?

How many stories are being filmed that have a sufficient number and variety of situations to warrant the length of the picture?

How many pictures are properly cast?

How many are there in the business who really know how to "cut" a picture?

How many so-called stars are being forced onto the exhibitor and the public through pull and favoritism?

How much money is being wasted through ignorance and rank misjudgment?

How many good and high-class people have been and still are being induced to invest in the "air castles" of would-be producers? In many cases through this channel many who would have been staunch and true supporters of the industry have now become completely disgusted with it. To all who are really conscientious and really want the business to live permanently and grow instead of shrink I will say: "Let's get busy and clean house."

Exhibitor Pays for Producer's Mistakes.

It is the exhibitor who really pays for all the flagrant mistakes of the producer, and the flooding of the market with low-grade pictures lowers the earning power of good producers just as the "jitney-bus" nibbles at the profits of the street-car company.

Let us seek out the conscientious people in the business who really know something and are willing to try and learn "more," and let us stand by them and co-operate with them in a movement to eliminate the fakers and the ignorant from the business.

Let us confine ourselves to truthful and consistent advertising, and deliver what we advertise.

The result will undoubtedly be better pictures at lower rental prices, more consistent attendance and consequentlly more consistent earnings for the conscientious producer and exhibitor.

J. A. QUINN.

Haworth Company to Add Two Stars to Organization

THE success with which the first two Hayakawa pictures have been produced and sold under the Haworth plan brings the announcement that Haworth Pictures Corporation is in negotiation with two important women stars for the production and release of pictures under the same arrangement.

When the Haworth Pictures Corporation was quietly organized on the Pacific Coast it was assumed that it was formed for the sole purpose of producing and exploiting pictures of Sessue Hayakawa, and it has been generally accepted within the trade that Haworth was an exclusive Hayakawa company.

Satisfied now that the Haworth plan is a success, certain that there is a place in the field for a company dedicated to the policies which it has inaugurated, the Haworth company plans upon immediate expansion of the activities. From the Eastern offices of the company in New York, Sam E. Rork, general repreeintative of the Haworth interests, refused to go into detail as to the company's plan.

"You may say," Mr. Rork said, "that Haworth Pictures Corporation will not confine itself to the production of Hayakawa pictures. Hayakawa is merely our first star. We will produce with two more stars, and perhaps with others. There will be two under all circumstances.

"We have convinced ourselves and the Mutual organization has been convinced that we can produce and exploit pictures starring at least two more distinguished artists and we are setting about to do it. We are going to do it in the quickest possible time because the industry now demands the sort of pictures we are producing with Hayakawa, but we are not going to permit haste to interfere with our determination to get the very best."

Illness of Mrs. Farnum Brings Fox Player East

TANNED to a berry-brown after a summer spent in filming plays in the Grand Canyon of Arizona and elsewhere in the West, William Farnum, the Fox star, is back in New York, where he was called by the illness of Mrs. Farnum.

Mr. Farnum, it is said, will stay in New York long enough to produce another big Standard Picture for William Fox, and then, with other Fox stars, will return to Hollywood for the winter.

"This summer has been the most successful in my motion picture career," said Mr. Farnum at the Fox offices this week, where he was renewing his friendships after a long absence in the West. "I have made 'Riders of the Purple Sage' and 'The Rainbow Trail,' two Zane Grey pictures, and have just finished another picture, which is temporarily titled 'The Man of Power.' Besides producing these three Standard Pictures I have also made a special Liberty Loan film for the Government.

"So you can see that I have been pretty busy. However," and the star of "Les Miserables" and other big Fox successes chuckled, "I have managed to sneak away once in a while to Catalina Island and get in a little fishing."

Just when Mr. Farnum will begin work in the East has not been decided. He was gratified to learn on his arrival that Mrs. Farnum's condition was greaty improved.

World Conducting Postcard Campaign.

At the suggestion of the Division of Films of the Committee on Public Information World Pictures, which has been awarded the distribution of "America's Answer," the second official Government war picture, is conducting a postcard campaign to determine what theatres in the United States desire to show this patriotic production. Though the campaign has been in progress only a few days, the responses already received are simply enormous. It looks as though every theatre in the country wants to give its patrons the opportunity of seeing this attraction. This, by the way, so far as is known, is the first mail sales campaign of the sort ever undertaken in the picture industry.

EXPORTS SHOW A FOOTAGE DECREASE

Department of Commerce Reports Falling Off of Over Fifty Per Cent. in Quantity and Value for Seven-Month Period Compared With Other Years

THE record of our exports to foreign countries for the seven-months period ending with July, just made available by the Bureau of Foreign and Domestic Commerce, of the Department of Commerce, shows a falling off in footage of more than 50 per cent, and the value shows a similar decrease when compared with our foreign business for a similar period two years ago.

The heaviest losses in trade is with Great Britain. During the seven months ending with July, 1916, we sent over there 71,508,902 feet of exposed film, valued at $2,903,376; during the seven months ending with July, 1917, these exports dropped to 21,482,107 feet and the value was stated as $1,570,946. During the seven months ending with July of this year the footage dropped to 1,085,063, and the value was given as $558,910.

France, another of our Allies, has also been forced to cut down her purchases of pictures in the United States to a most alarming extent, found herself able to buy and ship across the water during the seven months ending with July, 1918, 1,059,233 feet valued at $182,280, while during the first seven months of the year before the figures had been 9,527,767 feet valued at $227,931, and during the seven months of the preceding year (1916) 14,035,512 feet, valued at $379,198.

Factors Against Foreign Trade.

Restricted cargo space and necessitated prohibitions against the importations of certain types of merchandise into the country named, as well as our own export embargoes and conservation measures, are, of course, responsible for a considerable part of the falling off in our exports of pictures to the European countries. And for these and other natural reasons due to the war Italy also decreased her purchase in the United States. During the first seven months of 1916 Italy bought in moving picture films 7,017,436 feet, valued at $177,127. During the same period of the next year, probably because the French market was closed to a still greater degree than at any other period since the commencement of the war, our sales increased to 9,639,102 feet, valued at $233,075. But for the first seven months of this year our sales to Italy totaled but 633,797 feet, valued at but $14,889.

On this side of the world and in Australia our business has generally increased. During the first seven months of 1916 Australia purchased in American films 3,547,856 feet, valued at $262,-599. These purchases were increased during the first seven months of 1917 to 5,523,466 feet, valued at $367,564. During the first seven months of this year we exported to that country a high total of 7,356,909 feet, valued at $394,827.

Canada imported from the United States during the first seven months of 1916, 7,229,216 feet, valued at $541,681; during the first seven months of 1917, 8,550,229 feet, valued at $645,766; during the first seven months of 1918, 7,850,042 feet, valued at $573,028.

Our exportation to Newfoundland and Labrador decreased to a considerable extent this year. In 1916, during the first seven months ending with July, these countries purchased 1,073,320 feet valued at $61,041. During the same period next year the purchases reached 1,098,600 feet, valued at $43,929—this year, during the seven-months period, the footage was 770,387 and the value $24,702.

Greater Interest in South America.

Apparently a greater interest is being taken in South America, for figures available for the seven months period this year show that we shipped to Argentina 2,666,870 feet, valued at $100,364, and to Brazil 1,607,036 feet, valued at $96,115. This is the first year that figures for these two countries have been given separately from the classification "Other Countries."

In all, during the first seven months of 1916, our exports totaled 114,463,687 feet, valued at $4,687,534, of which 10,-051,445 feet, valued at $362,412, went to countries other than those named above; during the first seven months of 1917, to 75,814,776 feet, valued at $4,007,-815, of which 19,993,505 feet, valued at $928,604, went to countries other than those named above; and during the first seven months of the present year, to 50,208,925 feet, valued at $2,689,551, of which 17,180,407 feet, valued at $744,436 went to all other countries than those named above.

A feature of our foreign business for the month of July, 1918, as compared with that of July, 1917, is the fact that while the footage showed a considerable increase, there was a marked decrease in the value. This year, for the month named, the figures are given as 3,051,291 feet valued at $197,520, as against 2,738,523 feet, valued at $33,397 last year.

Exports and Imports Compared.

Figures showing our purchases and sales in foreign countries of raw stock moving picture film have just been made available by the Bureau of Foreign and Domestic Commerce, of the Department of Commerce, for the seven months ending with July.

During the first seven months of 1916, we bought 22,884,356 feet, valued at $333,-787. During the same period the following year, the footage totaled 40,811,-280 and the value $610,194. This year the figures are 13,806, 414 feet valued at $236,550.

Our exports are recorded as follows. For the first seven months of 1916, 48,-019,717 feet, valued at $1,536,707 (more than double the footage and nearly five times greater than the value of our imports for the same period); of 1917, 43,145,314 feet, valued at $899,746; and, 1918, 38,734,367 feet, valued at $937,-249.

Figures showing the value of our importations of motion picture films for the seven-months period ending with July, 1916, 1917, and 1918, have just been prepared by the Bureau of Foreign and Domestic Commerce, of the Department of Commerce. That period of the present year shows a marked falling off as compared with the others. The business has been divided to show our trade in negatives and positives, as follows:

Negatives.—For the seven months ending with July, 1916, 435,516 feet, valued at $136,114; 1917, 455,840 feet, valued at $273,207; 1918, 251,803 feet, valued at $71,993.

Positives.—For the seven months ending with July, 1916, 3,295,103 feet, valued at $150,830; 1917, 2,252,456 feet, valued at $157,043; 1,235,629 feet, valued at $82,532.

"Hearts of the World" To End Its New York Run

THE definite announcement that D. W. Griffith's production, "Hearts of the World" will have its final showing at the Forty-fourth Street Theatre, New York City, on Saturday evening, Oct. 5, brings to light some interesting facts regarding this splendid entertainment. Statistics compiled by Mr. Griffith's executive department disclose the fact that 742,000 persons have seen "Hearts of the World" during its New York engagement. Its final showing also will register upward of 370 performances at the Forty-fourth Street Theatre, by far the greatest record for a single run at this playhouse, and a glowing tribute to Mr. Griffith as the producer of super-films.

Many notable Americans have seen "Hearts of the World" during its New York stay, and these have added their indorsements to those of Lloyd George and the other British and French officials, who not only aided in bringing it into being, but also have considered it the finest possible propaganda that has been put forth for the cause of the Allies.

Mr. Griffith may well rest on his laurels. To have produced "Hearts of the World" was in itself a fine achievement for any man. To have it become his greatest success is but the just reward for the many months he spent on the battlefields of France securing the remarkable battle scenes that go to make up the latter part of his story.

Official Pictorial Mats of the War.

W. J. MacInnes, director of advertising and publicity for the Division of Films, Committee on Public Information, is organizing an art department for furnishing picture mats covering the various film activities of the organization to newspapers throughout the United States.

The mats include many novel layouts, with up-to-date pictures from the various fighting fronts, and have a distinct news and pictorial value quite apart from the fact that they accentuate interest in the official films.

ARMY ASKS AID IN ITS GAS DEFENSE

Makes Call on Exhibitors to Appeal to Patrons for Saving of Shells and Fruit Pits for Masks

THE United States Army needs peach-stones in order that the lives of the soldiers on the firing line in France may be saved, and is calling on the motion picture exhibitors of the United States to provide them.

The chemical in a gas mask which filters the deadly German gases and makes them harmless to our soldiers is carbon. This carbon is obtained from peach-stones, the pits of other fruits and nut shells. There is a great scarcity of this raw material, and the Gas Defense Division of the Chemical Warfare Service of the United States Army has requested the aid and co-operation of the National Association of the Motion Picture Industry to urge the exhibitors of the country to organize campaigns in their communities to obtain this raw material, nearly all of which is now going to waste, from the public.

Every motion picture exhibitor in the country is urged to run slides in his theatre calling the attention of his audience to the necessity of saving fruit pits and nut shells. Arrangements have been made with the local chapters of the Red Cross to collect and ship all of these peach-stones and nut shells that the theatres may collect.

Peach-Stone Matinees Suggested.

It is also suggested that the exhibitors run peach-stone matinees, in which the patron be requested to present a peach-stone in addition to the regular admission price before he is admitted to the theatre. This has been tried in several instances and has been found exceedingly profitable for the exhibitor and extremely beneficial for the army.

In its communication to the National Association the Gas Defense Service stated that the best material from which to manufacture carbon for gas masks was cocoanut shells. Large quantities of these are on the way from Far East, but they will not arrive for six months. In the meantime some other raw material must be found if masks in sufficient quantities are to be manufactured to supply the men on the firing lines overseas.

This substitute has been found in the form of peach-stones, apricot pits, prune pits, plum pits, olive pits, date seeds, cherry pits, Brazil nut shells and the shells of hickory nuts, walnuts and butter nuts. The demand at the present time is five hundred tons of raw material per day, and practically all of this must be supplied from this raw material which is now going to waste.

Ask Exhibitors to Show Slides.

The Gas Defense Service believes that there is plenty of this raw material right here at home that is being thrown away every day. The big thing is to impress on the people the necessity for saving it and to provide means whereby it can be collected. It believes that in calling in the aid of the motion picture exhibitors of the country it is taking the most effective means of reaching the great mass of the people. The officers in charge are therefore asking the exhibitors to use a series of slides calling the attention of their audiences on the great necessity of saving fruit pits and nut shells, and to provide barrels or hogsheads in front of their theatres in which they can be placed.

An official circular has been sent out by the Gas Defense Division for the guidance of exhibitors, and they are requested to use the material contained therein with which to make slides. It is particularly urgent that these slides be shown at every performance for at least the next thirty days and that the barrels for the collection of the material be kept in front of the theatres until further notice.

This Peach Pitter No Peach

OUT in Port Washington, Long Island, the proprietor of the Nassau Theatre offered a weekly pass to any youngster who called at the box office with five pounds of peach-stones for the gas mask industry.

Two nights after this liberal offer had appeared upon the Nassau's screen Druggist Hunold of the same town missed the barrel which had been placed in front of his store for donated pits.

Hart Names Terms for "America's Answer"

CHARLES S. HART, director of the Division of Films, Committee on Public Information, who recently announced the coming release of "America's Answer," the second official war picture, under conditions that will make it possible for motion picture houses, large or small, to show the picture at a profit without the necessity of increasing their admission price, now makes public the plan formulated by Dennis J. Sullivan, manager of domestic distribution, for giving both the exhibitor and the public a fair deal.

As already announced, "America's Answer" will be released through the World Film Corporation. The date will be October 28, instead of October 14, as previously indicated. The plan does not comprehend a percentage of the receipts, but a straight rental of 33 1-3 per cent. of the average daily business of the house, plus 25 per cent. increase for the additional business that a Government picture insures.

For instance, if a theatre's business has averaged $1,000 a day since November 1, 1917, 25 per cent., or $250, is added, thus figuring the prospective business for the official picture $1,250. The rental for the picture in that case would be $41.67. A small motion picture house, with a daily average business of only $15, would see the Government picture for the very small sum of $6.25.

The addition of 25 per cent. to the average daily business of the theatre is considered very fair, because "Pershing's Crusaders" has increased the business of the houses from 50 to 200 per cent. over the normal receipts.

Director Hart also makes another announcement of interest to exhibitors.

"In order to avoid any misunderstandings," he says, "exhibitors should bear in mind that the Government tax on theatre tickets is remitted only when the official films are shown directly under Government auspices. When the pictures are shown on a rental basis the usual war tax for motion picture theatre admissions must be collected."

Division of Films Makes Additions to Office Staff

COINCIDENT with the removal of the Division of Films, Committee on Public Information, to its new quarters in the big office building at 6 and 8 West Forty-eighth street, Director Charles S. Hart announces several important changes in the alignment of the staff. W. J. MacInnes, who assisted in planning and furnished a great deal of the copy for the big advertising campaigns on different war activities, including the Liberty Loan and Red Cross drives, from their inception, and who came from Chicago to establish the Official Film News, published by the Division of Films in the interest of the Government war pictures, is named as director of advertising and publicity, and will have entire charge of all exploitation, except that of the bureau for community co-operation, which continues in charge of Ryerson Ritchie.

All publicity for the Division of Films, including the designing and placing of trade paper and daily newspaper advertising, poster and window displays, and other methods of stimulating public interest, will be included in the department of advertising and publicity. Willard D. Coxey will be manager of the press bureau, under direction of Mr. MacInnes. Howard Herrick, recently in charge of press publicity, will be associated with Manager George Bowles as assistant manager of feature films. One of the innovations to be introduced by the new department will be a mat and film news service, covering the activities of the Division of Films, for the mutual benefit of newspapers and motion picture theatres in the smaller cities.

At the present time the Division of Films is using only the sixth floor of the Forty-eighth street building, but when the work of fitting up the offices is completed three entire floors will be utilized. The executive offices will be on the seventh floor, the sales department on the sixth and the Educational Films Department on the fourth.

BAMBERGER GOES TO CAMP.

The name of Leon J. Bamberger, head of the contract department of the Fox Film Corporation, has been added to the long and rapidly growing Fox roll of honor. Mr. Bamberger left September 23 for Camp Greene, N. C.

Mr. Bamberger, who is widely known in the film industry, has been with the Fox corporation about a year, most of this time as head of the contract department. Mr. Bamberger also worked under William Fox in the latter's campaigns to raise funds for the Knights of Columbus, the War Relief and the Red Cross.

L-Ko Has New Scenario Editor.

Anthony W. Coldwey, well known for his scenario work with the Sennet comedies and formerly with the American, is now in charge of the scenario department of the L-Ko company. Realizing the necessity of a well-knit story, L-Ko has adopted the policy of producing comedies with funny situations and "gags," but all built around the main theme of the story.

News of Los Angeles and Vicinity

By A. H. GIEBLER

New Company to Exploit Baby Star.

A company has been formed of Los Angeles capitalists under the laws of the State of California to make pictures featuring little Gloria Joy, which will be known as the Mission Productions. Gloria is now being seen on the screen in the Oakdale releases, and I. W. Keerl, secretary of the Coronna Cinema Company, and organizer of the new company, says that in the coming pictures the little actress will be given a wider range of stories and parts to depict than she has ever had before.

Sherwood MacDonald, who directed Gloria when she was with the Balboa company, will have charge of the Mission Productions, and Dan F. Whitcomb, who formerly wrote stories for Baby Marie Osborne, will be in charge of the scenario department. William Beckway will be chief cameraman. Mr. Keerl says that no new stars will be added to the Mission Productions until the Gloria Joy features have been firmly established.

Kitty Gordon Leases a Home.

Kitty Gordon, who arrived in Los Angeles a few days ago, and will produce her pictures at the Brunton studios, has leased a house at 425 Windsor boulevard, where she will reside during her stay on the West Coast. The house, known as the Goodwin home, is built on the old English type of architecture, and is surrounded by a garden of rare tropical plants and trees. Miss Gordon has taken a lease for two years on the property.

Marie Dressler Aids Liberty Loan.

Marie Dressler, who has been in Los Angeles for some months, will visit the principal cities on the West Coast under the auspices of the women's campaign committee of the State of California, in the interests of the Fourth Liberty Loan. For two weeks Miss Dressler will appear at the various army theatres at the cantonments. Then for three weeks more she will appear at public bond selling booths and other places, beginning at Seattle and working down along the coast, taking in the towns of Tacoma, Portland, Spokane, San Francisco, Oakland, and Los Angeles, San Diego and other cities in Southern California. The women's committee hope to inaugurate a flying squadron to accompany Miss Dressler on her tour and assist in the Liberty Bond work.

Actor Marries Mississippi Girl.

John Gilbert, who has been kept busy supporting the various west coast stars because of a shortage of leading men, and who expects to shortly enter Uncle Sam's service himself, has been married to Miss Olivia Burwell, of Ebenezer, Miss. The bride lives with her relatives on a cotton plantation, and Jack says she will continue to raise guncotton for cartridges while he is chasing the Hun at the battle front.

Lois Weber Breaks Arm.

While shopping in a downtown store on September 18, Lois Weber, producer of motion pictures, slipped on the polished floor and broke her arm in two places. Miss Weber was purchasing rugs for her new home in Beverly Hills, formerly occupied by Frances Marion, the writer. Phillips Smalley, husband and business partner of Miss Weber, returned from New York on the day of the accident, and had forgotten the address and telephone number of his new home, which had been acquired during his absence. It was while he was making inquiries about how to get there that he discovered his wife's accident, and quickly joined her at the California Hospital, where she had been taken to have her broken arm attended. Miss Weber had the finishing touches to put on her newest production, but the picture will have to wait until she is able to go to the studio again.

Operated on for Appendicitis.

Alma Rubens, Triangle star, is critically ill in the California Hospital as the result of an operation for an acute attack of appendicitis that developed on the 15th of September. Miss Rubens has had recurring attacks of the ailment for the past two years, and always recovered without the necessity of undergoing an operation, but this time the operation was unavoidable.

To Represent Photoplay Interests.

Grant Carpenter, lawyer, writer and photoplaywright, has been authorized to represent and act for the United Pictures interests in Southern California, and has left for Washington, where he will establish headquarters and will investigate all matter appertaining to motion picture legislation. Upon his arrival in Washington, Carpenter will present to the Government for D. W. Griffith two propaganda photoplays made expressly for the drive against Germany. These films will be delivered to the Government free.

Ochs in Los Angeles.

Lee Ochs, vice-president of the United Picture Theatres of America, arrived in Los Angeles September 16, and lost no time in getting in touch with local exhibitors in regard to motion picture business. He announced that the new California Theatre would be the first run house of the United Theatres productions, which will include the features starring Dustin Farnum, Florence Reed, Kitty Gordon and other stars now at work on pictures for the organization.

Patriotic Birthday Party.

On the occasion of her birthday, Tsuru Aoki, wife of the Japanese star, Sessue Hayakawa, was hostess at a patriotic party in celebration of the event. The favors and decorations were national emblems and flags of both America and Japan, and the guests included many of the leading film players of the west coast studios.

Victory Opens at High Noon.

The Victory Theater, at 838 South Broadway, which has been completely remodeled, refurnished and renovated during the summer months, opened for the season on September 18 at high noon with a big double bill, with Edith Storey as the star in one attraction and Harry Morey playing the leading character in the other. The policy to be maintained by the management of the Victory will be a change of program twice a week and a flat admission fee of a dime at any time or any day in the year. C. E. Halzell is the new proprietor of the playhouse.

Harry Caulfield, proprietor of the Garrick Theatre, is at Big Bear Lake for a short vacation.

Mrs. B. C. Steele, wife of the manager of the Symphony Theatre, left for Cleveland, Ohio, last week to visit relatives.

Will Manage Minneapolis House.

Warren Lemon, for several months manager of Clune's Auditorium, will be sent in the near future to Minneapolis to take charge of one of the Pantages houses in that city.

Players' Union Rates Suggested.

At a meeting held by the recently organized Motion Picture Players Union at Walker's Theatre Building, one of the members suggested that the union stand for a flat rate of $5 a day for "atmosphere" people, and if the actors emerge from the crowd up to the stage their pay should be $7.50 a day.

Photoplaywright's Wife Dies.

Mrs. Verne Hardin Porter, wife of the photoplaywright, died at her home in Venice after an illness of several years' duration. Mrs. Porter was twenty-five years of age, and just recently her health had seemed to be improving, but the end came suddenly on the afternoon of September 19. The funeral services were held at the Los Angeles crematory.

Edward Lanning Dead.

Edward Lanning, film actor at Universal City, and brother of Frank Lanning, died on September 19, while riding in an automobile with two friends from Pasadena. Lanning had complained of feeling ill, and his companions were in search of a doctor, but he died before one could be reached.

Wife of Director Dies.

The wife of Edward Cline, director of comedies, died on September 17, after a short illness.

Worked Day and Night.

William Farnum, who was called back suddenly to New York on account of his wife's illness, worked day and night on "The Man of Power," in order to

complete the production before he left. Frank Lloyd, who directed the picture, expects to go to New York within a few weeks, and it is possible that he will produce one or two pictures in the east with Farnum before they return to California. Lloyd is said to have a great historical production in mind for Farnum that will outclass "Les Miserables."

War Notes.

Pliny Horne, a cameraman at Triangle, has been admitted to Uncle Sam's Signal Corps School of Photography at Columbia, and is waiting for orders to report in New York City.

Dick Rush, assistant director at Triangle, has gone to Canada, where he will go into training for the army. Rush is an Australian, and expects to fight with the Anzacs when he reaches France.

David Silverman, formerly connected with film distributing concerns in Los Angeles, came back in khaki last week to visit friends. Dave is stationed at the Presidio in San Francisco.

A. P. Younger, from the editorial department, and Don Smith, a cutter, left Triangle to join the colors last week.

A Dollar An Hour.

Fatty Arbuckle was fined $7 one day last week because he had been driving his car seven miles per hour faster than the law allows in California.

Studio Shorts

BEBE DANIELS journeyed to Camp Kearney one day last week to entertain the soldier boys before they leave for France. She took part in a program that was staged by Al E Christie, and she sang jazz songs that brought the laughs from the boys.

Alice Joyce is one of the stars expected from the Eastern Vitagraph studios, according to W. S Smith, of the Hollywood plant

Charles H. Christie made a business trip to San Francisco

The William Russell Company has returned to Santa Barbara from Bakersfield, where they spent several days making scenes for "Where the West Begins."

Blanche Sweet is to begin work within a week or so at the Sunset Studio under the direction of Marshall Neilan on "The Unpardonable Sin," from the Rupert Hughes story.

A May Allison doll dressed by the star in a facsimile costume worn in one of her recent pictures was given to the Kinema Red Cross Tea Room to be auctioned off September 18, when Miss Allison was guest of honor.

The Harold Bell Wright production of "Shepherd of the Hills" is being filmed at Verdugo Park in Glendale, with George McDaniel in the leading role of Matt.

Julian Eltinge, who changes gowns no less than thirty times in "Over the Rhine," expects to have that production ready for distribution by November 1.

Mabel Condon, of the Photoplayers Exchange in Hollywood, will have her mother as her guest during the coming winter.

After two weeks spent in a hospital, Craig Hutchinson is able to resume direction of the picture, "Work or Fight," at the L-Ko Studio.

Charlie Murray will have a rest from comedy stuff for a while, as he has been cast as one of the supporters of Lila Lee in her next Lasky picture.

Harry Todd, of the old Essanay and Selig one-reelers, is playing in support of Pricilla Dean at Universal City.

Russ Dudley is a new leading man at Christie's.

Thurston Hall, Universal leading man, although suffering from broken ribs as the result of a recent accident, was able to make a personal appearance and recite some poetry at the Symphony one evening last week.

Theda Bara, who has been seriously ill from a nervous breakdown that delayed her departure for New York, has partially recovered, and expects to be only a little over a week behind her regular schedule.

Bryant Washburn, who is away on a business trip to New York, is sadly missed by the sports of Vernon.

William Clifford is cast as a German officer whose heart is with America in Julian Eltinge's new picture, "Over the Rhine."

Kitty Gordon's daughter, Vera Beresford, will have a part in the first picture to be made by her mother in California.

Richard Barthelmess is playing the leading role opposite Dorothy Gish in her new picture, "The Hope Chest."

R. William Neill, former director for Dorothy Dalton, will direct Lila Lee in "Puppy Love," her fourth Paramount picture, which is being made from an original story by Monte M. Katterjohn.

Bert Lennon, publicity manager for the Ince studio, spent his vacation at San Diego.

Douglas Fairbanks has installed a gymnasium at his studio, and works out daily with Bull Montana, Spike Robinson and other pugs, while Bennie Zeidman acts as timekeeper.

Ernest Warde will direct Dustin Farnum in a new production for the United Picture Theatres beginning about October 7 at the Brunton studios.

Marvel Rae, one of the Sennett bathing girls, is now a member of the Christie Comedy Company.

Nell Shipman has begun production of a new feature under the direction of Albert W. Hale.

Jack Conway, who was Alma Ruben's leading man in "Marriage," has temporarily returned to directing during Miss Ruben's illness. He is directing Pauline Starke in "Down Our Alley."

Owen Moore is expected in Los Angeles within the next two weeks, having been engaged to play leading parts for a West Coast company.

Elinor Field, of Strand comedies, has moved to Glendale.

Vivian Reed is leading woman for Taylor Holmes in his Triangle production, "Success," being directed by Lawrence G. Windom.

Grace Darmond has moved to her new home on Highland avenue, right up close to the foothills of Hollywood.

Mrs. Harry Van Kirk and little daughter, Harriet, and Olive Thomas' mother and sister have come all the way from Pittsburgh to visit the star and watch her work in Triangle pictures.

Jack Kerrigan has begun on a production from a story by John Blackwood under the direction of E. Mason Hopper.

A salvage branch of the Red Cross has been established at the Rolin Studio at the instigation of Bebe Daniels, who is an ardent worker for the organization.

Stage space and a dressing room are being got ready for Mme. Nazimova, who is expected to arrive from the East shortly, at the Brunton Studio.

Wilfred Lucas and his wife, Bess Meredyth, of the National Film Corporation, are at the Del Mar resort for the two weeks they require to prepare the new Billie Rhodes production for filming.

Earle Rodney, former leading man in Ince features, is working opposite Ethel Lynn in a coming Christie comedy.

Sergeant Franklin in New York.

Sergeant Chester Franklin of the United States Army, formerly of the famous directing team, The Franklins, is in New York visiting his brother, Sidney A. Franklin, who is directing Norma Talmadge. Sergeant Franklin has been with the colors for some months, and has just been transferred from San Francisco to Washington, D. C., where he will take up duties in the Bureau of Chemical Research.

Influenza Takes Two Brothers.

The many friends of Charles A. Novotny, chief auditor of the William L. Sherry Service, New York, will be grieved to learn of the death of his two brothers, Will and Frank, both of whom died September 25 at a Connecticut army encampment, victims of Spanish influenza. Sincere condolences are extended to Mr. Novotny and his family in their double bereavement.

Mae Marsh in "Hidden Fires." Will Rogers in "Laughing Bill Hyde."

Stars and Scenes of Two Forthcoming Goldwyns.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

LADIES and Gentlemen, after leaving the seething and ceaseless activities of Hollywood, we find ourselves traversing Cahuenga Pass, famed in song and story of the West.

A journey of six miles over this historic highway, which, as you see, is a natural passage cleft by nature between the towering tops of the mountains adjacent to our right and the towering tops of the mountains adjacent to our left, will bring us to Universal City, the largest picture plant in the country, which was founded and built by Carl

California Wall Fruit.

Laemmle, otherwise known as the King of the Movies.

A glance to the right gives us an advance glimpse of the object of our visit. The group of buildings reposing like jewels on the wide plain between the two ranges of hills in the foreground, is Universal City.

The depression in the landscape to the left is where the Los Angeles River lashes its shores with its wild waves and rolls its turgid flood onward to the sea.

As we near the portals of this famous place, bend your observant gaze on the busy scene. Observe the activities that are occurring here. Jitney busses arriving with clocklike regularity, disgorging their loads of human freight and actors and hurrying back to Hollywood for still other loads. Great trucks piled to the guards with properties and other supplies to be used in the making of Universal films.

Note the long line of variously garbed people emerging from the gates of the studios and making their exit into the building to the right.

The Bewhiskered Go Soupless to Work.

No, lady, a battle scene is not being staged in the building to the right. The seeming sounds of mortal combat and the clash of arms is naught but the roar and rattle of table cutlery, a diapason of dishes, a furore of finger bowls and other dining room discords.

The building to the right is the studio cafeteria, where the players assemble for their noonday cakes and beans.

We may enter here and see the actor at his feed, truly an inspiring and at times an awesome sight.

There are certain restrictions to eating in this place. All actors in costume, whose make-up includes whiskers, are either compelled to check their facial foliage at the desk, or eschew soup.

The tables to the right are reserved for directors and leading players. This is not, as you might think, a social distinction, but a necessity. The directors are compelled to watch the diet of the leading players very carefully.

Only last week a villain, hitherto noted for the realism of his dastardly doings, tried to choke the heroine into insensibility with one hand because he had succumbed to the longings of a depraved appetite for bread pudding at his noonday lunch.

Another sad case was discovered when a hero was posed for a close-up with a beautiful leading lady. It was the end of the play. She lay in his arms safe and sound after having been saved by him from many perilous perils. His strong right arm encircled her slender waist, her hair streamed like a cascade of golden ripples across the wide expanse of his boiled shirt.

When Onions Spoiled a Close-Up.

He gazed into her eyes with the regulation close-up gaze which requires the tips of the noses of the gazer and the gazee to be seven-sixteenths of an inch apart, registering unutterable love and fond affection.

"Close your eyes and murmur something," said the director to the girl.

The beautiful creature closed her eyes, opened her mouth and murmured—and a splendid close-up was irretrievably spoiled—she had had onions for lunch!

The scene before us is indeed a rare sight. You are afforded the spectacle of thousand-dollars-a-week stars toying with the prehensile noodle; spirituelle leading ladies bombarding their delicate systems with the deadly frijole, or red kidney bean cooked Mex style; villains masticating veal cutlets; beautiful blondes barking at corn on the cob; juveniles doing away with roast beef au jus; character people consuming carrots in a shameless manner; ingenues eating that curse of California cafeterias, the summer squash; directors doing things to apple dumplings, and over all the soft and soothing sound of soup as it ripples from the spoon to lip.

Some of the most famous folk of the films are feeding here today. At the tables near the window may be seen Ashton Dearholt, Priscilla Dean, and that clever juvenile, George Hackathorn; Director Colin Campbell, of "Crisis" fame; Harry Carey, Neva Gerber, Carmen Phillips, Ruth Clifford, Harry Carter, J. P. McGowan, Harry Hilliard, Edith Roberts, Al Whitman, Douglas Gerrard, Marie Walcamp, tamer of lions and other wild beasts; Mary MacLaren, Mae Murray—and over in the far corner General Manager Cistrom, Casting Director Hoyt, and Director of Publicity Beall talking business over their beans.

Blow the Foghorn Softly.

We will now enter the studio grounds.

This vast place contains 237 acres, many of which are covered with buildings. Everything necessary to the making of movies is found here. Machine and carpenter shops, electric light plants, a post office, a hospital, a fire department, an elephant named Charlie and a goat of the William variety; and as you can see by looking toward the south, a well-preserved and serviceable mountain.

There are fourteen large stages, with a combined space of 104,242 square feet. Thirty-five thousand of these feet are found in the electric lighted, or covered stages, while the remaining 69,242 feet are canopied with our beautiful cerulean sky when the weather is good. At other times our celebrated fogs are used.

No, lady, fogs are not mentioned in the guide books, but any disgruntled inhabitant can give you exhaustive and profane information about them.

As we proceed down this boulevard, which is named after Carl Laemmle, we are given visual evidence of the magnitude of the place.

Under the covered stage to the right, Director Allan Holubar is making scenes for a big ten-reel spectacular film to be called "Till I Come Back to You," with

Lee Moran Simulating a Stew.

Dorothy Phillips and Robert Anderson, who was Monsieur Cuckoo in "Hearts of the World" in the leading parts.

A peep through the door from whence comes the strain of patriotic music, shows us Monroe Salisbury and Betty Compson being directed in a play called "The Renegade," by William Wolbert. The two California peaches on the brick wall are Carmel Myers and Ruth Clifford.

Over on the big stage, which is three hundred feet in length, J. P. McGowan is making an episode of "The Lure of the Circus," starring Eddie Polo, the big brudda Sylvest' of the movies. The young lady poised in the open window and about to put a thrill in the work by plunging from the dizzy heights to the ground below is Eileen Sedgwick. The dark "complected" gentleman telling Miss Sedgwick how to jump is Mr. Polo.

Lee Moran Mixes a Stew.

We are now coming to the comedy stages, which are far removed from the stages where dramatic work is done, in order that big, tense moments may not be spoiled by the dramatists.

Eddie Lyons and Lee Moran, two prominent disciples of hilarity, make their comedies here. The man with the silk hat and the simulation of a stew posing in the door of the taxicab, is Mr. Moran.

This road leads us away from the main buildings and to the back lots, where big outdoor stuff is staged.

The crowd in the field to the right is the Ben Wilson company making a big moment for "The Brass Bullet" serial. They are getting ready for the airplane, which you see being maneuvered farther away, to swoop down and pick up Jack Mulhall from the armored car, after which he will escape from the airplane in a parachute.

To the left is the Zoo, where as many animals as Noah took into the ark with him are kept.

How Works of Old Writers Reappear in a New Form

ONE of the most extraordinary angles of the scenario department of feature productions," says Charles Sarver, scenario editor of World Pictures, "is the multiple adaptations made by ambitious young writers of the old stand-by days, as the efforts of 'The Duchess,' Charles Garvice, Mrs. Alexander, Mary Cecil Hay have come to me in a hundred different forms. These are the principal sources of inspiration to the young girls who look for fame and easy money as writers.

"The young male scribe resorts to Gaboriau, whose mighty 'Lecoque' under a thousand aliases is the hero of hair-raising tales that would fill 'young America' with unalloyed joy, but which the censor unquestionably would ban.

"The spinster—she of uncertain age—finds in Miss Mulock, Jane Austin, Charlotte Bronte the ideas that to her mind should be made into pictures. It is a peculiar mind, to say the least, of the novice in the picture-writing game. The fact that a story has been duly credited to some one else has no weight as regards ownership, providing they have changed the locale or the names of their characters. The mere fact that they have made a few changes gives them the right to claim sole ownership and remuneration."

Power's to Show 'Em to Censors.

Power's Cameragraph has been selected by Australia for projecting all pictures before the censorship board. Every film used in Australia must pass before the censors. This projector was selected for this important task after competitive tests.

MANY RED CROSS PRODUCTIONS COMING

General Film Reports Wide Interest in Those Subjects Already Issued—Pictures Exclusive

STRONG appreciation of the scope and importance of the American Red Cross motion picture activities is becoming apparent throughout the country. It is now only a few weeks since the reorganized bureau of pictures of the American Red Cross, with W. E. Waddell as director, issued its first release, which proved to be a subject of happy selection for a premiere, "The Historic Fourth of July in Paris." The enthusiasm, with which this one-reel patriotic film was received in the largest down to the smallest theatres of the country, stand out prominently in recent film history. Since then, as part of the original plan, other releases have been made, and a series of such releases is to be continued at regular intervals to cover the war from a Red Cross angle. The forthcoming releases will follow the current subjects, which are, "Soothing the Heart of Italy," and "Of No Use to Germany."

The Bureau of Pictures of the American Red Cross is a department of the national publicity department of the American Red Cross, with Joseph Johnson as head of the department. In behalf of the organization, the bureau of pictures is undertaking to give the widest circulation to film from abroad which has been taken under Red Cross auspices and to present it to the American public as a graphic review of the important uses made of the funds so liberally subscribed for works of mercy in the war torn countries. Back of this presentation is nearly every facility of the great organization.

Society is Co-operating.

The full force of this co-operation is just beginning to be felt. There are many angles to it, but one of the most impressive is the co-operation provided by the thirteen division organizations of the Red Cross in the United States. Each of these divisions is separately organized to co-ordinate the work of the national body. The publicity departments of the thirteen district organizations are aiding in every way the work of the Bureau of Pictures. One result alone is the weekly publication in thirteen separate division organs of the latest news of the releases. These organs reach the responsible heads of every Red Cross chapter in the United States.

Also Make Pictures for Showing Abroad.

The issues of films by the Bureau of Pictures are available in this form to the more general public eager to see the work of the Red Cross. Moreover, an additional distribution of Red Cross pictures taken in the United States is provided for foreign shores by the bureau, whose work is growing to proportions of which its present scope is only a foretaste.

The Bureau of Pictures most intelligently refrained from undertaking to build up its own system of distribution depots, and chose rather to employ one of the existing distributing systems. The films already produced, and a series of others which are in work, are routed for the American Red Cross through General Film Company exchanges, these having been thrown open to the Red Cross in a spirit of co-operation. Theatres, desiring to use these immensely popular films, may obtain them through these exchanges at a limited cost. Local Red Cross chapters are also served by these exchanges. The Bureau of Pictures desires it understood by the theatres and the trade that it is acting under the advice of the National Association of the Motion Picture Industry as to distributing its materials. And it is further anxious for everyone to know that its film operations are not designed for revenue in any sense of the word. Any money that is received is to cover back the expense of taking and production.

The film received from its branches abroad by the Bureau of Pictures are all exclusive in character. As far as possible they are assembled to tell a definite story in each reel, the topics varying with the locality of the action. Some intensely interesting releases are promised in the series now under preparation. Some of these will be available from no other source, such as certain scenes in Serbia, Roumania and Russia, which at the present time are prominently in the news dispatches.

National Arbitrators Give Operators Increase

FOR the first time as far as trade paper reports are concerned the United States has conducted arbitration proceedings to settle a wage scale controversy in the moving picture business.

This was in Cleveland, when the arbitration board handling the operators' demand for a wage increase from 62½ cents per hour to 80 cents, granted them 75 cents per hour until January 1, 1918, and 80 cents after that.

The exhibitors were obliged to pay up the difference in the new scale from August 19, and the new scale runs until August 19, 1920.

The exhibitors' league protested the award and asked the Secretary of Labor to review the proceedings. Henry Lustig, president of the league, said:

"The third member of the arbitration board was named by A. L. Faulkner, Federal mediator, after we disagreed upon the list of third men submitted by the operators and when they declined to accept one on our list. This man was William Begley, who operates a print shop. We accepted him under protest because we felt, he being a printer, could not consistently arbitrate in a satisfactory manner."

Soldiers to See "Sic 'Em, Sam."

By special arrangement Douglas Fairbanks is to show his Liberty Loan propaganda film "Sic 'Em Sam" in every training camp in the United States for the benefit of the boys who are preparing to go "over there."

Copies of this film have already been placed with the Western camps, which will releay them along the line, and they are then to be shipped abroad for the boys on the field of action.

Chicago News Letter

by Jas. S. McQuade

EXCHANGEMEN GET TOGETHER ON DRIVE

Watterson Rothacker Outlines to Managers Plans for Use of Screen in Seventh Federal District

THERE were several important points brought up for discussion and a few resolutions adopted at the meeting of Chicago exchange managers in the seventh federal reserve district, held in the La Salle Hotel on Wednesday, September 25. These will be helpful to the exhibitor at this time, although the fourth Liberty Loan drive will be well under way and the circulation of the Liberty Loan films will have gained a good start before the publication of these notes.

The meeting was called by Watterson R. Rothacker, director of the moving picture bureau, for the purpose of explaining the plans for the exploitation of the loan by way of the screen. Ben F. McCutcheon, George A. King and F. Howard Russ, representing the department of publicity of the Liberty Loan executive committee, were present. It was revealed during the course of the session that, in addition to the subjects produced and distributed by the companies directly affiliated with the National Association, there will be a number of trailers and single productions made especially for Liberty Loan advertising purposes available at independent exchanges. Each branch of the George Kleine System, for instance, has been provided with prints of subjects in which Grace Valentine and other stars appear. The Celebrated Players' Film Company of Chicago will also distribute without charge small subjects of like nature.

To meet the requirements of the Government in so far as the booking of the pictures is concerned, it was agreed unanimously that a recording secretary be appointed to keep in touch with each exchange manager each day in order to secure and maintain a list of open booking dates on all films. Joseph Freidman was chosen for this position. Exhibitors therefore are requested to make booking applications to the Celebrated Players' Film Company, 207 South Wabash avenue, when informed by any other exchange that none of its films is procurable.

A sufficient quantity of slides will be on hand in every exchange. These are being prepared by the publicity department of the executive committee, and will contain concise, direct messages to the public. At the suggestion of F. Howard Russ, chairman of publicity for the state of Michigan, Watterson R. Rothacker, Nathan Ascher and Joseph Freidman were appointed as a committee of three to form a permanent organization with an object to promote Government propaganda between loans. Work will be started in this direction immediately after the present drive.

Nearly every exchange manager in Chicago, besides the aforementioned Government publicists, attended the meeting. Every one seemed anxious to serve his best.

Personal soliciting for Liberty Loan subscriptions will not begin in Chicago theatres until the last week of the drive. The ward organizations will have complete charge of the sales in the theatres, and each organization will appoint a captain for each theatre, who will work in co-operation with the theatre managers and will have supervision over the work.

It has been arranged to have women take the subscriptions.

Kleine's Fourth Liberty Loan Trailers.

The trailers prepared by George Kleine to advertise the fourth Liberty Loan, in which Grace Valentine appears in a serious of characteristic poses, are not only somewhat different from other aids of the kind, but they make a strong appeal to the spectator from a patriotic standpoint.

The sub-titles were written by Arthur J. Warde, publicity man for the George Kleine System. Here are a few:

"In the thought of the moment that is in every true American's heart and soul—Buy Liberty Bonds."

"The spirit of the martyred girls of France and Belgium cry out—Buy Bonds."

"From the depths of the ocean the soulful prayers of the innocent women and children, victims of Hun treachery and cruelty, cry aloud—Avenge Us and Buy Bonds."

"Crush the Kaiser and his hosts with the weight of gold—Buy Bonds."

A unique campaign moving picture is in preparation at the Selig studios under the direction of George Bainbridge, formerly director for Essanay. The picture is designed to assist in the November drive of the Y. M. C. A. for a $170,500,000 war fund. The first 1,400 feet of the picture, which is to be in two reels, will be devoted to exhibition of the work of the Y. M. C. A., the Salvation Army and allied organizations at the war front and in the training camps. For this part of the picture Fred Stone, the Dolly Sisters and other stars have made scenes. They will represent the entertainment provided through the Y. M. C. A. overseas. Pictures will be shown of hospital work, of canteen and relief work in the huts and of President Wilson himself, who will write a campaign message in front of the camera.

The final few feet of the last reel will be devoted to soldiers and sailors in nearby camps. Pictures will be taken in every training camp in the Union for this portion of the film, so that no matter where the picture is shown scenes of familiar camps and "boys from home" will conclude it. Different pictures may be inserted at this point with every showing. It is expected to be the most elaborate picture of its sort yet produced.

Laemmle Stops Off in Chicago.

Carl Laemmle had about two minutes out of two busy days to spare when he visited Chicago Monday and Tuesday, September 23 and 24. It was ample time, however, to discover that he was full of important plans, some of which didn't particularly concern the production of pictures. For instance, he expects to do a great deal of deep-sea swimming and a little golf during his eighteen days in California, whither he was bound. That, with four hours a day spent in executive sessions, he felt would keep him sufficiently occupied. Universal production is to follow no new policy except that of consistent improvement next year, he said. Mr. Laemmle expects to be back in New York an exact month from the time he left.

Mann with Red Cross.

Luman C. Mann came in last week to say he has been appointed official photographer for the Red Cross in Chicago and vicinity. The appointment was made from headquarters on Tuesday, September 21. Mr. Mann's services will be given free of charge, and his work will consist of covering the Red Cross activities, of which a pictorial record is being made in every large city in the United States.

The American Film Company is expecting to stage its pictures in the air before very long, and is already looking about with a speculative eye for the best type of airplanes for studio use. Trial flights in planes which Manager Crone was trying out last week were made by Mrs. S. S. Hutchinson, Mary Miles Minter, Margarita Fisher and William Russell.

Theda Bara a Chicago Visitor.

Theda Bara and her sister called at the Fox exchange between trains last Wednesday. Miss Bara was on a long deferred trip to New York. She is quite recovered from the illness which prevented earlier traveling.

Pantheon a Beautiful House.

Perhaps the distinctively American contribution to the arts is going to be movie theatres instead of "new" poetry. Anyhow we have a significant start in that direction in the new Pantheon, which Lubliner and Trinz opened a few days ago up on Sheridan road, near Wilson avenue.

It isn't that the new Pantheon is so much larger or more elaborate than most of its immediate predecessors. The superlative in the matter of lavishness was reached long ago. The emphasis

here, however, is on the beauty and appropriateness, a very satisfactory improvement over the old days of gilt and high-powered lights.

To begin with the only ornament on the front of the house is a frieze of carved Roman figures, lighted from beneath by invisible lamps. They stand out attractively in the soft glow, and below them in the same light is the name of the theatre.

The principal note in the color scheme is a deep, vivid peacock blue, struck in interesting panels and the dark Italian marble of the lobby and carried in a fine fabric to the walls of the lounges. The effect of brilliant crimson velvet drapery at the doors and of the pure cream-colored fireplace at the rear against the blue background is extremely pleasant. A grand piano stands open in the corner of the lower lounge and there is plenty of tastefully upholstered furniture. In fact, one might be guilty of losing interest in the prospective picture for the corner of the davenport, providing the orchestra inside were playing. It is a good orchestra, by the way. It was playing the Schubert symphony when I arrived the first time.

The auditorium proper is spacious, with a slightly arched ceiling. The chairs are comfortable and the picture projection remarkably good. That is all one perceives until the lights go up. It's a soft red glow then that emanates first from unseen lamps where the ceiling and side walls meet. It reveals a stage, hung simply with a soft, luminous curtain imprinted with delicate, faintly discernible patterns in panels—reminiscent of the patterns on Oriental pottery. When the red glow melts into blue it draws strange eerie lights from the drapery, which becomes a drift of blossomy color as the lights vary.

It is a bit of fantastic pageantry in light and color and music, too. The orchestra provides a charming accompaniment, which would do credit to Urban himself and delight the souls of the imagists. It is likewise a revelation in the possibilities of theatre building for the pictures.

The managers are free-lancing at present in the matter of picture programs. Mitchell Lewis in "Nine-tenths of the Law" was the feature for the night I visited the Pantheon, with an amusing Montgomery Flagg comedy and a Liberty Loan appeal by Dorothy Dalton to round out the program.

Shorty Hamilton Negatives Arrive.

Frederick Post brought in four Shorty Hamilton negatives last week to be finished by the Rothacker Film Manufacturing Company. They are five-reel comedy dramas, produced by the W. H. Clifford Film Company in Los Angeles. A fifth picture is expected to arrive at the Rothacker plant next week. It is Shorty Hamilton's contribution to film propaganda for the fourth Liberty Loan, called "The Prisoner of War."

Chicago Backing Smileage Books.

Nearly all moving picture houses in Chicago, with the exception of those managed by Lubliner and Trinz and the Ascher Brothers, have subscribed to the plan by which 10 per cent. of the gross of one day in each month will be turned over to the War Department Commission on Training Camp Activities to be used in supplying Smileage books to soldiers.

The scheme originated with Leonard Meyberg, of the Clifford Film Company, who secured War Department approval several weeks ago and was in Chicago last week to further it. General Film has taken up the campaign and reported 100 subscriptions from Illinois and Indiana theatres in this section to the plan. Each theatre signing the pledge is permitted to select its own Smileage day. The arrangement is to continue for the duration of the war.

Notes Around the Town.

The "patriotic" version of "War Brides," recently prepared from Nazimova's first screen appearance in the Marion Craig Wentworth play, is still under question by the Chicago board of censors. The picture has been made strongly anti-German.

Harry Weiss of the Central Film Company reported large amounts of mud and the best business of his experience on his recent trip south. Mr. Weiss returned to Chicago Thursday from St. Louis.

Frank Delo was graduated last week from booker to assistant manager of the Metro exchange in Milwaukee.

Dougherty Is with L-KO.

Charles Dougherty, the clever Sunshine comedian, is now at work with the L-KO. His line of humor is decidedly original and different from the usual movie comedian's. The L-KO also has secured Merta Sterling to play opposite. Miss Sterling is well known in the comedy field, having been featured with L-KO before.

Fred Bond Is the Name.

The name Fred Boulk, which appears in a review of "Me Und Gott" on Page 1463 of the Moving Picture World, issue of September 7, 1918, should read Fred Bond.

Motion Picture Engineers to Hear Interesting Papers

THE Society of Motion Picture Engineers will convene in regular semi-annual meeting in Cleveland on October 21, and will remain in session two days.

The session promises to be more than ordinarily interesting. It is said Cleveland proposes to show the visiting engineers a really good time. There will be officers to elect, and a most interesting program has been arranged as follows:

President's address, C. Francis Jenkins; The Carbon Arc for Alternating and Direct Current Motion Picture Projection, W. C. Kunzmann; Incandescent Lamps for Motion Picture Work, R. P. Burrows; Standardization of the Motion Picture Industry and the Ideal Studio, J. W. Allison; Natural Color Cinematography, W. V. D. Kelley; Making of Motion Picture Films, George A. Blair; Sprocket Teeth and Film Perforations and Their Relation to Better Projection, A. C. Roebuck; Function of the Condenser in Projection Apparatus, Dr. H. Kellner; The Projection Room and Its Requirements, F. H. Richardson; Advantages in Use of the New Standard Narrow Width Film for Portable Projectors, Willard B. Cook.

With this program in view, and the fact that each member will have a printed copy of each paper to study before it is read before the body, the meeting is sure to be both interesting and highly instructive. It is, therefore, to be hoped the attendance will be 100 per cent.

"Bridge of Ships" Prints in Demand.

The General Film Company announces continued success for the bookings of "Our Bridge of Ships," the two-reel picture issued by the Division of Films, Committee on Public Information.

Despite the claims made upon exhibitors and the public by the larger war pictures, "Our Bridge of Ships" has been steadily going ahead. Within the past week requests have been received from four exchanges, asking for additional prints of this release. One of these requests is from the Denver district, where the print in use is booked up solid for many weeks. The film tells the story of the creation of the bridge of ships, which, by spanning the ocean for the crossing of American soldiers, is bringing the end of the world war appreciably nearer.

Dorothy Gish in "Battling Jane," a Paramount Picture.

The Motion Picture Exhibitor

EXHIBITORS USING COAL SUBSTITUTES

Canadian Theatre Men Will Burn Oil and Wood to Save Black Diamonds for Private Consumer

THE Motion Picture Exhibitors' Protective Association of Ontario, Inc., received thanks all around at a meeting of the association's executives held on Tuesday, Sept. 24, at the headquarters of the organization, 143 Young street, Toronto. Letters of appreciation and thanks were received from Sir Thomas White, Minister of Finance at Ottawa, for the manner in which the exhibitors have taken hold of the plan to present Victory Loan pictures in the theatres, and from C. A. Magrath, of Ottawa, the Dominion Fuel Controller, for the showing of "Buy Coal Now" slides in the theatres. Frank Yeigh, manager of the Canadian Lecture Bureau, was also present to thank the exhibitors for the courtesies extended to the Four-Minute speakers.

Secretary Thomas Scott was authorized to send out a circular letter to all Ontario exhibitors, urging them to make use of the Victory Loan pictures. Inclosed in these letters is a postcard on which the theatre manager will designate what special picture has been shown at his theatre, and when. These cards will be sent to the authorities at Ottawa to show what the exhibitors are doing. The association is spending a considerable sum in postage and printed matter to co-operate with the Government in preparing for the Victory Loan Campaign. Announcement was made at the meeting that the Canadian prints of the loan pictures had been received from Washington and were being prepared for release.

Another important question discussed at the meeting was that regarding the fuel situation. Announcement was made that quite a number of exhibitors had arranged to burn oil, soft coal and wood in their theatres in order to save hard coal for private consumers. Manager Crang, of the Oakwood Theatre, Toronto, announced that his theatre had been equipped to burn oil for heating purposes this winter. Manager Sexton of the Family Theatre, Toronto, also announced that he was installing equipment for the same purpose. Dr. Richardson, of the Crown Theatre, Toronto, announced that wood would be burned in his theatre as long as possible.

It was decided to ask exhibitors to show slides at their theatres to announce that they were burning material other than hard coal, if such were the case. Every possible means will be taken by exhibitors, it was declared, to conserve hard coal, and the Government can count on the theatres to do their share in helping out the situation.

With regard to the agitation against the granting of a Provincial license for the proposed new theatre on Danforth avenue, Toronto, the executive went on record to the effect that the association and its members did not fear new competition, but that they were opposed to the policy of exchanges building or leasing new theatres because such houses enjoyed advantages which were denied the independent exhibitor.

Empire State Exhibitors Get Together in Albany

AT the Ten Eyck Hotel, Albany, Thursday, September 26, the following exhibitors met in conference: Sydney Cohn, president of the New York Exhibitors' State League; Sam Berman, Rudolph Saunders, of Brooklyn; Charles O'Reilly, Sam Scheer, Henry Haring and John Manheimer, of New York City; George Cohen, Poughkeepsie; Fred Elliot, Albany; Fred Buettner, Cohoes; Sam Sucknow and Harry Lazarus, Albany; W. P. Donlon, Utica; W. H. Didsbury, Waldon; Charles McCarty, Hoosic Falls; W. Sullivan, Watervliet; Dave Cohen, Binghamton; Ben Apple, Troy; J. M. Shine, Gloversville; Frank Barhyt, Troy; J. Gardner, Albany; Walter Zeiser and Frank Shea, Schenectady; George Roberts, Albany; G. Shirley, Schenectady, and Ben Young, Ilion.

The exhibitors present were considered representative, and the earnest endeavor put forth by them will go a great way toward the getting together of a real exhibitors' organization—the nucleus of an active body of business men who will do something worth while.

The up-state exhibitors expressed themselves as being encouraged by the favorable attitude displayed by the legislators in their disposition toward Sunday opening and a desire to give the people local option on the question.

The following resolutions were adopted:

Whereas, Under the able, efficient and courageous leadership of William A. Brady the motion picture industry, co-operating with our Government in carrying on its war activities, has proven itself an essential industry; and

Whereas, We, the Motion Picture Exhibitors' League of the State of New York, feel grateful to William A. Brady for his many efforts in our behalf; therefore, be it

Resolved, That in conference assembled on this 26th day of September, 1918, at the Capital City, Albany, N. Y., we unanimously tender our thanks and appreciation to William A. Brady, our friend and our champion.

To Supply an Ambulance.

That the Motion Picture League of the State of New York fully equip and furnish an ambulance to be shipped to the firing line in France in the name of this association and that all exhibitors in the State of New York be and are hereby requested to make donation to the fund necessary for such purpose, and the trade papers aro hereby requested to publish such list of all contributors to such fund, and that a committee consisting of the state president and presidents of the various branch leagues of the state and such others as may from time to time be designated hereby are appointed a committee to carry this motion into effect.

Indorse Suffrage Request.

Whereas, At the coming state election, being the first time at which the women of the State of New York are privileged to use the voting franchise; and

Whereas, The majority of our women of New York State are patrons of the moving picture theatres; therefore, be it

Resolved, That the Motion Picture Exhibitors' League of the State of New York, in conference assembled, have indorsed a request of the women's party of our state that we show on our screens slides announcing dates of registration for the coming state election, calling the attention of our women patrons to the necessity of their registering in order that they may be qualified to vote.

Will Back Up Loan.

Whereas, The Honorable William G. McAdoo, Secretary of the Treasury of the United States, has called upon the people of the State of New York to invest to their utmost in the purchase of victory bonds of the fourth Liberty Loan; and

Whereas, The quota of the State of New York is over two billions of dollars a very intensive campaign of advertising must be carried on to acquaint every man, woman and child in the State of New York with the tremendous issues involved in order that the results attained may be even greater than the amount alloted to us by the Treasury Department; now, therefore, be it

Resolved, That the exhibitors of the State of New York, in conference assembled, pledge their hearty co-operation and promise to exert every effort through their screens, their theatres and in their communities so that same will be productive of results even beyond the expectations of our Government.

Resolved, That the exhibitors of the State of New York, in conference assembled, urge that all exhibitors of the State of New York attend the Motion Picture Exposition at Madison Square Garden during the week of October 5 to 13, and we urge the other branches of the industry to co-operate in making this exposition, with its many wonderful war exhibits, a huge success.

Caruso to Open Exposition with Star Spangled Banner

ENRICO CARUSO, the greatest tenor in the world, will officially open the National Motion Picture Exposition, to be held at Madison Square Garden, Oct. 5-13, with the singing of the Star Spangled Banner.

In accepting the invitation of William A. Brady, President of the National Association of the Motion Picture Industry, to officially open this war service exposition, the only stipulation made by Mr. Caruso was that half of the net proceeds for the opening day to be turned over to the Italian Red Cross. Mr. Brady immediately accepted these conditions and Mr. Caruso then sent his formal acceptance as follows:

"Dear Mr. Brady.—I received your letter of the 24th instant. It is with great pleasure that I inform you that I will be very glad to open the National Motion Picture Exposition at the Madison Square Garden on the night of

Oct. 5, at 8 o'clock, by singing "The Star Spangled Banner."

With best personal regards, I am, very truly yours,

ENRICO CARUSO."

Caruso will sing from the grand box directly over the Madison avenue entrance to the Garden. He will be accompanied by the orchestra of the Strand Theatre, which has been kindly loaned for this occasion by Harold Edel.

This is one of the very few times on record which Caruso has sung outside of his regular engagement at the Metropolitan Opera House and the concert stage, and his singing for this occasion was only obtained when the patriotic nature of this exposition was brought to his attention. The check for half of the net proceeds for that day will be turned over to Mr. Caruso, who in turn will transmit it by cable to the president of the Italian Red Cross at Rome, with a message to the effect that it is the contribution of the National Association of the Motion Picture Industry obtained as a result for his singing.

Universal Produces Five Specials to Aid in Drive

SPARKS are flying from the Universal's activity in behalf of the Fourth Liberty Loan. That company has produced five star pictures and has packed its news pictorials with knockout propaganda on the subject. The special films, featuring Monroe Salisbury and Rupert Julian, Harry Carey, Mae Murray, Ruth Clifford and Dorothy Phillips were shipped a few days ago from the coast, and will be distributed according to plans devised by the committee in charge of the Loan pictures.

The Universal believes it has established a record for fast and high class production in its efforts for the loan.

Brief statements of the stories employed in several of the pictures have been issued by the company. They suggest mighty good things.

The picture featuring Salisbury and Julian is entitled "The American Dentist." Salisbury is the dentist and Julian plays the role of the Kaiser, a part he has previously played with distinction.

The other loan pictures give Universal's stars similar opportunities and drive home effectively the message of the loan.

Chester to Make Ship Picture.

C. L. Chester has left New York on a trip that will carry him as far westward as the Pacific Coast in the interests of a multiple reel shipbuilding picture which he is to make under the supervision of the Division of Films, Committee on Public Information.

A very thorough exposition of America's great ship undertaking is contemplated, and the scenario calls for scenes showing how the materials from which the victory fleet is being constructed are obtained. Mr. Chester goes first to the iron fields of Minnesota to get in touch with the extraction of the iron ore, and will then follow it down the lakes and through the locks to the smelters and on through steel mill and fabricating shop to the shipyard.

In unfolding the story of the wooden ships the producer will invade the primeval pineries of the state of Washington, and show how the almost countless crews of expert woodsmen are felling whole forests in order that the logs may go skidding down to the new rails and thence swiftly to the yards at tidewater.

Hart Has Unusual Makeup in World Film's "Allies"

SINCE the organization of the World Film Corporation, over 400 productions have been made. But in none of them has there been such a fine example of the art of makeup been disclosed as is seen in the work of Albert Hart in Carlyle Blackwell and Evelyn Greeley's production of "Allies."

Mr. Hart was cast for the role of an

Albert Hart's Makeup.

allegorical character, "The Huge, Black, One-Eyed Man." Although this character is seen in only some fifty feet of film he was compelled to create a make-up that took over two hours to produce and which involved less than ten minutes of time to film. Never in the history of either the spoken drama or that of the screen has there been a make-up that in any way resembled it. Mr. Hart was compelled to "stand-by" all day, and a hot day it was, with the thermometer hovering around the hundred mark. Though Mr. Hart was as thirsty as the proverbial dog on a Kansas prairie on the Fourth of July he could not quench his thirst as the make-up would not permit of it.

Mr. Hart has created some wonderful make-ups, as disclosed by his work in "The Grouch"; by his work as Big-Foot Ben in "The Man Hunt"; Harlan in "The Quickening Flame"; Ryan in "The Driving Power"; Sol Peter in "The Page Mystery," and Boss McDaniels in "A Woman of Redemption."

Before appearing in cinema productions Mr. Hart was for years identified with many Broadway successes. He began his stage career with Richard Mansfield when that famous star first started on his way to recognition as the greatest actor on the American stage.

Hammond Succeeds Linn as Big U Foreign Head

THE Universal has obtained the services of a traveler and student of world trade conditions to take the place of K. W. Linn, who is resigning as head of the company's export department to enter the industrial field. The newcomer is G. R. Hammond, of New York.

Mr. Hammond returned about six months ago from Spain, where he had passed the previous year. He has been absent for long periods from America, traveling in South America, Europe and Far East. His experience includes several complete trips around the world.

The Universal now has fifteen foreign branches, so situated that they serve every neutral and Allied country. Mr. Hammond, the new manager, speaks French, Italian, Spanish and Portuguese.

"The future looks bright for American trade," he said. "Especially is this true of the opportunities to be found in Spain. South America offers a great field for us, but the American exporters will have to make a fight for it."

Mr. Hammond declared that Germany is even now conducting a vigorous trade warfare in neutral countries, and is laying the groundwork for the most intense kind of competition after the war. He explained how that nation had virtually captured the South American market by extending long time credits.

This market can be taken over now by America, he asserted, if the exporters would strive to give the kind of credits and service the Germans formerly did.

He found Spain to be undergoing a radical change of sentiment during the last year. "In the first three years of the struggle, Spain was strongly pro-German," he said. "But lately it has been gradually turning its sympathies towards the Entente Allies."

ZION FILMS TO PRODUCE.

The writings of the late Sholem Aleichem, known far and wide as the "Jewish Mark Twain," will be adapted to motion pictures by the Zion Film, Inc., 1164 Broadway. Contracts with the author's widow were closed during the week.

Work on the first production, a two-reel picture, will begin shortly. The corporation says it will spare no expense to make these pictures perfect in every detail. A cast of noted stars is being selected, the humorist's widow herself playing an important role in engaging the most important characters for the adaptation of her husband's work.

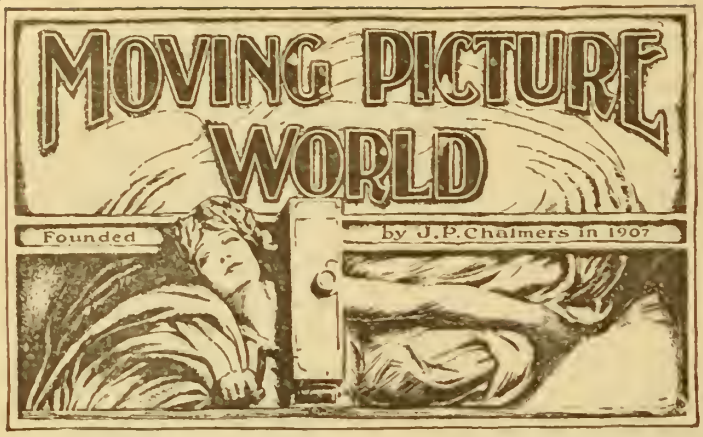
The Sholem Aleichem films will be but an experiment. If they meet with success the writing of other noted Russian and Jewish writers will also be adapted to the screen. Arrangements are being completed for a showing of the first film at a Broadway motion picture house.

The officers of the corporation are Solomon Adler, president; Elias Cantor, of Boston, vice-president; E. Walitzky, treasurer, and E. Jacobson, secretary.

GRINDING THE CRANK
WITH THORNTON FISHER
THE TITLE OF THIS IS "TRYING TO SEE A FELLER IN THE M.P. BUSINESS TODAY"

I'LL CALL ON THE MOVING PICTURE TRADE TODAY- SWEET COOKIES!
TELL MR. WHOOSIZ THAT MR. GOOF WISHES TO SEE HIM-
OH, MR. WHOOSIZ IS DOWN AT CAMP HANCOCK-
X.Y.Z. FILM CO.
I WANT TO SEE MR. WINKS-
MR. WINKS IS NOT HERE- HE'S IN THE AVIATION CORPS!
KINDLY ASK MR. JEEVES IF I MAY SEE HIM-
MR. JEEVES IS IN THE OFFICERS' ARTILLERY SCHOOL AT LOUISVILLE-
IS CARL BROWN, THE CAMERA MAN AROUND?
NO, CARL IS IN FRANCE!
STUDIO
IS LIONEL DEFOREST, THE STAR, IN THE STUDIO TODAY?
NO, HE'S A CAPTAIN IN THE INFANTRY SOMEWHERE IN ITALY-
I'D LIKE TO SPEAK TO FLOSSIE PHILLIPS, THE LEADING LADY-
OH, MISS PHILLIPS IS DOING CANTEEN WORK IN FRANCE!
MEN OVER THE DRAFT AGE WANTED FOR IMMEDIATE SERVICE
THORNTON FISHER

HELP SELL LIBERTY BONDS (AND BUY SOME MORE YOURSELF)



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, October 12, 1918

FACTS AND COMMENTS

WHAT are you doing for the Fourth Liberty Loan? When you answer this question for yourself weigh the question well. We do not mean when we ask "what are you doing" how much noise you are making, but how many bonds are you buying and how many are you inducing others to buy. The campaign is in full swing now, and to effect the sale of six billion dollars worth of bonds in three weeks someone has got to work overtime. In all probability this will be the noisiest bond campaign of all of them, but noise does not always mean bonds sold, and that is the only thing that counts. In the first place you should sit down quietly and alone and lay out your own campaign. First estimate your own limit of purchasing power. By that we do not mean the amount you can buy without putting yourself to any inconvenience or by denying yourself any of your usual pleasures. You must go farther than that this time; you must figure in cutting out some of your pleasures and putting the money thus saved into bonds. You have done your full duty only when you have bought up to your absolute limit.

*

Next step, provided you are an employer, is to canvass your employes to see just how many bonds they can buy. You pay them their weekly wages and you know just about what their expenses and financial obligations are. Do not use coercive measures; don't try to force any of your people to buy whether they can afford it or not, but talk the matter over with each one privately and show them how they can get at least a fifty-dollar bond, with your assistance, by paying one dollar each week. You will know how to arrange it for them. By this plan you should make a hundred per cent. return. If you have more people in your employ than you can talk to personally encourage some one among your staff who is popular to start the campaign, but make it your business to see that the returns are 100 per cent.

*

So far the suggestions offered cover interests over which you have considerable control—situations that any employer of labor can deal with. As a manager of a motion picture theatre you have a still wider field of action. In the first place use your screen as freely as possible for war propaganda pictures and slides; see that Four-Minute speakers get a regular and respectful hearing. If you know how to talk to your audiences do a little talking yourself—your audience is composed of your friends, you know, and you can talk to them as a friend. Have you any idea how great an influence you have with them? Suppose you try it out by seeing how many of them will sign a pledge to buy a bond. It is just possible that you have room somewhere in your theatre or lobby where a regular solicitor for Liberty Bonds can have a desk or table where he can take care of those of your patrons who want to subscribe for bonds. If you can arrange it do that little thing for the convenience of your patrons. If you have any original ideas that will help sell bonds try them out. It's all right to make a lot of noise, but it's much better to sell bonds. Try it.

* * *

WE do not believe that it is necessary to point out to exhibitors the advisability of getting as many war propaganda pictures into their programs as possible, but it is essential that precedence should be given to Government pictures at all times. This should not be overlooked. The Government has a reason for wanting the widest possible distribution of its war pictures, and it looks to the motion picture theatre managers to co-operate to the fullest extent. There should be no bargaining in this matter, such as we have heard of, but the pictures should be accepted without question and a place made for them at the earliest moment. While the Fourth Liberty Loan campaign is on, such subjects will be of the greatest value to the Government. Therefore, now is the time to comply with the request that Government subjects be given the greatest consideration. Are you complying with that request? You are essential in the same measure as you are useful.

CONSERVATION—BUT NOT STAGNATION

By James L. Hoff.

THERE has been a great deal of loose language—written and spoken—of late, about the way in which the motion picture business is being conducted with relation to war times and necessities. We hear charges of waste and lack of economy and failure to adopt proper measures of conservation as well as lack of efficiency.

Looking about the field carefully has brought us to the conclusion that these criticisms are groundless and were written or spoken by persons either uninformed or out of touch with the business they presume to criticise.

The mistake these critics have made has been, and still is, in taking as their text the instances in which entirely inexperienced men have endeavored to break into the picture business and have made dismal failures of their efforts, and then likening the whole business to them.

Naturally, conclusions so reached are dark and dismal.

Fortunately, the level-headed business men who are engaged in this industry are not disturbed by calamity howlers. They are conducting their affairs with a full knowledge of what they are doing, and doing it in a safe and sane manner, as the success of their work proves.

Furthermore, these men are highly sensitive to the needs and the restrictions of war. Anyone familiar with the economy of the business knows that every considerable and material form of waste in either production or distribution has been carefully eliminated. Proof that this is true may be ascertained with little trouble.

It may be safely said of every going concern in the motion picture business that its affairs are as conservatively administered as the dictates of good business could demand.

The difficulty seems to be in the understanding of the term "conservation" and a knowledge of how it should be applied to this particular business.

Also, the meaning of the term "essential" is being misconstrued and misused by ignorant or designing persons.

It would be well for some of our aerial performers to consult the dictionary. We note that Noah Webster says "conservation" means "to protect from loss or injury."

We know of nothing that would be more gratifying to Government authorities at this particular time than to realize that the many great industries of the country were being properly protected from loss and injury. Unfortunately, there are certain industries that are, by their very nature, interfered with by the business of war.

Thus we find the output of steel and its distribution and uses seriously diverted from the usual trade channels because it is needed for ships and shells and guns. In consequence of this diversion we build fewer buildings and automobiles and a thousand other things into which steel ordinarily goes. Those things made of steel that are not absolutely necessary can wait till after the war. But if enough steel can be made to answer all war requirements and afford some for other purposes it will be so used that our industries may be conserved.

In practicing conservation it is not intended that we shall drift into stagnation. The Government does not ask that all forms of peaceful human endeavor should cease and that those so engaged should turn their entire efforts to war industries. What is required is that, in so far as our individual industries are concerned, we should so operate them that they may assist the work of war to the fullest extent. If we do not do this; if we suspend operations and permit our respective businesses to stagnate, then do we not only cease to conserve, we cease to be efficient.

Then, and only then, would the Government be justified in coming in and taking charge of the business which we have failed to operate efficiently toward winning the war.

Our business—the motion picture business—is the business of amusement. To some minds amusements may seem unessential to our great task of winning the war, but experience has proved the contrary to be true. Our Government has recognized the latter truth, and is making the greatest possible use of every form of amusement for the purpose of maintaining the morale of our vast armed forces on land and water.

What is the meaning of the word "efficiency"?

Again we refer to our old friend Noah Webster, who says it means "power that accomplishes a desired work."

Has any one discovered that the motion picture business has not accomplished any task that the Government has set for it?

If so, we have not heard of it.

As to the war work of the motion picture industry, its percentage of efficiency approaches one hundred. Probably no other industry is so situated that it can render to the Government so great a service as has the motion picture industry.

It is because the men who are guiding the affairs of the established and going concerns in this business of ours have conserved their energies and resources, protecting them from loss and injury, that they are now able to produce the power that accomplished the desired work.

It is as plain as a pike staff.

Therefore, in behalf of our conserving and efficient industry, the Moving Picture World resents any inference to the contrary and decries any attempt to interfere with its present status.

The suggestion of a Chicago distributor reminds us of nothing so much as the famous old fable of the fox that lost its tail during an excursion among the neighboring chicken coops. Realizing that its caudle appendage could never be restored, the fox called a convention of his fellows and suggested to them the advisability of having their tails amputated, too.

Our recollection is that the other foxes could not see the efficacy of the suggestion, nor do we believe that the motion picture men to whom this later appeal is addressed will fall in with the Chicago man's idea.

Conservation and Efficiency we have.

Stagnation we do not want.

Therefore, let us continue to protect our business from loss and injury and maintain it at its highest power that it may accomplish the great work set for it to do. This means that we must maintain its present effectiveness in production and distribution that the several thousand motion picture theatres may continue in business and be potent for the collection of taxes for war purposes; that they may spread the propaganda of the Government more effectively and, finally, that they may be powerful agents for the sale of One Billion Dollars' worth of Liberty Bonds.

PERILS OF PERSONALITY

By Robert C. McElravy.

IT IS often said of an actor or an actress that he or she has personality. The comment is sometimes made as though the possession of this arresting attribute were the best bit of luck a performer could have.

Measuring one qualification against another, perhaps personality may be placed in the long list of accomplishments an actor must have. But it is quite easy for the performer to have too much of this particular gift, as many of them have long since discovered.

Personality in an actor is a great deal like style in a writer. It represents his individual mannerisms as he comes in contact with his public—his distinctive way or method of approach. He may win your instant admiration or perhaps your dislike, but in either case you must give him credit for affecting you in some degree as perhaps no other individual has done before. Whether or not you are deeply or permanently impressed is another thing; with the actor this depends in a measure on what he is playing, and with the writer on what he has to say. But if your admiration is really aroused, you are likely to strike up a long friendship with the person who has succeeded in pleasing you, and this is of course what he wants you to do. Of what earthly use is either personality or style if it doesn't win friendly interest?

"It isn't so much what she does, as the way she does it!" How often has that remark been made of certain actresses, indicating at once the presence of winning personality in the performer. Certainly the possession of such a natural gift is an immense help, not the whole battle, but perhaps equal to capturing the first line trenches.

But—now comes the solemn warning!—the fact that your Friendly Enemy, the great public, succumbs to your early barrage fire and initial dash over the top, does not mean that you have won the war. You may have to keep on selling thrift stamps and Liberty Bonds for a long while before the guerdon of victory trickles down over your ears.

Personality intrigues the interest; it makes people perfectly willing to sit up and take notice of what you are doing. But they must not be misled or betrayed too often, or the interest will soon disappear. For personality is not the whole thing in acting, thought it has of itself saved many a poor play or picture. As a general rule it must be backed up by acting ability, confidence, ease of manner, and most of all by an understanding of character portrayal.

There is the sticking point for the performer with personality. Can he lay aside this heaven-sent apparel when the proper times comes and get into the borrowed garments of the character he is playing? The performer with personality is in clover when he has a part that exactly fits this personality. He can keep on playing such parts without a great deal of trouble so long as the public wills. But is he at the same time fitting himself to carry on in other roles when the public wants a change?

A film was shown not long since in which a certain actress who had succeeded greatly in easy, natural parts, attempted something different. She was called upon to step out of her natural self and play a character role. The effort was not a great success, for the actress could not seem to get away from her own personality, which overshadowed her efforts at characterization. Every time she got properly into the story, there would come a long close-up of her true self and people watching the picture saw the actress and character at war with one another—making her altogether a sort of "Dr. Jekyll and *Mrs.* Hyde."

In this case the actress herself had a most agreeable personality, and some capacity as a character actress. But the two should never have been allowed to come into conflict. The long close-ups may have been the mistake of the director, or it may be that the actress herself insisted upon them.

A performer should always be willing to follow the requirements of his character role at all hazards. After all, the story is the thing that counts and to keep that moving properly is the main issue. Fortunately for the success of these productions, performers usually have this firmly in mind and are willing to forget self. It may be put down as a practical certainty that unless the actor gets thoroughly into the part he is playing, those who go to see the picture will never get very far into the story.

OUR GREATEST POWER

By Louis Reeves Harrison.

WE ARE rendering a great social service in this moment of one big central thought, that of returning to humanity its own, its rights and its happiness, by sending out to millions pictured accounts of what is going on. Education means the distribution of extant knowledge, and our screens all over the country are showing people what is being done. We can see for ourselves how our serious problems are met and solved by the Government in which we are reposing warm-hearted faith.

See what ignorance has done for Russia!

See what intelligence is doing for America!

The screen is playing a splendid part.

We know the ships are being launched, the sailors are being trained to man them, guns being made to arm them, and we will hold the oceans safe for travel and commerce as long as the spirit of justice stirs the hearts of our people. Those hearts are stirred to enforcing justice by the far-seeing and far-reaching messages of the screen.

It is a case of "show me" with Americans.

That is just what the pictures are doing.

The truth is *shown,* not merely talked about.

That brings out the sinews of war.

Our soldiers are marching away with purpose well-defined in their bright minds and brave hearts, doubly armed that the whole nation is behind them, working at greater efficiency than ever before. Their achievements are due to their own ability and the opportunity afforded them to use it to best advantage by a unity and harmony of feeling at home, a unity of sentiment moving pictures have made possible.

Over there they know "the Yanks are coming."

Over here we know they have arrived.

We have seen them on the fields of France.

We have seen that their physical welfare is taken care of, and we have seen that new attention is being paid to the physical welfare of factory workers in munition plants and elsewhere at home. Just as it was a new social service for us to see that the boys abroad were looked after in matters of entertainment as well of utility, so it is a new social service for us to give that same consideration to men and women in the factories, and the knowledge of this, as circu-

lated everywhere by the pictures, has a tremendous humanizing effect.

That knowledge is making us a United Nation.

Noble work of the Red Cross is being shown.

Splendid efforts of the Y. M. C. A. are portrayed.

We help without grudging what we give, because we *know*.

Not only can we see with our own eyes how the flower of our youth has become the flower of world chivalry in helping the weak, but those same knights of the twentieth century can watch the pictures in far distant countries and see with their own eyes what is going on at home.

What a marvelous change moving pictures have wrought!

They have united North, South, East and West.

They may bring the whole world to a common understanding.

Why not keep that going after the war?

Let us show on the screen what is fine in American ideals, instead of cabarets and cowboys, what is compassionate in our national character instead of the imported Cinderellas and Camilles. We are treated to pitifully primitive emotions of the "Far North," or any other place unfamiliar enough to bare the raw flesh of decadence with almost nothing of modern feeling and its repression outside of comedy.

Why not tell the plain truth about ourselves.

How about the higher claims of feeling?

We are showing them dramatically in a thousand ways.

Why not picture ourselves just as we are?

"The novel and the short story," says Brander Mathews, "are valuable only when written by a native, unconsciously intimate with the character he is creating and with the social atmosphere he is evoking."

Our greatest power lies in doing away with false ideas and replacing them in the minds of all with knowledge.

A PROPHET OF THE SCREEN

By Edward Weitzel.

IN the year 1915 Vachel Lindsay published his book, "The Art of the Moving Picture." Of a most picturesque personality, an artist and a writer of a new form of realistic verse, Author Lindsay's work made interesting reading when it was first brought out. His predictions relating to the trend of the art were among the most thoughtful and clearly expressed portions of the book; but they will hardly give him much of a standing as a prophet, when measured with the present achievement of the screen. The thing most clearly proved by the book is that the practical improvement in the motion picture has been accomplished by the man who has done the actual producing of the stories for the silent stage—the director, the one person who is responsible for the way in which the human appeal is conveyed to the spectator.

Whatever assistance he may require from the technical director, art expert or highly proficient theorist, when it comes to putting in the element that spells success or failure for the picture, only the man who has learned the tricks of the trade—or, if you prefer, the practical application of the laws of his profession—can be relied upon for this important part of the work.

"The Conversational Theatre"

One of the things that Author Lindsay did not foresee was the development and importance of incidental music for the motion picture. An extract from the book reads:

> Almost every motion picture theatre has its orchestra, pianist, or mechanical piano. The perfect photoplay gathering place would have no sound but the hum of the conversing audience. The orchestra is in part a blundering effort by the local manager to supply the human-magnetic element which he feels lacking in the pictures on which the producer has not left his autograph. But there is a much more economic and magnetic accompaniment, the beforementioned buzzing commentary of the audience. There will be some people who disturb the neighbors in front, but the average crowd has developed its manners in this particular, and when the orchestra is silent, murmurs like a pleasant brook.

There is nothing like having one's own point of view. When the person whose name heads this article attends a moving picture theatre and some one near him starts to discuss the merits of the picture or the trimming on her neighbor's new hat he always feels an overwhelming desire to demand silence—and acts on the urge.

After advising the local manager to call his picture house "The Conversational Theatre" Arthur Lindsay suggests that each patron be handed a card, part of which reads as follows:

"You are encouraged to discuss the picture with the friend who accompanies you to this place. Conversation, of course, must be sufficiently subdued not to disturb the stranger who did not come with you to the theatre."

Unless the spectators are all boiler-makers, the only practical way to run a "Conversational Theatre" is to restrict the conversation to the deaf-and-dumb language. As to the doing away with the musical accompaniment, if the matter were ever put to vote it would be snowed under like a presidential candidate on a pacifist platform.

Another Deduction Gone Wrong

In a chapter entitled "The Contrast with the Stage," one paragraph commences in this wise: "The photoplay is as far from the stage on the one hand as it is from the novel on the other."

Time gives it proof that the motion picture as it is constructed today is very closely related to the novel, and bears very little resemblance to the stage play. Every step forward in the art of the motion picture has led it nearer to the form followed by the novelist—the same pauses in the action for descriptive passages, the same want of steady progress toward a series of climaxes. In other words, we have developed the photo novel and neglected the photoplay. The screen-drama is coming, however. It is only a question of technic. It may not be here three years from now, but it will add a new delight to the shadow stage when it does arrive, and will extend its activities a hundred fold.

WILLIAM C. THOMPSON IS DEAD. News came from Chicago that William C. Thompson died of pneumonia in that city September 23. He will be well remembered as a circus agent, advance man for dramatic shows and publicist for William Fox films. His presence in Chicago was due to the appearance of the Hagenback-Wallace show in that city, "Bill" having gone there in his capacity as general press agent of that organization. He was forty-six years of age, and leaves a wife to mourn her loss. "Bill" had hosts of friends—and they will miss him. The remains were brought to New York for burial, Sept. 28.

Geraghty Writes Pickford Story. Mary Pickford borrowed the services of Tom J. Geraghty, Metro scenario writer, to assist in the preparation of her propaganda picture, "100 Per Cent. American," made by Miss Pickford for the Government in behalf of the fourth Liberty Loan drive.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Ticker Topicals.

ENGLAND, first to use the screen newspaper, is again in the van with an idea which has been used hitherto only around election time and on the occasion of big prize fights. The Stoll theatres are now screening the war telegrams as they come in over the ticker service. They are making a feature of this service and find it profitable. With its important war movements, the newspaper bulletin is sharing popularity with the picture theatre. The Stoll management combats the counter attraction by making it an added feature. A patron may view the films with the assurance that all important news will reach him as quickly as though he stood before the newspaper office or in some barroom. Slides may be quickly prepared, ticker service costs but little, and it would seem that the idea is susceptible of adoption by American exhibitors. Nothing can be made more interesting, and with the added advantage of patriotic slides and music, a news service can be maintained that will prove as much of an attraction as the film feature. It was long ago predicted that the newspaper of the future would be filmed. This seems to be a starter. If you cannot gain access to a ticker service, you can at least arrange with your newspaper to share its wire service and perhaps get it free in return for a credit line or credit slide. Try the scheme, at least to the extent of making bulletins of big war news as it breaks.

Ruff Stuff.

Ralph Ruffner is making a big noise about the official war review at the Rialto, Butte, Mont. He realizes the value of the Government stamp and the value of the pictures themselves. We have already told how Ruff launched the idea, and for a permanent sign he is using a reproduction of the official cut. The first illustration shows how this looks on top of the canopy.

Emblem used by Ralph Ruffner to advertise the Allies War Review.

The wings of the eagle flap slowly, and the motion attracts much more attention to the sign than would be the case were the pinions still. The result is gained from a small electric motor which turns a large wheel. To this is attached a loose

Mechanism for causing the eagle's wings to flap.

shaft which converts the rotary into an up and down movement, which causes the wings to rise and fall. The scheme is so simple that anyone, after a glance at the illustration, can work the same idea, not alone for this but for other motion attractors, and it is a well-known fact that motion multiplies the value of a display very greatly. Another recent stunt of Ruff's was worked in connection with Pershing's Crusaders. Working with the local recruiting office, he persuaded the City Fathers to consent to painting the

Ruffner's Guests at Pershing's Crusaders

sidewalks with "Pershing's Crusaders at the Rialto," covering the territory for half a dozen blocks around, and the work was done by enlisted men which gave an added official touch to the picture. The work was done in colors and the funny part is that while the rest of the lettering disappeared soon after the showing of the film, a different sort of paint must have been used for the house name, for that is still as bright as ever. The men of the 14th Infantry were invited to be the guests of the management at the matinee. The house was dressed with flags and the boys were photographed before they entered, the photographs being rushed to the newspaper offices to appear as news cuts, and Ruff carefully painted up the house name with artist's ink before he sent the photographs out. He doesn't overlook a single angle. That is the real secret of his success. When he gets an idea he makes it do all the work possible.

Sound Argument.

Charles Decker, of the Majestic, Grand Junction, Colorado, is getting them used to a four-change program. He asks in black face:

WOULDN'T YOU RATHER SEE FOUR GOOD, GUARANTEED SHOWS EACH WEEK, THAN SEVEN CHANCE SHOWS. UNDER OUR NEW STAR SERIES OF BOOKING WE GUARANTEE OUR PICTURES—YOUR MONEY BACK IF YOU ARE NOT SATISFIED.

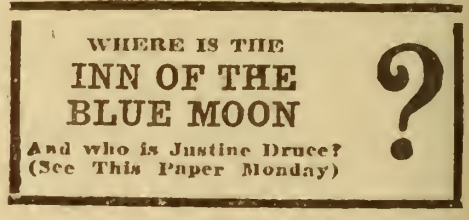
There's a column of argument in those eight lines. Just to show that he does not depend upon ready-made advertisements he advertises "Her Body in Bond" and adds that Miss Murray sued Universal for $150,000 damages over this picture. That isn't going to hurt the attendance any. Mr. Decker's house organ, a six-page newspaper size sheet, is well along in its fourth year with a better advertising clientele than ever. That seems to be a record, though it is shared to some extend by a sister house in Greeley.

An Identification Campaign.

L. W. Barclay, of Johnstown, Pa., sends along the identification campaign he used to make Dorris Kenyon known. It is simple, effective and not too costly. Miss Kenyon was not known to the patrons of the Parkview and something had to be done to establish her identity. The picture opened Monday. On the preceding Thursday evening and Saturday morning the front and back page carried a five-line teaser that read:

WHERE
IS THE
INN OF THE BLUE MOON?
WHO IS JUSTINE DRUCE?

Of course the inevitable "advt." tailed the display. On Friday evening and Saturday morning the same advertisement was carried on the front and back pages and each inside page carried a one-inch display, as shown. In the Saturday evening edition



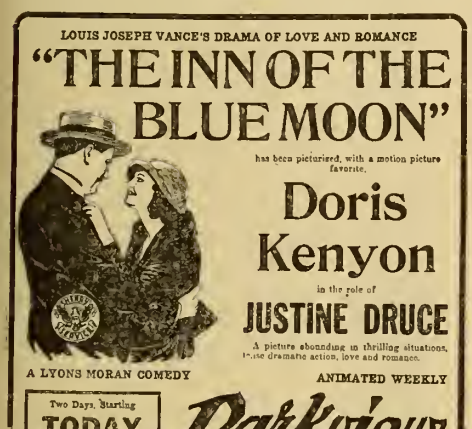
One-inch teaser advertisement from Johnstown, Pa.

three elevens were carried telling that Miss Kenyon was Justine in the Vance story, and this told the rest of the details about the Vance play. The cut shows up poorly in the reproduction, but this seems

DORIS KENYON
is Justine Druce in the first Parex masterpiece, a picturization of Louis Joseph Vance's story,
"The Inn of the Blue Moon"
An appealing story, abounding in thrilling situations, tense dramatic action, love and romance, and wonderfully artistic scenes. Showing with
LYONS MORAN COMEDY—ANIMATED WEEKLY
Parkview THEATER
Two Days Only, Beginning MONDAY
First Floor 15c
Balcony 9c
Last Time Today, DOUG FAIRBANKS in "THE GOOD BAD MAN," and a Keystone Comedy
DORIS KENYON
in a picturization of Louis Joseph Vance's great novel,
"The Inn of the Blue Moon"
A romantic drama that teems with action. Miss Kenyon as Justine Druce, wins a foremost place in the screen world by her work in this, her first Sherry Parex production. Showing
Two days, starting TODAY
With a funny Lyons-Moran comedy,
"DON'T SHOOT"
and the latest news in ANIMATED WEEKLY.
Parkview THEATER

Three elevens from the Saturday issue and the single ten used for the days of showing.

to be the fault of the inking rather than the cut itself. The Monday morning paper carried three sevens for the attractions and then the space was dropped to a single


LOUIS JOSEPH VANCE'S DRAMA OF LOVE AND ROMANCE
"THE INN OF THE BLUE MOON"
has been picturized, with a motion picture favorite,
Doris Kenyon
in the role of
JUSTINE DRUCE
A picture abounding in thrilling situations, intense dramatic action, love and romance.
A LYONS MORAN COMEDY
ANIMATED WEEKLY
Two Days, Starting
TODAY
First Floor 13¢
Balcony 9¢
Parkview THEATER

Three sevens used on the opening day, after which a single ten was used.

ten as shown for Monday evening and Tuesday morning. Mr. Barclay adds that the picture went over well and that they expect the investment to apply to other pictures in which Miss Kenyon will appear. For this reason the star was played up strongly and Vance not so prominently, though we think that a more generous use of the Vance name would have helped to establish the star, since he is well known to magazine readers in all towns. Some day we shall come to a point where the play will be regarded as of equal importance with the star, but it will take a lot of education to make patrons generally desert their star system. Mr. De Mille is now featuring his production above the stars he uses and in time people will come to understand that certain authors and directors are as well worthy of a following as the stars—but before then the author must have more to say as to how his story is to be produced. Meantime it is necessary to establish new stars and we like Mr. Barclay's way.

Not Adroit.

We think that Mr. Kadow does not show his usual adroitness in advertising My Four Years in Germany at the Mikadow, Manitowoc, Wis. Instead of hammering upon the big lines from the book and playing of the natural sensation, he took a two fifteens for a reader. We are giving it in full. The trouble with the copy is

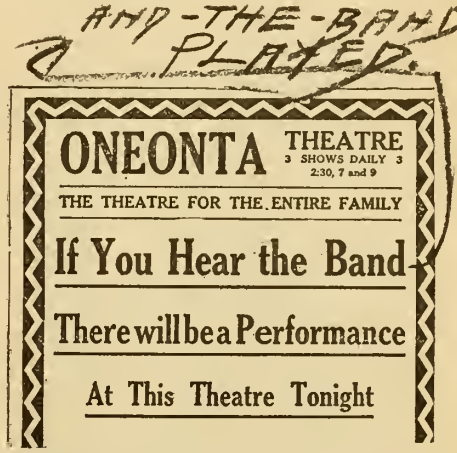
MORE ENGLISH LIES
That is what a certain Pro- said to me, when I told him we were going to show
My Four Years In Germany
In the last couple of weeks a country-wide German propaganda has been launched against motion pictures. Their idea was to discourage the going to the movies because they realized what a tremendous arm of information the pictures meant to the government.
They have cooked up clever, crude and harmful information. Motion pictures are being attacked thru the pulpit as "Sinful Amusement," now by certain preachers, where before they were never mentioned.
My Four Years in Germany Has Been Made a Special Object of Their Attack- Because
Ambassador James W. Gerard
Has Made a Clean Breast of the Whole Affair.
He tells us just why we are fighting the German war machine and he shows just how the German war machine has a grip on the German people, and I would advise some of the local Pros to see this picture and they would change their opinion about Imperial Germany.
HERE IS SOME OF THE TALK YOU WILL HEAR ABOUT THIS PICTURE
"How can they make a picture from a book?"
"It's a waste of time; Gerard don't know what he is talking about."
"It's nothing but a money-making scheme; the picture is nothing like the book."
AND THEN A BOLD ONE WILL TELL YOU
It's All Lies
When You Hear These, Nail Them; You Know Where They Are Coming From.
And if you hear any new ones, please report them to the manager of the MIKADOW Theatre, so a stop can be put to this bunch of Hun-made lies.
My Four Years In Germany
—Will Play At The—
MIKADOW
THURS. and FRI. of This Week
There will be only one show a night and it will start at 8:00 p. m. sharp. Admission 25c.
FRANCIS M. KADOW,
Genl. Mgr. of the Mikadow Theatre.

A two fifteens from Manitowoc, Wis., in which the management seems to place itself upon the defensive.

that it seems to place the management upon the defensive. Instead of being aggressive, this endeavor to hook up with the propaganda talk makes the advertisement seem apologetic. It places Mr. Kadow in the position of explaining. It is a mistake to assume that fault may be found with an offering, even by its enemies. It suggests that there may be some basis for an attack and that it is this which the manager seeks to combat. Moreover, the truculent talk is directed against the town folk instead of against the enemy. Most of the advertising for this feature has used the striking lines from the book, incorporated into the play, as the basis for argument. We have reproduced many of these lines in various displays, and they have always seemed to work well. Here no use is made of these lines, but instead Mr. Kadow seems to be trying to assure the possible patron that the offering is really worth while. He assumes that there is reason to think otherwise, and meantime he has lost his chance to tell the good points. He has taken the wrong angle and we think it will react against the house. Indignation should have been directed against the Kaiser and not against the supposed spies. It is a more general appeal and a more definite one.

Burned Out—No Panic.

Remember the good old days when papers would "eat up" stories of film flares when the reels and the audience "exploded" simultaneously? The other day the Oneonta (N. Y.) Theatre was showing My Four Years in Germany when the film caught and there was a fire that not only cleaned out that reel, but the better part


AND-THE-BAND PLAYED.
ONEONTA THEATRE
3 SHOWS DAILY 3 2:30, 7 and 9
THE THEATRE FOR THE ENTIRE FAMILY
If You Hear the Band
There will be a Performance
At This Theatre Tonight

Heading of an advertisement from the Oneonta Theatre, with Mr. Addison's comment.

of the remainder of the subject. Not a single person was hurt in an audience that packed the house and two employees were slightly burned putting out the fire before the department apparatus arrived. There was no disorder and no undue excitement. Manager Addison telephoned to New York for a new set of reels and then he put an advertisement in the local paper of which this is part. The remainder of the advertisement announced that new film had

Street display for Oneonta Theatre.

been sent for and would be shown if it arrived in time, the parade of the band being the announcement. There was no evening paper in which to make the announcemet, but the band was turned out in the afternoon and formed a more novel advertisement than any type could pos-

sibly have given. Mr. Addison advertised the film heavily. The band which announced the coming of the new edition, was also used for street work along with an Uncle Sam and Kaiser. Some of the advertising ran three and four columns page length, which is going more than a litte for a small town, but Mr. Addison does things in big town fashion. He takes two elevens even for his daily bill, and spreads when he gets a special.

Three in One.

We used to get two programs in the same envelope from Orange, N. J., but now there are programs for the Lyceum, Colonial and Palace in the same cover. They seem to be growing. The inside arrangement is the same for all, but care has been taken to get the front pages distinct. Different colors are used for the three houses and in addition the type display is markedly different in each of the three fronts; a further distinction being gained through the use of ornaments on two of the faces. This has been cleverly done, but each program carries all essential facts on the front, such as location, times of showing and phone numbers. It is clean work.

King Wants Credit.

Carroll E. King, of Leesburg, Ohio, rises to remark that he is also "there" and adds that he isn't all swelled up about it, but just wants to tell that he is alive. He says in part:

Two articles in your issue of Sept. 7th compel me to write you in order to stand up for little "old C. E.," for so little credit is being passed around these times that a fellow has to "holler" for his share.

Referring to your article on page 1388 concerning your correspondent's journey through some of the small towns, would especially call your attention to the report regarding Cherry Valley, town of 800. Mr. F. Levere Minne, manager. Regarding this would respectfully call your attention to the fact that Leesburg is rated at 828 population, but now has less owing to the draft and enlistments. The Johnsonia Theatre is a ground floor theatre in a separate building, seating 242. I run Tuesdays, Thursdays and Saturdays and every other Friday. Therefore in one respect I go Mr. Winne one better. Further, I also am editor of the "Leesburg Citizen," and this paper, you will note by enclosed letter head, is the only eight-page, all home-print-paper in this section of the state. We, too, have a linotype and the plant is modern in every respect. Absolutely no plate matter is used in the news columns, everything being our own composition. Can Mr. Winne show up that well? Asy the "boys" through here.

Further, I am a "nut" on publicity and can't do too much of it. I agree with Winne that publicity properly exploited, pays just as well in rural communities as it does in the cities. Further, I have six, sixteen and twenty-four sheet stands scattered through eight small hamlets in the surrounding country and I sure do use them whenever the production I am running justifies it.

Mr. King overlooks the fact that he got more space and some cuts in the same issue reciting that very fact. Then Mr. King goes on to remark that Ruffner is not such a much on community singing as the Johnsonia has been doing that the past three months. Yep. But Ruff has been doing it two years and a-half as back issues of this paper will show. Mr. King turns the house over to his personally organized Community Club and they run a special sing. The reason for this is that there is a new school house with an auditorium which has not yet been provided with seats because the theatre provides all the necessary accommodation, and by getting the people used to this house Mr. King saves the town the cost of the seats they might otherwise buy—and also saves his bacon. But we think that letting the kiddies "speak pieces" is best held to the small towns. He ends up with "You see the little fellows have just as big problems to overcome, in proporotion, as do the big houses in the cities." It's more than that. The "little fellow" ninety-nine times out of a hundred has to be a darned sight better planner or he will not be able to live. In the city you can get people in somehow and if John Jones won't come you can get after Sam Smith, but in the small towns you must get **both** Jones and Smith or put up the shutters. It's the little man who most always is the live wire. The city man takes it easy—sometimes far too easy.

For Crashing Through.

For Crashing Through to Berlin the Broadway Theatre front looked like a misguided Hall of Fame. The cut shows the house front. Inside were similar niches showing nineteen heros of the war. They were not busts, but profile stuff, painted. On either side of the lobby were stills to suggest frames of film. Three stage effects were employed. The first was a huge hour glass with "blood" instead of sand running through. The second were tableaux showing Washington crossing the Delaware and Pershing crossing the Rhine, while following the play the screen was raised to show a cannon with the Dove of Peace doing light housekeeping in the next in the cannon's mouth. The lobby made a decided flash and is credited by the management with bringing much business.

Front of the Broadway Theatre, New York, during the run of "Crashing Through to Berlin."

Program Copy.

Here is some good program talk from A. L. Middleton, of the Queen, De Queen, Ark. It is not only good program stuff, but it is good logic. It leads up to a chat on the current program. It begins:

We could attract attention by standing on a corner and pointing to the sky.

But you would be disappointed when you found out what attracted your attention.

Likewise we could attract you to the Queen Theatre by a big roar about ordinary pictures.

But to get you back again and again and again we want to deliver the goods; we must make good; you must not be disappointed when you go.

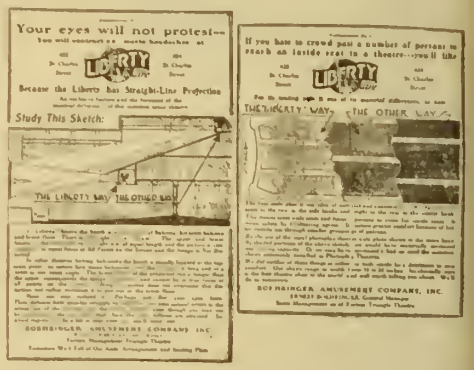
We must point to something of quality; something that you are going to be pleased with, as an inducement to get you in.

Therefore we are coming into your home this week with the Herald to point out to you the fact that we are presenting besides our two big serial programs Monday and Thursday this week, four of the very best feature programs that money can buy.

The entire four pages of the program is a running story with this introduction. Mr. Middleton is as much an institution of De Queen as is the railroad station just because he has made himself a part of the town through his talks.

Pre-education.

Leon Granjean, of the Boehringer Amuesment Co., Inc., put into effect a clever scheme when that company's New Orleans Liberty was on the point of opening. Just before the opening he commenced a series of advertisements dealing with the esential features of the new house. Those shown in the cut are the second and third of the series. Number



A three eights and a three tens, part of a series of advertisements showing the advantages of a new house.

two tells why the Liberty can offer better projection than most houses through the proper placement of the projection room, while the third shows how the seating scheme, with four aisles instead of two makes for comfort. The first announcement was a two sevens, announcing the house and its location and serving as an introduction to the remainder of the displays. The fourth is three twelves and deals with the seats, showing by illustration how the bottoms cannot be soiled by the boots of the patron in the row behind, how the arm rests are rounded to prevent catching the clothing and how comfortable the seats are. In turn the other announcements are devoted to the lighted risers in the balconies, ventilation, the shadow box, double box office, decoration, location, fireproof construction and house policy. Most of the spaces were two eights, but more was taken if more space was needed, and as a result the first nighter knew all about the excellent features of the house and was prepared to enjoy them.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

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MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Overseas.

George E. Edwards, late president of New York Local Union 306, and a live wire who tried to give New York projectionists a real organization, but failed, because of lack of support, writes interestingly, as follows:

> Just a line (Four pages is what brother Edwards calls a "line." Ed.) to let you know we are still doing business, with many novelties on the side. Am with the cinema department of the "Y." We have bunches of projectors, working, under all kinds of conditions, in barracks, camp, field and hospital. Some of the outfits would give you a fit, but they deliver the goods (after a fashion. Ed.), and that is, after all, what the boys want. We take a Power's 6 and equip it so we can use acetylene, arc, incandescent, oxy-hydro or storage battery, send it out on a flivver, with trailer, and give a show wherever it is most needed. The French projectionists have gotten wise to the outfits, and do very well with them, everything considered, and, oh boy! you should hear the yells of delight when one William S. Hart looms up on the sheet. It would do your heart good. We have all the American favorites, and it's worth a million dollars to stand near the sheet and watch the varying emotions on the boys' faces, the Poilus generally having the subtitles translated for them by an eager bunch of well-tanned yanks. All your carefully studied rules and formulas with regard to projection have been set aside, owing to the exigencies of war, and shows are put on under conditions that would cause the home projectionist to throw up both hands and yell "Kamerad" "Toute de Suite." The projectionist in service gets a projector, or a part of one, with some film, proceeds to give a show, and that is all there is to it. Sounds easy, but when you find your lamphouse smashed flat from a case of goods falling on it and proceed to improvise one from an empty oil can, arranging lamp and condenser as best you can with wood blocks, nails, wire, or anything else you can get hold of, it certainly keeps you on the jump. By the way, I ran across a bunch of French projectionists over here who, by the aid of a dictionary, had translated most of the second edition of your handbook. There was a lot they could not understand, owing to difficulty of literal translation, but what they did understand they understood thoroughly. You could not purchase the handbook from them for five hundred francs, and that is a lot of money to a French soldier. By the way, how would you like to be sent out with five reels U. S. film, a portable projector, which, in its case, looks like a multigraph, and give a show with a storage battery and a nine-volt lamp? We have them in use here, giving a picture 4 feet wide. With an aluminum surface screen we get a picture which would make you sit up and take notice. (Almost any light source would do that when concentrated on 12 square feet of metallic surface screen, brother Edwards. Ed.). In hospitals we use either the DeVry suitcase projector, or the regular portable, plus a mirror, showing the pictures on the ceiling between the beds, so that the boys in bed do not have to change their position. New York is well represented here. Eddie Fitzgerald, the demon motorcyclist, late of the Rialto; George Balsdon, late manager of the Vitagraph film corps; George Latta, of the Birth of a Nation, and yours truly, are all right on the job here in Paris and surrounding districts, while Press Wilson, of Local 35, is at the front, dodging 75s. The Cinema has not reached the magnitude in Paris it has attained in New York City. Projection, except in a very few cases, is very poor, and the theatres ditto. Music is used to drown the sound of the machines, and sometimes is successful. I was under the impression you were some punkins on a motorcycle, until I rode with Eddie Fitzgerald. It takes me a week to recover each time. Shell holes and barbed wire are considered by him as plenty good enough road for 40 to 70 miles an hour. We all wish you Merry Christmas.

This letter was dated August 18. Judging by the last sentence Brother Edwards has small faith in the speed of mail service over seas. Lord, man! how your letter reminded me of old days when we used all kinds of makeshifts, just as you are doing now. Sure, you can put on a show under such conditions, BUT there are shows and shows. Anyhow you are doubtless performing wonders, and the work you are doing, be the show good or bad (bad by comparison, I mean), is welcome to the men. The hospital stunt is a new one. With the DeVry you can just lay it on its back, start it going, and use the ceiling for a screen. The result will be just as good as though it were working in normal position.

We are glad to hear from Brother Edwards. He is of the right sort. My compliments to you all, and happy New Year to you in return for your Merry Xmas. If I can at any time do anything for you here just let me know.

Changing to Mazda Lamp.

Frank W. Briggs, Forked River, N. J., is anxious about the following:

> Have belt-driven special kerosene burning light plant, 3.5 KW at 60 volt, 1,900 R.P.M., Power's late model 6-B projector. Current is controlled through two Power's 60-volt rheostats. Have metaloid screen and get beautiful, clear 12-foot picture at 50 feet, BUT since I use the plant to light a hotel I am very badly overloaded and must race my engine to carry arc. Believe conditions in my theatre are ideal for Mazda lamp. Am compelled to make a change of some kind, as am ruining my plant, but the question is, will I be able to use Mazda with present equipment? How can I reduce voltage from 60 to 30? I understand the Mazda lacks in light brilliancy. Would it be practical, or possible, to use two Mazda lamps side by side, with reflectors set to throw light directly into condensers? Best wishes to yourself and the department.

No, the use of two lamps set side by side would not only be impractical, but impossible. The Mazda lamp must, for optical reasons, be exactly opposite center of condenser; in other words, on exact axis of the lens system. The slightest deviation therefrom is a very serious matter with the Mazda. You can control the voltage with a suitable rheostat, which any dealer in Mazda lamp appliances can supply, but I would strongly advise you to procure an automatic voltage regulator, of which Mr. Hallberg (U. T. E.) has excellent examples, both for A.C. and D.C., and I believe the General Electric also has one for A.C., though it was not yet complete when I was last at the National Lamp Works in Cleveland. Doubtless there are others, though these two are the only ones thus far presented to this department for examination. Under your conditions I see no reason why you will not be able to get a result which will probably equal or even excel your present one, and get it with considerably less expenditure of power, thus relieving your power plant. I do not know whether or not Lewis M. Swaab, 1327 Vine street, Philadelphia, Pa., carries this class of apparatus, but presume he does. He is probably your nearest dealer.

In the Navy.

Raymond Simmons, U. S. S. Magnolia, writes as follows:

> Maybe you would be interested in hearing from a projectionist in the navy, so here goes. Before enlisting, December 1, was working under a union projectionist, who was president of the Paducah, Ky., local. During my two years of work as assistant

I gained much valuable information from the projection department. Am now doing my bit in the navy; also am in charge of projection apparatus of this ship. The projection I have is a dandy. It is a "DeVry." With it I get a good, clear picture. Cannot use either of the two standard projecters, Power's and Simplex, because there is not room for all to see the pictures in one place, hence must give "shows" several times a day in different places about the ship. Sometimes, too, some of the boys are sick, and then I just grab friend DeVry (Suit case projector. Ed.), hike into the hospital and give them a show.

DISCARD THE JUNK. One thing I wish you would do for us, and that is, tell those in charge of securing pictures to be shown the boys in uniform that they could help their country a whole lot and us beyond measure if they would take a lot of those old junk pictures out and make a huge bonfire of them, instead of unloading them on us. Every trip I get reels of film in such utterly punk physical condition that I cannot use them at all. Cement and time would be wasted on them. Recently I received a Universal 1911 subject, the first two hundred feet of which was in almost as many pieces, and nearly all splices made out of frame. We are not just in from the backwoods, seeing our first moving pictures. Those old films are simply a bore to the men. We deeply appreciate what the Y. M. C. A. has done and is doing for us, but if they are purchasing those old reels they are, in that instance, spending money foolishly.

The attention of Y. M. C. A. officials is respectfully directed to the foregoing. Friend Simmons is right. Certainly it is not the part of wisdom to supply junk with which to amuse our men who are out dodging submarine torpedoes. Sending such stuff to them is worse than sending nothing at all. The pictures have, for the most part, already been seen by them, and there can be slight amusement in seeing them in fragmentary part again. Of course it is not to be expected that we can supply our ships with first run, but certainly we can do better than pure, unadulterated junk. Brother Simmons' criticism is well founded and his contention right. It is not the right thing to give (I take it, the films in question are donated to the Y. M. C. A.) films which have so far outlive their usefulness that they are rejected by even the five-cent theatre patron. Better do something better than that or do nothing at all. The DeVry is a high class projector of its kind.

Don't Know.

W. E. Williams, who signs himself "Operator," Lead, South Dakota, has the following to say:

Where can I get an "Ingento" dissolving slide carrier? What size condenser ought I have on a spotlamp having a six-inch opening. Throw, 88½ feet. Here is scheme for setting revolving shutter. Take short piece of new film, or film in good condition. Thread into machine in exact frame. Then move it down two sprocket holes, which brings it exactly one-half out of frame, with dividing line in center of aperture. Next, draw a straight line from center of shutter shaft across exact center of wide, or cutting blade of shutter. Place this line in line with dividing line of film when set as before described, and the shutter will be set correctly.

Your shutter setting plan would not work on some machines, as shutter does not cut across ray square with film picture. Where it would work you have, I think, failed to state it correctly. It would not work unless the squaring of the two lines be done when intermittent was exactly on point of starting, as you have stated it. The better way would be to turn flywheel until film dividing line comes exactly in center, and then square lines. But this is a lot of bother, since one must measure distance on rim of flywheel, the same as when measuring intermittent speed. Why go to all that trouble when one can set by light on screen, using title letters and travel ghost as guide. Don't know where Ingento dissolving carrier can be had, or even whether it is still made. I have one in fairly good condition which you may have for one dollar plus 25 cents for postage. You need a 6½-inch diameter lens for your spot. I do not remember what focal length is correct for spot lamp and have not the data at hand. Dealer will send correct focal length. As to the "Operator," are you content to be classed as a mere operator of a machine, or would you prefer to be classed as a projectionist, in all that term implies? Think it over!

Architectural Outrage.

As some of you remember, I have, from time to time, raked projectionists over the coals for their lack of knowledge—for attempting to do something that they do not know how to properly accomplish, and for making no adequate effort to gain the knowledge which they lack. But the projectionist is not the only one. The architect often leads him by several long laps. I recently received a letter from the manager of a large, new theatre, the cost of which must have run well up into the hundreds of thousands. Its seating capacity is large, its ornamentation splendid, and its appointments of the very best. But, alas, from the side seats, complained the manager, there is heavy distortion, and generally punk results from the spectators point of view. "We are sending blueprints," said the manager, "and want to know where the trouble lies. Would like you to come to ..... and look the matter over, if you can help us by so doing." It was close to 1,500 miles to the theatre in question, and it required but a glance at the blueprints to determine the trouble. An architect had attempted to design a motion picture theatre, with apparently a very hazy idea of even the most fundimental projectional problems involved. He had placed the screen in one corner with a view angle so acute from the side banks of seats that objects on the screen appeared as being but half their normal width, which, in its turn, made them seem abnormally tall. See figure 64 and top of page 154 of Handbook for explanation of reasons for this phenominon. I was able to suggest a possible improvement insofar as the side-shortening of figures on the screen was concerned, but it would not be enough to be dignified with the name "remedy," and would be at the expense of entire elimination of the stage setting, or rather the screen surroundings. It was a case where an architect had bungled matters in such way that the seating capacity of the auditorium must be reduced by the elimination of at least one bank of seats on each side, if anything like satisfactory results were to be attained. In other words he has, with possibility of entirely satisfactory results, made them impossible. In this case he drew plans for a building 132 feet square, and had, apparently, attempted to economize space by placing the auditorium in one corner, with the lobby in the opposite corner and store rooms on either side. A most excellent arrangement, if it would work! The architect should have known that it would not work. That was a part of his business. If he did not know, he should have consulted a projection engineer before the theatre was built instead of leaving it to the owners to consult one after the damage was done. Time and again I have warned theatre men about to erect motion picture theatres to consult a competent projection engineer. Architects are not projection engineers, consequently they are constantly committing the most inexcusable blunders, which injure the usefulness of the houses they design. Scarcely a month goes by that I am not consulted in at least one such case, but it is seldom that such a very serious and incurable blunder is committed in such an expensive theatre.

Why is it theatre men refuse to understand the fact that there are very real projectional problems entailed in theatre designing, fitting, decorating and illuminating? To me the thing is nothing short of amazing. Architects and exhibitors will cheerfully, and as a matter-of-course, consult experts in everything else connected with the proposed theatre except projection problems (the one thing the whole theatre is built to accommodate) before building. Oh, that will, they seem to think, in some un-understandable way take care of itself. And when it doesn't, and there is trouble, they then, after it is too late, rush off to do what they should have done in the first place, viz.: Consult with a projection engineer.

There is perhaps one possible solution to this state of affairs. A rather amazing assortment of self-styled "projection engineers" has, of late years, sprang into existence. Not long ago I received a letter from a man who was, if his letter head was to be accepted as conclusive evidence, a "projection engineer" par excellence. And what do you suppose he asked me? Why just this, "What is the real difference between a 6½ and a 7½ inch condenser lens. I know they give different results, but I want to know the exact reason why!" It is to laugh! There also are other men posing as "projection engineers" whose knowledge is either entirely or very largely theoretical: Then, too, we have the reverse in a lot of men calling themselves by the much abused title who have plenty of practical experience, but practically no theoretical knowledge at all. And theatre men who have applied to these rather weak staffs for aid over the rough spots have found themselves, in all too many cases, out a good sized fee, without much to show for it in improvement.

Now don't turn up your nose and say all this is leading to the assumption that Richardson is "it." Nothing of the sort! There are a few very capable projection engineers in the country, but they are invariably men who have had practical experience, and have supplemented it with deep study of the problems inherent in projection. As for myself, I am just a humble editor and projectionist who believes he knows projection and its problems as well, perhaps, as anyone else. I heartily welcome into the field every really competent projection engineer, but do object to four-flushers who have little or nothing to offer but an empty title. It is they who have made theatre men skeptical as to the advisability of consulting projection engineers before building or after either unless the trouble be very bad indeed.

Projection Experience

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Music for the Picture

Conducted by GEORGE W. BEYNON

The Dramatic Effect of Silence So Loud That It Is Audible

"ALL I want is silence, and very little of that," said the Irishman, and in his humor there is some truth. We have other anxioms regarding "Silence that is golden," "Wisdom of silence," and "Silence gives consent." Silence has played an important part in the diplomacy of nations, while the silent pause in music holds a wealth of meaning.

Silence in picture playing is beginning to be recognized as the strongest of dramatic effects. Used judiciously, it adds a punch to the picture that hitherto has been given with crashing chords. To emphasize the strong dramatic value of a screen action, we have had recourse to the cymbal, the big drum or the trumpeting in the orchestra. The slow crescendo ending in a double forte chord has hitherto typified the big moment.

But it was found that these means of accentuation were not always feasible. It required considerable deftness of timing and a close following of the picture to make the required synchronous effect. Moreover, if the orchestra reached the big chord before the climax had been reached in the picture, there was a semblence of burlesque that completely spoiled the picture. To attempt to *retard* the music in case the *tempo* had been too fast previously, would only take away the dramatic tension.

In melodramatic plays, it was found that the picture reached its climax when the villain was shot, and at the shot the music was abruptly broken off. A new number was started and the wise leader saw at once how much better it would sound if there was a well-defined pause after the shooting. In other words, the orchestra held its breath with the patrons until the suspense had passed. In this way, silence became a mighty dramatic factor in the presentation of pictures.

Analyzing the effects of silence, we find some very interesting facts. After the culmination of a valorous deed, when the audience has been held spellbound by the swift changing screen action leading up to it; silence relieves the nerve tension. On the other hand, after the well-beloved heroine has been run down by an automobile and we see her lying, bruised and dishevelled, upon the roadside, silence increases the mental strain. It is awesome and gives you that creepy sensation in the spine.

During the playing of the "Hearts of the World" at the 44th Street Theatre, in New York, the accompaniment became *tacet* every time the portrait of the Kaiser appeared. This form of silence might be called a portrayal of hate. It spoke volumes for the thoughts of the players and conveyed to the minds of the audience the fact that the hated Hun could not be interpreted musically. It has become the prevailing method of expressing disgust for Willful Wilhelm in the picture theatres throughout the country.

Strange as it may seem, silence expresses to a marked degree the antithesis of disgust-reverence. Some theatre orchestras allow a funeral scene in the pictorial to go musicless and the effect is splendid. After the hero has crossed the desert and dragged himself upon his hands and knees to the officer's camp, where he delivers the message that will save his sweetheart, his head falls forward and we know he has "fought the good fight." Silence is the most eloquent tribute to his bravery.

Another form of silence that meets with general commendation is that effected while a praying scene is shown. In "Enemy Aliens," during a scene showing the arrogant entrance of the enemy into the house of the heroine, a flash shows her child kneeling in prayer at the bedside. It lasts for fifteen seconds and the dramatic value of silence in this spot cannot be overestimated.

All flash backs may be handled in this way and obviate the continual difficulties encountered in selecting music for short extraneous situations. A scene that is totally foreign to the general situation being played cannot be fitted properly with a short number and a *dacabo* to the original theme. The break becomes so marked and the smoothness of the setting is lost. If the flash be in the atmosphere of the general scene, the music may continue pp, coming back to its natural volume when the flash has passed.

Scenes showing the thoughts of principals, enacted for the purpose of piecing together the screen story, may be portrayed by silence except where they run to any great length. Musically this illustrates the familiar saying "and in the meantime," great judgment must be used if these "reflection" scenes be silently treated, lest the audience may think that something has gone wrong with the orchestra.

Too much of a good thing is not a good thing at all, although we know that the silent pauses in a musical setting can be used to great advantage, it would be dangerous to use them continually. The less they are shown, the more effective they become when affected.

Let the musical director playing pictures seriously consider the many qualities of silence, for, in its judicial use, he has one of the strongest vehicles conveying dramatic values.

French Music Calls for Recognition.

Now that Germany has forever closed our doors to her music, we naturally must look about for a new source of atmospheric selections. Hunnish music must go and, although we have no desire to be as contemptible and brutal as our hated enemy, yet it is time we exercised a little common sense.

Why fatten the alien enemy's purse, flatter his vanity, advance his propaganda, and by tolerating German music, when we will not tolerate anything else from that source?

France, our two-time ally, offers to us her richest store of musical art. We have heard the French Military Band and French Orchestra render marvelous works, hitherto unknown. Thousands of masterpieces are awaiting rendition by American orchestras and the plaudits of American patrons. We owe it to ourselves to become more familiar with this school of music, numbering among its great composers such celebrities as Massenet, Bizet, Berlioz, Godard and Chaminade.

The recent visit paid to France by Walter Damrosch paved the way to a greater and better understanding. Mr. Damrosch, in speaking of the willing co-operation exhibited by the French musicians, recites the following anecdote:

"Let me give you one instance of how the French are co-operating with us. As you know I went over carrying with me a check from Harry Harkness Flagler, president of the New York Symphony Society, to defray the expense of securing an orchestra of fifty men and making with them, a tour of the American rest camps. It was found impossible to do this, as all available transportation facilities were needed in the prosecution of the war. It was decided, however, that I give a few concerts in Paris, and we began to get together the orchestra members.

"At the first rehearsal, forty-three men were present, and several of this number were members of crack regimental bands, whose official duties would not permit of their absence from their own organization on Sunday. I said to them: 'Now, men, we can't give a concert with forty-three men in the orchestra. Here, we in America, are giving you one, two, three millions of soldiers, if necessary, and you can't give me eighty men for an orchestra.' With one voice they said: 'But we will,' and at the next rehearsal I had seventy-seven players, some of them the finest musicians in France, who had volunteered in their eagerness to show their good will to America."

The true spirit of France is seen in this story. Every Frenchman wants to help and we should reciprocate his feeling, backing it up with action. We need French music and its acceptance will please France while it benefits us.

CUE SHEETS for CURRENT FILMS

"Battling Jane."

Released by Paramount—Five Reels.

Prepared by Film Music Company.

THEME—Katy ..... O'Harry

1. AT SCREENING..... Twelve O'Clock Fellow, 4 min. 15 sec. Von Tilzer
2. T. ALONG THE HIGHWAY..... THEME 1 min. 30 sec.
3. D. GISH GETS INTO FIGHT..... Dramatic Recitation No. 1. 2 min. Moderato. Levy
4. D. GISH ON BICYCLE..... THEME 1 min. 15 sec.
5. D. GISH GOES TO WOMAN..... Tears .....Zamecnik 2 min. Andante.
6. D. GISH LEAVES WOMAN..... Aubade Printaniere..Lacombe 3 min. 15 sec. Allegro.
7. T. SYMPATHY FOR THE..... Indian Love Song.....Grunn 1 min. 45 sec. Adagio.
8. T. DOC HEINRICH..... Dramatic Tension No. 67. Berg 1 min. 45 sec. Moderato.
9. T. TO KEEP HER PROMISE..... THEME 1 min. 15 sec.
10. T. MASQUERADING AS..... I'm Simply Crazy Over You, 1 min. 45 sec. Andante. Goetz
11. T. REHEARSING THE VAMPIRE.. Flower Song.....Lange 2 min. 30 sec. Andante.
12. T. THE VETERAN VAMP..... Cortege du Serdare..Ippolitow 3 min. 45 sec. Moderato.
13. D. OLD MAN IN ROOM..... Ruben and Rachel 1 min. Moderato.
14. T. LOVE WILL FIND..... Le Cygne.....St. Saens 5 min. Adagio.
15. T. W-A-A-A Imitate ..... Baby Cries While Le Cygne 1 min 30 sec. Continues.
16. T. JANE STRUGGLES TO SAVE.... THEME 2 min. 15 sec.
17. T. THE ONLY ONE IN..... THEME 45 sec.
18. T. THE COUNTY'S LONG..... Pastel Menuet.....Paradis 45 sec Allegro.
19. T. THE JUDGES..... THEME 1 min. 30 sec.
20. T. DOC HEINRICH..... Misterioso No. 3.....Berg 1 min. Andante.
21. T. UNCLE SAM POSTER..... My Country 'Tis of Thee, 15 sec. Moderato. Smith
22. D. MAN'S FACE AT WINDOW..... Misterioso No. 3.....Berg 2 min. 15 sec. Andante.
23. T. BEAUTY JOE USES..... The Vampire.....Levy 1 min. 45 sec. Andante.
24. D. GISH RUNNING AWAY..... Agitato No. 3 & Furioso No. 1, 9 min. 45 sec. Allegretto. Langey
25. T. JANE MAKING GOOD..... THEME 2 min. 30 sec.
26. D. FLAG FOREGROUND..... I'm Giving You to Uncle Sam, 45 sec. Schertzinger

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Patriotic.
MECHANICAL EFFECTS..... Whistle, baby cry.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... Pay especial attention to tempo of theme to follow action.

"Girl of Today, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME I—Love Theme..... Moderato .....Lee
THEME II—The Crafty Spy..... Mysterioso .....Borch

1. AT SCREENING..... Heavy Romantic No. 1....Luz 2 min.
2. T. WE WILL SEND OUR PEOPLE. THEME II 2 min. 45 sec.
3. T. A. D. 1918, A PATRIOTIC..... Over the Top Boys.....Berg 1 min. 15 sec. March.
4. T. THE SECRET MESSAGE FINDS. THEME II 2 min.
5. T. TO ROSNER'S BELGIAN MIND.. Heavy Misterioso.....Levy 1 min. 45 sec.
6. T. THE WYNNS ATTEND A DANCE. Hunkatin .....Levy 1 min. 30 sec.
7. T. I DON'T TRUST THAT MAN.... Valse Divine.....Rosey 45 sec. Valse Lento.
8. T. JACK WYNN, HIS MIND FULL.. Perpetual Motion.....Borch 2 min. 15 sec.
9. T. I SAW A MAN SNEAKING AWAY ..... THEME I 1 min. 45 sec.
10. T. DR. WOLFF IN LAYING SIEGE. THEME II 2 min. 45 sec.
11. D. WHEN DR. WOLFF LEAVES... THEME I 1 min. 15 sec.
12. T. THE FIRST TRAIL JACK..... The Slimy Viper.....Borch 2 min. 30 sec.
13. T. AND I'M GOING TO MAKE..... Allegro Agitato No. 8..Andino 30 sec.
14. T. A PLAN FOR RESTRAINING... THEME II 2 min.
15. T. ANOTHER BOMSHELL..... Andante Dramatic ....Herbert 1 min. 15 sec.
16. T. EVERY DAY IN THE STATE.... Military Tactics .....Rosey 1 min. 15 sec. March.
17. T. THE DAY APPOINTED BY..... Sinister Theme.....Vely 1 min. 45 sec.
18. T. OH, BUT FIRST YOU MUST..... Frills and Furbelows...Crespi 3 min. 30 sec. Rondo Rococo.
19. D. WHEN LESLIE INSTALLS..... Dramatic Tension No. 64. Borch 1 min. 15 sec.
20. T. WITH HER MISSION..... Dramatic Andante No. 39, 3 min. Berge
21. T. A TROOPER OF THE NEW YORK ..... Gruesome Misterioso....Borch 1 min.
22. T. FIVE O'CLOCK..... THEME II 2 min. 15 sec.
23. T. WHEN LESLIE LEAVES HOUSE. Aces High.....Roberts 1 min. 45 sec. March.
24. T. DOUBLE YOUR GUARDS AT.... Turbulence .....Borch 2 min. 15 sec. Allegro Agitato.
25. T. LITTLE DREAMING OF TRAGEDY ..... Dramatic Agitato No. 38, 1 min. 15 sec. Minot
26. T. A GERMAN OUTPOST..... Rondo .....Berge 2 min. 15 sec.
27. T. A TROOP OF THE NEW YORK.. Vivo Finale.....Berge 2 min. 45 sec.
28. T. WILBUR BRIDGE..... Agitato No. 69.....Minot 2 min. 45 sec. Allegro Agitato.
29. T. WITH PERSEVERANCE WORTHY ..... Furioso .....Levy 3 min.
30. T. LEAVE AT ONCE, THERE'S.... Hurry .....Levy 2 min. 45 sec.
31. D. WHEN THE BOMB IS..... Over the Top Boys.....Berg 1 min.

CHARACTER ..... Drama.
ATMOSPHERE ..... New York City and vicinity.
MECHANICAL EFFECTS..... Wirless, waves, explosives, auto and car, telephone, shots.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... Note effects as suggested in cues.

"Goat, The."

Released by Artcraft—Five Reels.

Prepared by Music Film Company.

THEME—None.

1. AT SCREENING..... Emerald Isle.....Langey 4 min. 15 sec. Allegretto.
2. D. STONE PICKS UP CAP..... Dramatic Recitative No. 1, 2 min. 30 sec. Moderato. Levy
3. D. POLICEMAN ENTERING..... Bowl of Pansies.....Reynard 1 min. Allegretto.
4. T. LET US NOW GO BACK..... A Wonderful Rose...Burnham 1 min. Moderato.
5. T. AT LUNCH TIME..... Kathleen .....Berg 1 min. Waltz.
6. T. AT BATHING SCENE..... Pretty Baby.....Van Alstyne 30 sec. Moderato.
7. T. NOW A NEARBY FIRE..... Hurry No. 26.....Berg 2 min. Allegretto.
8. T. HERE WE DISCOVER..... Melodie .....Friml 4 min. Andante.
9. D. INSERT OF LETTER..... Ballet Sentimental...Zamecnik 45 sec. Moderato.
10. T. SO NOW YOU KNOW..... Dramatic Recitativo No. 1, 2 min 30 sec. Moderato. Levy
11. T. SO IN SPITE OF..... Salut D'Amour.....Elgar 1 min. Andante.
12. T. ON THE STAGE FOR..... Le Secret.....Gautier 2 min. 14 sec. Allegretto.
13. T. HENCE CHUCK HAS..... Bon Vivant.....Zamecnik 1 min. 45 sec. Allegretto.
14. T. CHUCK'S DEBUT..... Skater Waltz.....Waldteufel 1 min. Waltz.
15. T. ON THE SAME STAGE..... Furioso No. 11.....Berg 2 min. Allegro.
16. T. THAT EVENING ..... My Wild Irish Rose.....Olcott 3 min.
17. T. NOW LISTED AS AN..... Half-Reel Hurry.....Levy 4 min. Allegro.
18. D. SURE, AND I KNOW..... Mother Machree.....Irish Song 2 min.
19. T. AND SO OUT OF..... All Dressed Up and No Place, 1 min. 30 sec. Allegretto. Pop. Song
20. D. STONE AND FRENCH ACTRESS. The Bowery.....Pop. Song 2 min.
21. T. MY GAWD, HERE COMES..... Valse Danseuse.....Miles 4 min. Moderato.
22. T. AFTER A NIGHT OF..... Misterioso No. 3.....Berg 1 min. 45 sec. Moderato.
23. T. ON LOCATION ..... Allegro Agitato No. 1.....Berg 30 sec.
24. T. IN THE SCENES TO BE..... Battle Agitato No. 16.....Berg 1 min. 15 sec.

Rialto Orchestra Renders "Puccinianа."

The Rialto orchestra opened its program during the week of September 22 with the overture, "Puccinianа." This is a potpourri of melodies from Puccini's successful operas, "Manon Lescault," "La Boheme," "Tosca," "Madame Butterfly" and "The Girl of the Golden West." The latter had its premiere at the Metropolitan Opera House in 1910. It made a bigger hit as played by the Belasco Company, which toured the country, than it did at the Metropolitan. Possibly one reason may be that "Addio, mia California," does not sound like the language of the Western miners.

We felt that there was a distinct improvement in the brass section of the orchestra, whether it was due to the presence of Trumpeter Rubenstein or whether our seeing him in that part of the orchestra had its subconscious influence, we are unable to state. At any rate, the usual brassiness had disappeared in mellowness. The finale was somewhat spoilt by the seeming inability of the drummer to get his tympani in tune.

"Through the Fjords of Norway" received a characteristic Norwegian setting, and proved very pleasing.

Sascha Fidelman, the blond-haired concert-master, rendered the "Polonaise," by Vieuxtemps, in a manner startling in its simplicity. Mr. Fidelman has a style all his own, conveying to his auditors a sense of ease and tranquility. He is extremely popular with the patrons of the Rialto.

During the playing of the "Animated Magazine" there were two scenes that stood out. For the scene showing the funeral of Cardinal Farley the organist camouflaged the old Irish song, "Mavourneen." This, to our way of thinking, was inexcusable. Why will musicians continually accept it for granted that the average audience is not sufficiently conversant with the intricacies of music to see through a harmonious veneer and fail to distinguish its melody? The use of an Irish folk-song for the funeral of a dignitary of the church savored strongly of travesty. The other predominant feature of the review was the excellent rendition of the long-meter Doxology for the silent prayer of the populace of a Western city. It was magnificently done in a spirit of reverence which strongly impressed the audience.

Usually, in reviewing a new soloist who has all the ear-marks of a professional singer, but whose first performance is somewhat ragged, we refrain from any comment. But the singing by Eldora Stanford of "The Star" was disgracefully inadequate in every sense of the word. Amateurish in her stage presence, throaty in production and continually slirring her notes, she gargled and garbled the words in a key frequently foreign to the song. Inquiry has elicited the fact that her earlier experience has been along the lines of light opera and very little of that. Why spoil the wonderful reputation of the Rialto for high standards of vocal art by allowing such a public affliction.

Rivoli Offers Splendid Musical Bill.

The music at the Rivoli becomes better all the time; in fact it has resolved itself into the outstanding feature at this theatre.

During the week beginning September 22, "Marche Slave," by Tschaikowsky, opened the program. This Slavic march is based on two themes—a Serbian folk-song, "Come, My Dearest, Why So Sad?" and the former Russian National Hymn. It was composed in 1876, and first played in Moscow. It was well directed by Erno Rapee, although the finale suffered a bit through haste. Mr. Rapee seems especially at home in the interpreting of Slavonic music, and his command of his men is growing stronger.

The educational film depicting "Picturesque Industries of Mexico" received a fine setting of Spanish music, distinctly atmospheric.

Then followed the Rialto male quartette singing (a) Sandman, (b) Drum *a capello*. In our years of experience we have heard numerous male quartettes, and had the honor of directing a few good ones, but we can honestly say that we have never heard such excellent unaccompanied singing by any other four. The voices blend beautifully, their enunciation is clear, phrasing together, and the general ensemble perfect. Frequently we have paid two dollars to hear celebrated artists perform worse in recital work. Mr. Rothapfel is to be congratulated upon securing such a highly artistic offering for the Rivoli.

The animated pictorial, as usual, was admirably adapted musically. Opening with "Il Guarany," the orchestra went into a potpourie of old and well-known sea songs, such as "Rocked in the Cradle of the Deep," "Larboard Watch" and "La Mariner." It is the proper use of these ancient melodies that makes the Rothapfel performances stand in a class of their own.

Leeta Corder, a soprano, sang "China Dream," beautifully set by John Wenger. Her stage setting was distinctly Oriental, and we had a glimpse of China as it is today.

The feature, "Laughing Bill Hyde," although somewhat uninteresting in itself, was well fitted musically.

Following this we heard the selection from the "Pink Lady" and watched the comedy, both well played by the orchestra.

A Courteous Comment from Carl.

STRAND THEATRE
of New York
September 24, 1918.

My dear Mr. Beynon:

Allow me to congratulate you upon the efficiency of your department," Music for the Picture." It interests me mightily, and I conscientiously read every word of it.

I sincerely appreciate your frank candor and unbiased criticism. They are all for the uplift of music in the picture theatres and the establishment of this new profession on a sound basis. Every musician should feel grateful for the help to be obtained from your unstinted efforts.

Nothing could give me greater pleasure than to assist in the good work.

Yours very sincerely,
Carl Edouarde.

The entire program of music was perfectly synchronized, presented smoothly and in good taste.

Sherman and "Marching Through Georgia"

"'Sherman's dashing Yankee boys will
never reach the coast!'
So the saucy rebels said, and 'twas a
handsome boast."

Thus the fourth verse reads. Was it the personal reference that displeased General Sherman or did the tune really annoy him, as he always insisted. Whatever the cause, the illustrous gentleman professed great antipathy to "Marching Through Georgia," and showed much annoyance whenever he heard it. He is authority for this little story regarding it:

While he was traveling abroad, he was in his room one night getting ready to retire. Suddenly he heard a band playing the hated tune. Although he resented being pursued into a foreign land by the one piece of music he could not endure, he hastily got into his uniform and went out on the balcony, thinking he was to be welcomed into the city with a serenade. To his great surprise, the band marched right past his hotel with never an upward glance. Later he found out that the air was then, and still is, very popular abroad.

There is no special story connected with either the music or the lyrics. Aside from its genuine merit as a war song, the most interesting fact in connection with it is the peculiar idiocyncracy of a great man which caused him to detest it.

The author and composer, like Dr. Root, was a New Englander, having been born in Middletown, Connecticut, in 1832. Henry Clay Work was not favored with the opportunity for study afforded to most composers, and was absolutely self-taught as far as his compositions were concerned. His first success was "We Are Coming, Sister Mary," but "Grandfather's Chair" and "Shadows on the Floor" are equally well known. Among the war songs he composed between the years of 1861 and '65 are "God Save the Nation," "Drafted Into the Army," "Song of a Thousand Years" and "Marching Through Georgia." The last named is the only one of them that seems inclined to remain in the minds of the people. It commends itself to the reminescent mood of the veteran soldier, and is always heard at the reunions of the Grand Army of the Republic.

On Memorial Days, when we watch the remnant of that splendid body of men to whom we owe so much, and see them march falteringly down the street to pay their tribute to their comrades who have passed on, our hearts go out to them in loving sympathy. But we always feel a flow of warmth and comfort as the drooping shoulders straighten and the dragging steps quicken when the band breaks into march time wafting the years away with the strains of "Marching Through Georgia." A miracle is performed before our eyes! The memory of the long ago rejuvenates the men in uniform, and they become again the "Boys in Blue" if only for a day.

Hadley Announces Cinema Song Cycle.

Hopp Hadley, who has been making a special study of combining the charms of music and pictures for several years, now announces another innovation which promises to attract considerable attention in musical and picture circles. His first production along musical lines completed last spring was the five-reel drama, "The Lost Chord," especially arranged to feature the theatre orchestra, pianist or organist by the introduction of scenes illustrating the symphony played by the musicians. He called "The Lost Chord" a cinema-symphony, and it is now being distributed through the Four Square Exchange.

Mr. Hadley's new effort combines several high class baritone solos with a picture telling a complete story; the picture so closely allied to the songs that the words of the soloist appear on the screen as the subtitles of the drama. He calls this production a cinema-song-cycle, as it tells the story of the world-famous song-cycle, "Eliland," the beautiful songs of which are found on concert programs everywhere.

"The title of the first cinema-song-cycle is 'The Vow'," said Mr. Hadley. "The negative is now being cut, and I hope to give a private showing in about a week. The song-cycle 'Eliland,' which it illustrates, is too well known to need any introduction. The picture is practicable from the theatre standpoint in every way, although, of course it is only suitable for first-class houses. I had the pleasure of showing it to David Bispham, William G. Stewart and several other prominent artists recently. The noted baritone, Raymond Ellis, will sing the solos for its initial presentation. I think that the picture is worthy of the beautiful music which is really a part of it. Herbert Carlton is responsible for the camera work, which is as fine as any I ever saw. It runs just thirty minutes, and will be offered as a novelty for theatres featuring their music and also for use as a concert number. I believe it will mark the introduction of motion pictures into the concert world."

Ticket-tax agitation will ultimately compel landlords to pay space-rates for flat-windows overlooking airdomes.

25. T. SCORES OF ONLOOKERS..... Hurry No. 1.....Lake
1 min. Allegro.
26. D. CLOSE - UP OF STONE ON GROUND ..... Withered Flowers No. 41. Berg
1 min. Moderato.
27. T. MY CAR IS AT..... Memories No. 50.....Berg
3 min. 15 sec.
28. D. MOLLY COMES THROUGH DOOR. Molly, Dear, It's You I'm After .....Pop. Song
2 min. 30 sec. Allegretto.
29. T. HURRY MOLLY..... Play refrain grandioso, then pp.
45 sec.
30. T. THE WEDDING..... I'm Giving You to Uncle Sam,
30 sec. Military March. Schertzinger
CHARACTER ..... Comedy.
ATMOSPHERE ..... Neutral.
DIRECT CUES..... "Molly, Dear' It's You I'm After."

"Kildare of Storm"

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Silent Sorrows..... Andante Pathetique.....Borch
1. AT SCREENING..... Lento Allegro.....Berge
1 min. 30 sec. Symphonette Suite.
2. D. MEN OUTSIDE CABIN..... Misterioso Dramatico...Borch
30 sec.
3. D. WHEN MEN STEAL CHILD..... Agitato No. 49.....Shepherd
1 min.
4. T. TOMORROW I GO FOR MY BRIDE ..... Turbulence .....Borch
2 min. 45 sec. Allegro Agitato.
5. T. IN A TOWN NOT MANY MILES. THEME
2 min. 45 sec.
6. D. AT THE STORM MANSION..... Melancolie .....Granier
2 min. 45 sec. Andante Moderato.
7. THAT NIGHT KILDARE GAVE A.. Dramatic Tension No. 36.
2 min. 45 sec. Andino
8. T. WITH THE PASSING WEEKS.. THEME
1 min. 45 sec.
9. T. WHERE IS YOUR MISTRESS?.. Courtesy .....Wiegand
3 min. 30 sec. Andante Intermezzo.
10. T. KILDARE, OLD FELLOW, THIS. Sinister Theme.....Veley
2 min. 45 sec.
11. D. WHEN KILDARE RETURNS TO. Atonement .....Zamecnik
2 min. Andante Con Expressione.
12. T. JACQUES, I CAME TO YOU.... THEME
3 min. 15 sec.
13. D. WHEN KATE ENTERS HOUSE.. Idillo .....Lack
2 min. 15 sec. Allegretto Grazioso.
14. T. I'LL GIVE YOU SOMETHING... Arabian Night.....Mildenberg
2 min. 45 sec. Andante Sostenuto.
15. T. MOSE, COME QUICKLY..... Dramatic Agitato No. 38,
1 min. 30 sec. Minot
16. T. SO YOU REFUSE TO EXPLAIN. Agitato No. 69.....Minot
2 min. 15 sec.
17. T. HE CAME UPON ME..... Dramatic Tension No. 67,
2 min. Shepherd
18. T. FIVE YEARS LATER AT THE.. THEME
2 min. 15 sec.
19. T. DOCTOR BENOIX LEFT..... Wandering .....Atherton
2 min. 45 sec. Sostenuto Con Moto.
20. T. MAHALY ..... Entreaty .....Atherton
3 min. 45 sec. Andantino Con Moto.
21. T. YOU KILLED MY BABY..... Dramatic Agitato.....Hough
2 min.
22. D. WHEN KATE SEES JACQUES.. THEME
1 min. 15 sec.
CHARACTER ..... Emotional drama.
ATMOSPHERE ..... Southern plantation.
MECHANICAL EFFECTS..... Glass crash, train effects.
REMARKS ..... Note effects as suggested.

"Lure of Luxury, The."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—I Love You Truly.....Andantino. .....Bond
1. AT SCREENING. ..... Valse Poupee.....Poldini
1 min. 30 sec. Tempo di Valse.
2. T. THE CHILD'S MOTHER..... Puck .....Grieg
1 min. 30 sec. Moderato.
3. D. AFTER CONCLUSION OF FIGHT. THEME
1 min. 45 sec.
4. T. TWELVE YEARS LATER..... Valse Graceuse.....German
1 min. 30 sec. Tempo di Valse.
5. T. THERE'S THAT SAME BOY..... THEME
2 min. 30 sec.
6. T. THIS ISN'T ALWAYS GOING.... Humoreske .....Dvorak
2 min. 30 sec. Moderato.
7. DALE SWEEPING. ..... Kiss Me.....Hirsch
2 min. 30 sec. Allegretto Moderato.
8. T. NIGHT OF PARTY..... Serenade Coquette. Barthelemy
2 min. Allegretto.
9. T. TWO IS COMPANY..... Sweet Little Buttercup. .Paley
2 min. 15 sec Moderato.
10. D. DALE SHOWS JOHN VALENTINE. ..... THEME
1 min. 30 sec.
11. T. GENTRY LESWING ARRIVES... Poppyland .....Keifert
1 min. 30 sec. Allegretto.
12. T. AFTER DINNER. ..... Charming .....Joyce
3 min. Tempo di Valse.
13. T. THE NEXT EVENING..... Marche Burlesque.....Gillet
2 min. 15 sec. Tempo di Marcia.
14. T. EVERYTHING IS WRONG..... THEME
1 min. 30 sec.
15. T. A FARMER'S WIFE..... Romance .....Karganoff
2 min. 30 sec. Moderato.
16. D. JOHN ENTERS GATE..... THEME
2 min.
17. T. LESWING THOUGH ABSENT.... Stepping Stones.....Ancliffe
2 min. 30 sec. Allegretto.
18. T. A LITTLE STUDIO AFFAIR..... Mecca .....Lemieux
2 min. 15 sec. Tempo di Valse.
19. T. ONE MONTH LATER..... Romance .....Grunfeld
3 min. Moderato.
20. D. JOHN TAKES LTTER FROM.... THEME
1 min. 15 sec.
21. D. FLASH BACK—LESWING AND.. Astarte .....Mildenberg
2 min. 15 sec. Moderato.
22. T. WAIT JOHN. ..... Forgotten .....Cowles
2 min. 30 sec. Andantino.
23. T. JOHN THE FIDDLER'S SON.... Dramatic Tension No. 67,
1 min. 45 sec. Moderato. Shepherd
24. T. YOU BELONG TO JOHN..... Boy of Mine.....Ball
1 min. 45 sec. Moderato.
25. T. I LOVE YOU JOHN..... THEME
1 min. 30 sec.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... Neutral.

"Man from Funeral Range, The."

Released by Paramount—Five Reels.

Prepared by Film Music Co., Los Angeles.

THEME—Love's Old Sweet Song..... Andantino .....Malloy
1. AT SCREENING..... Prelude to Manfred...Reinock
2 min. 15 sec. Adagio.
2. BUDLONG'S GRUBSTAKES..... The Vampire.....Levy
5 min. Andante.
3. T. I DON'T WANT TO KNOW..... Dramatic Tension No. 9...Berg
1 min. 45 sec. Moderato.
4. T. FROM THE DESERT..... Kathleen .....Berg
45 sec. Valse Intermezzo.
5. D. GIRL SINGS..... THEME
1 min. 30 sec.
6 T. YOU ARE MAKING..... Dramatic Andante No. 15..Berg
2 min. 15 sec.
7. D CAFE SCENE..... Lively One-Step.
45 sec.
8. T. AT THE SIDE ENTRANCE..... Continue One-Step pp.
30 sec.
9. T. I DON'T THINK..... Dramatic Andante No. 15..Berg
45 sec.
10. D. WEBB AND GIRL IN FRONT OF. THEME
3 min. 45 sec.
11. T. COME ALONG WITH ME..... Dramatic Andante No. 24..Berg
4 min.
12. D. GIRL SHOOTS MAN..... Silence.
1 min. 15 sec.
13. T. BELIEVING SHE IS..... THEME
45 sec.
14. D. POLICE ENTER..... Dramatic Tension No. 36..Berg
4 min. Andantino.
15. T. MORNING REVEALING..... Mysterioso No. 3.....Berg
3 min. Moderato.
16. T. AT CIVILIZATION'S FIRST..... Crafty Spy.....Borch
5 min. 30 sec. Moderato.
17. T. YOUR HONOR MAY..... Silence.
1 min. 15 sec.
18. T. MAY GOD HAVE..... Dramatic Tension No. 32..Berg
1 min. 30 sec.
19. T. TOWARD ST. QUENTIN..... Dramatic Tension No. 57..Berg
1 min. 30 sec. Moderato.
20. D. PASSENGERS THROWN ON FLOOR ..... Agitato No. 69.....Berg
30 sec. Allegro.
21. T. THE STORY OF THE..... Silent Sorrows.....Borch
2 min.
22. T. AFTER WEARY YEARS..... Reve D'Amour.....Zamecnik
2 min. 45 sec.
23. D. WEBB STOPS AND LISTENS.... THEME
1 min. 15 sec.
24. T. WITH THE ARRIVAL..... Reve D'Amour.....Zamecnik
2 min.
25. D. CLOSE UP OF WEBB..... Silence.
30 sec.
26. D. WEBB KISSES GIRL..... THEME
3 min.
27. T. BUDLONG'S ATTORNEY..... Dramatic Tension No. 9..Berg
4 min. 45 sec. Moderato.
28. D. PISTOL SHOT..... Silence.
45 sec.
29. T. I DID IT..... Pathetic Andante No. 23..Berg
1 min. 30 sec.
30 T. SO TILL THE END..... THEME
45 sec.
CHARACTER ..... Drama.

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THRILLING

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ATMOSPHERE ..... Western Story.
MECHANICAL EFFECTS..... Gun Shots.
SPECIAL EFFECTS..... Silence In Shooting scenes.

"Our Mrs. McChesney."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Jealous Moon..... Intermezzo ..... Zameenik
1. AT SCREENING..... Valse Moderne..... Rosey
3 min. 30 sec.
2. T. DID YOU SEE ANYTHING OF MY. Babillage ..... Castillo
2 min. 45 sec. Allegretto Intermezzo.
3. T. I HEAR YOU HAVE A GREAT SHOW ..... Lookin' Them Over..... Rolfe
2 min. 45 sec. One-Step.
4. T. WELL, KEEP ON TRAVELING. Military Tactics..... Rosey
3 min. Allegro Moderato.
5. T. MRS. McCHESNEY..... THEME
3 min.
6. T. JOE GREENBAUM THE PRO-PROPRIETOR ..... Impish Elves..... Borch
3 min. 30 sec. Intermezzo.
7. T. ABEL FROMKIN, OWNER OF THE ..... Knock-Knees ..... Cobb
1 min. 45 sec. One-Step.
8. T. YOUR HEADQUARTERS SHALL BE ..... THEME
1 min. 45 sec.
9. T. NOT WORRYING ARE YOU SON? Andante Dramatic No. 15, Herbert
3 min.
10. T. WELL I'M BACK FOR MINE.... Capricious Annette..... Borch
3 min. 30 sec. Moderato Caprice.
11. T. A COUNCIL OF WAR..... Valse Divine..... Rosey
3 min. 15 sec. Valse Moderato.
12. T. I'VE COME TO RENEW MY OFFER ..... Step Lively..... Allen
2 min. 30 sec. Two-Step.
13. T. HOW DID THE SKIRT GO..... Kathleen ..... Berg
3 min. Valse Lento.
14. T. MYRTLE, I WANT YOU TO WEAR. THEME
2 min. 45 sec.
15. T. JUST A DIFFERENCE OF OPINION ..... Hunkatin ..... Levy
3 min. Half-tone One-Step.
16. T. I CAN STAND SEEING THAT... Rhinoceros Rag..... Young
4 min.
17. T. IT STARTED AFTER HER SON... Dramatic Tension No. 67, Shepherd
2 min. 30 sec.
18. T. MR. BUCK AND I WERE..... THEME
1 min. 30 sec.
19. T. THE FASHION SHOW..... Pizzicato ..... Berg
3 min. Petite Ballet.
20. D. WHEN JACK ENTERS..... Savannah ..... Rosey
2 min. 15 sec. One-Step.
21. T. NOW I CAN REALIZE THE..... THEME
2 min. 45 sec.
CHARACTER ..... Comedy Drama.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... Telephone Bell.
REMARKS ..... Particularly noto telephone bells.

"Pals First."

Released by Screen Classic, Inc.—Five Reels.

Prepared by S. M. Berg.

THEME—Sleeping Rose..... Valse Lente..... Borch
1. AT SCREENING..... THEME
2 min. 15 sec.
2. T. PLEASE DANNY DON'T JEST... Peacefulness ..... Borch
2 min. 30 sec. Andante Simplice.
3. T. WINNECREST HALL..... Down South..... Mydletown
1 min. 30 sec. Southern Characteristics.
4. T. NOT MANY MILES DISTANT.... THEME
3 min. 30 sec.
5. D. WHEN JEAN LEAVES HOUSE.. Babillage ..... Castillo
2 min. 45 sec. Allegretto Intermezzo.
6. T. I BEG PARDON MY GOOD FRIEND ..... THEME
1 min. 30 sec.
7. T. DAT'S AUNT CAROLINE..... Hunkatin ..... Levy
3 min. 15 sec. Half-tone One-Step.
8. T. THE RESEMBLANCE IS REMARK ..... Scherzetto ..... Berge
3 min. 30 sec. Symphonette Suite.
9. T. ONCE THERE WAS A GIRL WHO. A La Mode..... Rosey
3 min. 15 sec. One-Step.
10. T. FINE, DICK, FINE..... Graciousness ..... Smith
2 min. 45 sec. Intermezzo.
11. T. THAT GUY CASTLEMAN IS A... Valse Divine..... Rosey
2 min. Valse Lento.
12. D. WHEN JEAN ENTERS..... THEME
2 min.
13. D. WHEN JEAN LEAVES..... Dramatic Recitative..... Levy
3 min. 15 sec.
14. T. DON'T SAY IT AGAIN, DOMINIE. Heavy Misterioso..... Levy
3 min. 30 sec.
15. T. WHY DICK I—I THOUGHT..... Dramatic Narrative.... Pement
2 min. 45 sec.
16. T. ON THE MORROW WHEN LOVE. THEME
2 min. 45 sec.
17. T. NO, DOMINIE, THE GAME HAS. Sachem ..... Rosey
3 min. 15 sec.
18. T. THE SQUIRREL ALSO A KNIGHT. Misterioso Dramatique... Borch
1 min. 45 sec.
19. T. AND WHEN THEY GAILY..... THEME
1 min.
20. T. EVENIN' PALS EVENIN'..... Andante Dramatico No. 62, Borch
3 min.
21. T. YOU D——D IMPOSTER..... Rondo ..... Berge
2 min. 45 sec.
22. T. THE CALL OF THE HEART.... THEME
1 min. 45 sec.
23. D. WHEN DOCTOR SEIZES JEAN.. Agitato No. 69..... Minot
1 min. 30 sec. Allegro Agitato.
24. D. WHEN DOCTOR RUNS AWAY... Capricious Annette..... Borch
3 min. 15 sec. Moderato Caprice.
25. T. NO, DOMINIE, I AM GOING.... Adagio Cantable..... Berge
2 min. 45 sec.
26. D. WHEN DANNY JOINS JEAN..... A Dream..... Grieg
2 min. 15 sec. Andante Expressivo.
27. T GEE, YOU LOOK FUNNY..... Repose of the Forest.... Grieg
3 min. 30 sec. Molto Tranquillo.
28. T. WON'T YOU SHAKE HANDS..... Romance ..... Karganoff
3 min. 15 sec. Andante Sostenuto.
29. T. IN MY ROOM AT THE..... Inspiration ..... Edwards
3 min. 30 sec. Andante Sostenuto.
30. T. IT IS I WHO SHOULD BEG..... THEME
30 sec.
CHARACTER ..... Comedy Drama.
ATMOSPHERE ..... Wealthy country estate.
MECHANICAL EFFECTS..... Phone, Auto, Wave effects.

"Peck's Bad Girl."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—Impish Elves..... Intermezzo ..... Borch
1. AT SCREENING..... THEME
2 min. 15 sec.
2. T. PECK IS FOND OF PORK CHOPS. Spider and the Fly.... Armand
1 min. 30 sec. Allegretto Intermezzo.
3. T. I GOT DIGNITY..... Continue pp.
30 sec.
4. T. PECK'S RHEUMATISM MEDICINE ..... Alborado ..... Andino
2 min. 30 sec. Caprice.
5. T. AND ABOUT THIS TIME..... Graciousness ..... Smith
3 min. Allegretto Intermezzo.
6. T. HOW DO YOU DO, MR. RASKELL. Continue ff.
1 min. 30 sec.
7. T. I TOLD HIM TO GET OUT..... Continue pp.
45 sec.
8. T. IT SEEMS THAT RICHARD HAYES ..... Barcarole ..... Buse
3 min. 15 sec. Summer Idyl.
9. T. AND WIDOW MIFKIN CALLS... Half Reel Hurry..... Levy
5 min.
10. T. MY NAME IS HAYES..... Continue pp.
2 min.
11. T. THEY JUST HAD A TERRIBLE. Nola ..... Arndt
2 min. 30 sec. Capricious Allegretto.
12. T. AND POOR LITTLE MINNIE.... Eccentric Comedy Theme, Roberts
3 min. 30 sec.
13. T. I AGREE WITH THE REST..... Continue pp.
1 min. 30 sec.
14. T. HERE IS A CHANCE FOR ME... Shadowgraphs ..... Leigh
1 min. Allegretto.
15. T. AND TWO CITY MEN CAME..... Continue to Action pp.
2 min.
16. T. AND PECK'S BAD GIRL..... Aubade Printaniere... Lacombe
4 min. 15 sec. Intermezzo Allegretto.
17. T. DIDN'T I TELL YOU TO HIDE.. Dance of the Peacocks... Baines
3 min. 45 sec. Allegretto Caprice.
18. T. AND WILLIE FOUND THE RIGHT ..... THEME
3 min. 45 sec.
19. T. AND THE MONEY FOR THE PAY. Gruesomo Mysterioso.... Borch
1 min. 30 sec.
20. AND MINNIE HAS FORGOTTEN.... Continue to action.
2 min. 45 sec.
21. T. AND THE CELLAR FROM THE.. Heavy Mysterioso..... Levy
2 min. 30 sec.
22. T. GET THE POLICE..... Hurry ..... Minot
2 min. 30 sec.
23. T. THEY ARE A BAND..... THEME
1 min. 30 sec.
CHARACTER ..... Comedy.
ATMOSPHERE ..... Neutral.

"Private Peat."

Released by Paramount—Five Reels.

Prepared by Geo. W. Beynon.

THEME—I Love You Truly..... Moderato ..... Bond
1. AT SCREENING..... The Maple Leaf Forever, Canadian
1 min. 15 sec.
2. T. AS CANADIANS WENT..... Rookies March..... Drumm
1 min. 15 sec. 2/4 March.

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3. T. MARY ..... THEME
2 min. 45 sec.
4. T. THE CHIEF EVENT..... Hezekiah ..... Richardson
2 min. 15 sec. Rube Number.
5. D. PEAT AND MARY LEAVE..... THEME
2 min. 30 sec.
6. T. IF IT SHOULD HAPPEN..... Liebstod ..... Wagner
5 min. 30 sec. Dramatic Andante & Agitato.
7. T. A NIGHT OF TERROR..... Figaro's Hochzeit..... Mozart
2 min. 15 sec. Allegro Overture.
8. D. PEAT WAKES UP..... If He Can Fight Like He Can Love ..... Feist
1 min. 45 sec. Tempo di Marcia.
9. T. AND TWO DAYS LATER..... Pershing's March..... Watt
4 min. 45 sec.
10. T. LEAVING "OVER HERE"..... Over There..... Cohan
1 min. 15 sec.
11. T. FRANCE ..... Marseillaise ..... French
1 min. 30 sec.
12. D. THEY REACH THEIR BILLET.. Canzonetta ..... Godard
2 min. 15 sec. Allegretto.
13. T. YOU HAVE PUT IN MONTHS... Three Wonderful Letters from Home ..... Shapiro
2 min.
14. T. IT SEEMED AT FIRST..... Battle Agitato..... Minot
3 min. 30 sec.
15. T. VOLUNTEERS TO GET..... Misterioso Dramatico.... Borch
3 min. 15 sec.
16. D. SOLDIERS FIND PEAT..... Adagio Pathetic..... Godard
3 min. 30 sec. Adagio (Note Explosion).
17. T. I HAD A GREAT..... The Flatterer..... Chaminade
2 min. 15 sec. Moderato.
18. T. AND THE REASON ..... Onward Christian Soldiers.
45 sec. Play pp and slowly.
19. T. YOU HAVE A VISITOR..... THEME
2 min.
20. D. STATUE OF LIBERTY..... The Star Spangled Banner.
2 min.

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Canadian, French and American
MECHANICAL EFFECTS..... Auto, Gun Shots, Zeppelin, Aeroplane.
SPECIAL EFFECTS..... Fife in Marching.
DIRECT CUES..... "Over There" and "Star Spangled Banner."
REMARKS ..... Follow the suggested numbers as closely as possible.

"To Him That Hath."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Silent Sorrows..... Andante Pathetique Moderato, Borch
1. AT SCREENING..... The Broken Melody Van Biene
2 min. 45 sec. Adlago Con Expressione.
2. D. WHEN STRANGER KNOCKS AT. Adagio Expressivo.. Schumann
2 min. Symphony in C Major.
3. D. WHEN ALDRICH GREETS MORTON. ..... THEME
2 min. 15 sec.
4. T. MORTON'S PREMONITION COMES. ..... Organ only.
2 min. Church Scene.
5. T. I BRING THIS FOR MR MORTON. ..... Andante Dramatic No. 15,
2 min. 45 sec. Herbert
6. T. PHILIP MORTON HAS PAID ME. Dramatic Tension..... Andino
2 min. 15 sec.
7. T. AFTER A SLEEPLESS NIGHT.... THEME
4 min.
8. T. ALEXANDER CHAMBERS..... Heavy Mysterioso..... Levy
2 min. 15 sec.
9. T. AT 1 O'CLOCK EACH NIGHT.... Lamento. ..... Gabriel-Marie
3 min. 45 sec. Andante Moderato
10. T. KATE MORGAN..... THEME
2 min. 45 sec.
11. T. PRISON MADE, EH SO YOU'VE.. Premier Amour..... Benoist
3 min. 15 sec. Andantino Con Amour.
12. T. TOM JENKS A PRODUCT..... Perpetual Motion..... Borch
2 min. Allegro Agitato.
13. T. WON'T YOU STAY FOR SUPPER. Impish Elves..... Borch
3 min. Intermezzo.
14. T. WELL, HOW ABOUT THE HONESTY. ..... THEME
2 min. 15 sec.
15. T. SLEEP? ME? OH I SLEEP..... Visions. ..... Buse
3 min. 30 sec. Intermezzo.
16. T. NOT A CENT, YOU LOW DOWN.. Agitato No. 49..... Shepherd
15 sec.
17. T. MONTHS OF DESPAIR..... Two Preludes..... Chopin
3 min. Lento Assai.
18. T. THE ANNUAL OUTING OF THE.. Mignonette. ..... Friml
2 min. Allegretto con Espressione.
19. D. WHEN HELEN ENTERS DAVID'S. THEME
1 min. 45 sec.
20. T. AND YOU TRIED TO STEAL..... Withered Flowers. .... Klefert
4 min. 15 sec. Pathetic Intermezzo.
21. T. THE OPEN ROAD..... Gruesome Mysterioso.... Borch
2 min.
22. D. WHEN KATE DESCENDS STAIRS. Agitato No. 69..... Minot
2 min. Allegro Agitato.
23. T. THE SURRENDER. ..... The Broken-Hearted Sparrow,
2 min. 30 sec. Andante Expressivo. Bendix
24. T. IN THE MORNING..... Barcarole. ..... Buse
4 min. 30 sec. Summer Idyl.
25. T. AND HE DIDN'T KNOW I WAS.. THEME.
2 min. 15 sec.
26. T. I TOLD THE POOR NUT..... Prelude. ..... Jarnefelt
2 min. 45 sec. Allegro Quasi Allegretto.
27. T. SO THIS IS MR. DAVID ALDRICH. ..... Aria Sonata Op. 11.. Schumann
3 min. 30 sec.
28. T. FROM OUT THE SHADOWS..... Adagio Cantabile..... Berge
2 min. 30 sec.
29. D. WHEN LILLIAN ENTERS DAVID'S. ..... THEME
3 min.
30. T. YOU GET OUT OF HERE WITH.. Lento Allegro..... Berge
3 min. Symphonette Suite.
31. T. THE LOVE SUPREME..... Adagiette ..... Berge
3 min. 15 sec. Symphonette Suite.
32. T. I HAVE JUST HEARD OF YOU.. THEME
3 min. 15 sec.

CHARACTER. ..... Dramatic.
ATMOSPHERE. ..... New York East Side.
MECHANICAL EFFECTS..... Phone, glass crash, storm.
SPECIAL EFFECTS..... Organ solo.
REMARKS. ..... Particularly note short church scene.

"Woman of Impulse, A."

Released by Paramount—Five Reels.

Prepared by M. Winkler.

THEME—Love Theme ..... Lee
1. AT SCREENING ..... THEME.
1 min.
2. T. AS CARMEN ..... Prelude from Carmen... Bizet
15 sec.
3. T. AS GIOCONDA..... Dance of the Hours.. Ponchielli
15 sec. From Gioconda.
4. T. FATHER GIOVANNI OF..... Spanish Moderato..... Redla
1 min. 30 sec.
5. D. GIRL PLAYING GUITAR..... La Paloma ..... Yradier
30 sec. Spanish Serenade.
6. T. SIGNORA STUART ..... Spanish Moderato ..... Redla
1 min. 15 sec.
7. T. BUT THE FEEBLE FLAME..... Last Spring ..... Grieg
1 min. 45 sec.
8. T. ELEANORA, NOW KNOWN AS.. A La Mode..... Rosey
1 min. 15 sec. French One Step.
9. T. I WORE IT AT MY DEBUT..... Continue pp.
45 sec.
10. D. IN THEATRE BOX..... THEME pp.
3 min. 15 sec.
11. D. ON THE STAGE..... Habanera ..... Bizet
1 min. 45 sec. From Carmen.
12. D. AUDIENCE LEAVING THEATRE. March (from Carmen)... Bizet
45 sec.
13. D. IN BOX ..... Continue pp.
15 sec.
14. D. ON STAGE ..... Gypsy Dance (from Carmen),
1 min. 30 sec. Bizet
15. D. AUDIENCE APPLAUDING ..... Silence.
30 sec.
16. T. LA VECCI'S AMERICAN CONTRACT ..... Impish Elves ..... Borch
2 min. 30 sec. Intermezzo.
17. T. I SAIL TO-MORROW..... THEME.
3 min. 30 sec.
18. T. BECAUSE I HAVE ONLY THIS. Dramatic Recitative..... Levy
2 min. 30 sec.
19. T. THE GAUDINEER HOME..... Valse Divine ..... Rosey
2 min. 15 sec.
20. T. LA VECCI, NOW THE COUNTESS ..... Valse Moderne ..... Rosey
4 min.
21. T. IN LOUISIANA ..... Sunny South ..... Lampe
2 min. 15 sec.
22. T. THE PERSISTENT DOCTOR.... Continue to Action.
3 min. 30 sec.
23. T. THE GLAMOR OF THE GOLDEN. Southern Characteristic Sercnade.
1 min. 45 sec.
24. T. THE LITTLE BUD HAS..... Appassionato ..... Borch
1 min. 15 sec.
25. T. I AM SORRY FOR YOU..... THEME.
3 min. 30 sec.
26. T. WE ARE AT THE GAUDINEER. May Dreams ..... Borch
4 min. 30 sec. Romance Moderato.
27. T. I CAME TO GET A WRAP..... Tragic Theme ..... Veley
3 min. 15 sec. ff.
28. T. THE ACCUSATION ..... Sorrow Theme ..... Roberts
3 min. 45 sec.
29. T. IF NO DOCTOR HAS ARRIVED. Cavatine ..... Bohm
2 min. 30 sec. Dramatic.
30. T. SHE SPEAKS TRULY..... Continue ff.
1 min. 15 sec.
31. T. ANOTHER HONEYMOON..... THEME ff.
45 sec.

CHARACTER ..... Dramatic.

MUSICAL AMERICA

Edited by John C. Freund

The Leading Illustrated Musical Weekly

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Leaders' Service Bureau.

Questions Asked—Suggestions Offered.

Q. Would it be possible for you to print a cue sheet for the serial, "Hands Up," in your columns, "Music for the Picture?" This would be greatly appreciated.

A. As you have noticed, all our cue sheets are classified and arranged in uniform style. Unfortunately, all those issued by the producer are not adaptable for rearrangement unless we alter the subject of the suggestions, which would be unfair to the arranger. However, we have spoken to the producers, and hope that all their cue sheets will soon appear in our department. If there is any assistance which we can offer personally, we will be glad to do so.

• • •

Q. I find in the cue sheet for "The Hun Within" four typically German numbers, as follows: "Lorelei," an old German folk-song; the American light opera drinking song, "Old Heidelberg"; the notorious "Wacht am Rhein," and Beethoven's "Egmont." While charmed with the beauty and technique of the play, the production was somewhat spoiled for me by the introduction of these German numbers, although one of them was purposely omitted by the orchestra leader. It seems to me that, while the picture scenes

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By

BERNARD HAMBLEN

Published by Carl Fischer, New York

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are necessary to the action of the plot in the delineation of German character, the introduction of incidental German cue music is an offence to the ear that might easily be dispensed with, and good old U. S. A. music substituted. What do you think?

A. We are not responsible for the suggestions as embodied in "The Hun Within," as we have no authority to change any of the subject matter found in the cue sheets as presented to us for publication. However, we have seen the picture, and agree with you in your protest. In this particular instance, other selections are possible, and the ones used, although atmospheric, are not absolutely essential. You will note in our columns an article expressing our views of music from German origin.

• • •

Q. Will you kindly tell me in your Leader's Service Bureau where I can obtain the song recently published which begins, "Dear land of the free, the land of our birth?"

A. The patriotic song you mention is entitled "When the Bugle Calls for Old Glory." The words are by Walter S. Griffith, and the music by Everett J. Evans. You will be able to procure the music by addressing Mr. Griffith at the Riant Studio, 90 Rogers avenue, Brooklyn, N. Y.

Praises Mutual's Musical Settings.

The Mutual has received many complimentary letters of appreciation on the musical settings made for its productions which are printed on each press-sheet issued. These settings are compiled by Joseph O'Sullivan, Director of Music Service for Mutual, who has incorporated several interesting and helpful suggestions in his cue-sheets.

Max Adamsky, musical director of the Gold Theatre, Chicago, which ran "Love's Law," the first Gail Kane Production, released by Mutual, for two nights, is enthusiastic in his praise of Mutual's musical settings. Mr. Adamsky was soloist of the Chicago Grand Opera Co. for several seasons, and has played with the foremost symphony orchestras in America and Europe.

In a letter to Mutual, Mr. Adamsky says:

"I wish to say that it gave me great pleasure to synchronize the music cues compiled by you for 'Love's Law' which was shown at the Gold Theatre for two nights. The music was of a classic nature, well selected, and fitted the picture perfectly

"Kindly send me, as soon as possible, cue-sheets on 'A Hoosier Romance' and 'His Birthright,' which are booked at the Gold. Also, send me orchestration of 'Nipponese,' the theme which you wrote for 'His Birthright'."

The musical setting made for "His Birthright," the first Haworth Production starring the great Japanese actor, Sessue Hayakawa, contains a theme written by Mr. O'Sullivan "Nipponese," which is printed on an insert sent out with each pressbook of "His Birthright." This is distinctly Japanese in character, being based on fragments of old Japanese themes, an Old Samura Prayer and a Love-Lay supposed to have been indited by a Mikado of the seventh century furnishing material for this theme. It should prove a splendid aid in interpreting the character of action in "His Birthright."

Classified Cue Sheets Receive Praise.

During an itinerary of the Eastern states recently one of the representatives of the Moving Picture World received many favorable comments about our classified cue sheets. Exhibitors and musical directors were enthusiastic over the service rendered through the music department. It is the first time in the history of the industry that a trade journal has attempted to purvey a uniform music service, practical from every standpoint and easily read by the leader.

There were some who complained about the unsuitability of a few of the musical suggestions, but this is really a matter of personal opinion, and we have no authority to change any of the subject matter submitted to us by the producer. Others were loud in praise of the ease with which the classified cue sheets could be filed for future reference.

All this is most gratifying. Our department is for the leader. We wish to join hands with that of the producer that he may receive quick and reliable service, and every exhibitor should see that his leader gets our department, "Music for the Picture."

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General Handles Series of Red Cross Subjects

A SERIES of films being made by the American Red Cross Bureau of Pictures and which are being handled by the General Film Company are not alone a revelation of the great work being done by this organization, but in many cases they visualize for us the awful effects of German cruelty. The first of these previously reviewed in our columns was entitled "The Fourth of July in France." These films will be released a week apart and it is the duty of every exhibitor in the country to see to it that his audiences get a chance to see them.

Two of the pictures shown recently to reviewers were "Soothing the Heart of Italy" and "Of No Use to Germany." The former in introducing the picture,

Scene from "Of No Use to Germany."

tells in subtitle of the low morale which existed among the families of Italians gone to war, through German influence. Many of them were half starved and sleeping in cattle cars. The entry of the American Red Cross marks the beginning of a change which put fresh spirit into the languishing ones. Food was supplied to them and their various needs were met in an efficient way. One of the most important items in the raising of the morale of the Italians was the reestablishment of communication between the Italian soldier and his family. Scenes in Rome, Genoa, Milan and other parts of Italy in which relief is being abundantly supplied by the Red Cross comprise the greater part of this reel.

The following extract from the account of the film "Of No Use to Germany" supplied by the American Red Cross Bureau of Pictures of which W. E. Waddell is the director, tells effectively the story of what the film really visualizes. The picture is a single reel of Evian, outpost of Red Cross Mercy:

"Through the little French town of Evian-les-Bains, at the edge of Lake Geneva on the Swiss border, there has poured back into France from Germany such a stream of wretched and broken exiles as the world has never known.

"Twice a day for over five hundred days Germany has returned long trainloads of pitiful war prisoners—babies, young children, old men and old women who are now of no further use to the Huns.

"These people have been systematically subjected to inhumanities too terrible to narrate. They have been compelled to make bullets to kill their own relatives and to engage in employments which released German soldiers for the front. Some atrocities beggar description. Imagine groups of French women being placed in front of German troops to compel French fathers, brothers and husbands to cease firing!

"When Germany, at last, returns these helpless people there is not a single day's work left in them. Sickly, diseased and in many cases actually dying, they are in truth dumped into France that their care and feeding may further burden their distressed land.

"It is in this condition that they flock into the arms of the American Red Cross, which has reared a great hospital and receiving station at Evian, the gateway always open at Freedom's frontier. It is to brighten the shortened years—often months—of these enfeebled repatries that the American Red Cross has devoted itself with tremendous zeal and success.

"Sixty per cent. of these repatries are children, and most of them are pathetically underfed and ill. American physicians examine these little exiles at the rate of 3,000 a month. Many are found to be doomed to early deaths through exposure and sufferings. Cases of measles, scarlet fever, diphtheria and pneumonia are common. All the little ones with their elders are treated and put on the road to recovery, if possible, before being sent to Red Cross comfort stations further in France.

"'Of No Use to Germany,' a single reel film about to be released by the Red Cross Bureau of Pictures, tells in striking scenes the story of Evian, refuge of homeless France and Belgium. It portrays the wonderful redemption work of the American Red Cross doctors and nurses. It will fire the patriotism and harden the will of Americans to right the terrible wrongs inflicted upon innocent and defenseless people by a barbarism without parallel in the world's history."

Eskay Harris Has Brind Educationals.

The Eskay Harris Film Company, of 126 W. 46th street, are releasing Brind Educationals. This should be interesting news to educators and exhibitors, as the series of pictures which have been made and are being added to by W. L. Brind have been arranged to meet both educational and entertainment requirements. This series will be released in eight split-reels as follows: "All About Bees" and "The Fresh Water Aquarium"; "Beautiful Goldfish" and "My Friend the Ant"; "Denizens of the Deep, No. 1" and "Strange Insect Life"; "Birds of the Orinoco" and "Swat the Fly"; "Denizens of the Deep, No. 2" and "Birds of the Tropics"; "Dog Kennels Afloat" and "Microscopic Life in Water"; "The Mosquito Pest" and "Familiar Reptiles"; "Butterfly Wonders" and "Aquatic Plant Life."

Educational's Film Menu for October.

On the Educational's menu for the month of October will be the special treat of some new Bruce Scenics, with more of Wright's Mexican travels as pieces de resistance and Happy Hooligan and Silk Hat Harry providing the cartoon comedy appetizers. The newest Robert C. Bruce offering is entitled "Tales of the Tall Timber." The scene is laid in the redwoods of northern California, and all the processes of cutting and logging the world's most majestic trees are graphically portrayed. Mr. Bruce also has ready another film of the same general theme, but descriptive of the water transportation of timber.

"Mexico Historic and Architectural" and "Picturesque Industries of Mexico" are handled by George D. Wright in his October Educational releases. Both films have already been shown at the Rothapfel theatres.

What's to See in Pictograph.

The 139th release of the Paramount-Bray Pictograph contains two serious subjects and one in lighter vein. They are "U. S. Employment Bureau," third of the series, "Says Uncle Sam," "Our Newest Possessions," and a cartoon comedy, "Goodrich Dirt, Millionaire."

The first concerns the work of the Department of Labor of the U. S. Government, which has established 400 offices where men and women may register for work and be sure that they will be placed promptly in a position where their best abilities can serve not only themselves but their Government. The second contains a colorful trip through the Virgin Islands, which were purchased by us from Denmark. On these islands as shown in the picture are innumerable places of interest such as boiling lakes, extinct volcanoes, dense jungles and high mountains. The towns and villages where the Indian and negro population live are different from those in other lands as are also the kinds of industry which flourish there. The cartoon comedy is a wonderful stretch of the imagination by Wallace Carlson in which our friend Goodrich

Dirt lives for once surrounded by the luxuries of millionairedom.

Universal's Latest Magazine Program.

Wonders of the insect world are revealed in next week's issue of Universal's Screen Magazine. This picture gives glimpses into the lives of interesting specimens from the tropics. Walking leaves, giant centipedes and other queer creatures are made to show their secret feet and fangs.

Other scenes reveal the scientific measures now being taken to provide for crippled persons. An electrical engineer who lost both his arms, is seen performing high feats of efficiency. The program includes also scenes of the manufacture of glassware. Glass blowers are revealed working with the molten crystal shaping it into beautiful objects. The spectator sees the making of lamp shades, lamp standards and many bulbs for the decoration of the home. "The Revolt of the Toymakers" is the title of a series of pictures. Child actors impersonating the popular stars of current musical shows. The issue closes as usual with some interesting "Miracles in Mud" by Willie Hopkins.

"Unknown Switzerland" (The Lotschenthal).

The second of the Burlingham series of films which is being released through the William L. Sherry Service, was exhibited at the Strand Theatre, New York City, during the week of Sept. 22. This picture was of unusual interest owing to the fact that the views presented in it were photographed in an unfamiliar part of Switzerland known as the Lotschenthal, and situated between the Bernese Alps and the Rhone Valley. Here Swiss peasants live their lives after primitive fashions of years ago. In the heavy winter weather in the region of Kippel these good people industriously weave the cloth from which they afterward make their own clothing. There is evidently no knowledge of the heatless day in the Lotschenthal, for the houses are surrounded with great piles of firewood. Homely scenes about the farm yards of these peasants are attractive and interesting. Herds of goats and cattle are seen grazing on the mountain sides, and no such thing as a wagon road is known of in these parts. The children in the Lotschenthal wear pads on their heads for the purpose of protecting them when they fall, and the soldiers when they mobilize for purposes of parade, as in the annual fete of the Corpus Christi wear uniforms of ancient pattern and decoration. Blatten, the most isolated village in Europe, is also shown. The photography and laboratory work on these films is excellent, and the subtitling instructive and entertaining.

"Official War Review, No. 14" (Pathe)

The great living flag, photographed at the Great Lakes Naval Training Station, is the final feature of this number, but one of the best. Other scenes are taken in the American trenches in France, on the Italian front and with British troops. The repairing of enormous guns, views of the shattered city of Ypres and decoration of French heroes are also pictured.

"The Triumph of Transportation" (Pathe).

This industrial subject gives a brief picture of the growth of transportation facilities since the days when manpower alone was used. Ox teams, prairie schooners and other vehicles are shown, but the chief space is devoted to picturing the modern motor truck. Scenes are taken in a factory where the trucks are manufactured and assembled. A brief comic, in keeping with the main idea, closes the reel.

Segal Out After Business in New England Territory

WHEN H. G. Segal was interviewed early in August, upon his taking control of the general management of the American Feature Film Company in Boston, he had "nothing to say," since he felt he could not at that time tell what the results of his efforts would be in his new enterprise. Results from his energetic efforts, however, have come even earlier than he expected, and today the American Feature Film Company is forging ahead.

Upon taking charge Mr. Segal started to reorganize all departments, increasing both his selling and service force to that extent that the exhibitor could not help but receive every possible ounce of service. By a system of specialization and concentration on the individual programs and special features he soon proved to himself that he could show a rapid increase in business, and working along these lines for the past several weeks he is already well on his way to his goal.

H. G. Segal.

The American Feature Film Company had already made a big success with the Jewel production, "The Kaiser, the Beast of Berlin," and even today this production has extra prints busy. When the Screen Classic production, "To Hell With the Kaiser," was released it was watched with interest to see what it would do after the fine combing the territory had had with the previous Kaiser production.

Mr. Segal made a quick start to send the title of "To Hell With the Kaiser" from one end of New England to the other, issuing gummed pennants bearing the title, which could be stuck to the automobile windshields and carried far and wide throughout the territory. Today one sees countless pennants touring everywhere upon the automobiles, business trucks and even the front windows of homes, not alone in the immediate vicinity of Boston, but all over New England.

Mr. Segal first became associated with the film industry ten years ago in New York, when he became connected with the Motion Picture Patents Company. Later he opened an exchange for the Mutual Film Corporation in Buffalo, and later still assumed a responsible position with the World Film Corporation of New York. In 1915 he organized the Globe Feature Film of Boston, which was well under way when it secured the New England franchise of the First National Exhibitors' Circuit.

Gillstrom Goes to Coast to Make Fox Comedies

ARVID E. GILLSTROM, who recently joined the William Fox forces as a director and completed his first picture, will leave for the Pacific Coast in the next ten days as the vanguard of the Fox producing forces who in the near future will leave for Hollywood to make Fox films. The first picture Mr. Gillstrom made for Fox was "Swat the Spy," a comedy-drama, featuring Jane and Katherine Lee. William Fox, after reviewing it, sent for Mr. Gillstrom and entered into a two-year contract with him.

In going to the Pacific Coast Mr. Gillstrom will find himself at home because he directed comedies for a year in Hollywood, and several years ago made his debut in the films on the Pacific Coast. Mr. Gillstrom has just passed the age of thirty.

At one time Mr. Gillstrom was a civil engineer. Later he became a professional baseball player. It was while playing ball in Los Angeles that he became acquainted with film folks, and began work before the camera.

David E. Gilstrom

Mr. Gillstrom is the author of his first Fox film. He is also author of the new story he is directing for Mr. Fox, which likewise features Jane and Katherine Lee.

START SMILEAGE NIGHT FOR SOLDIERS

Boys in Training Camps From Your Own Town Will Get the Proceeds in Liberty Theatre Admissions

A NEW plan for getting Smileage Books into the hands of soldiers who need them, has been proposed to the moving picture exhibitors, and has received the approval of some of the biggest men in the industry. As Smileage coupons are now used in Government theatres in the forty-six largest camps, where something like 500,000 men are always kept for training, it is no surprise that about 1,000 requests for Smileage Books are received daily at the Smileage Division offices at Washington.

The new plan is to run a "Smileage Night" once every month in each theatre. Ten per cent. of the gross receipts on that night are to be devoted to the purchase of Smileage books to go to the men, who come from the same city the theatre is in. That is, the money raised by New York City picture houses will buy Smileage for New York City boys now in camp "over here." The Chicago funds will keep Chicago boys supplied, and Cedar Rapids cash will enable Cedar Rapids soldiers to have a good time in the camp theatres, "on the folks back home."

As over 5,000 cities and towns have established permanent Smileage sales agencies, the entire country is pretty well covered. This additional method of assisting each local Smileage fund should enable the local chairman who had direct charge of the sales in his city to keep all "his boys" supplied with Smileage coupons.

Your Home Town Boys Get Smileage.

Smileage coupons are based on the theory that people back home enjoying a show would be glad to take their khaki clad friends to the show with them, if said friends were around town. As their friends are in camp, Smileage provides the acceptable substitute. The soldier who has a Smileage Book simply exchanges the Smileage coupon for his ticket to the camp theatre, and thanks the person who sent him the book for sending him the seat, as it were, by long distance.

Many cities supplied their men with one-dollar or five-dollar Smileage books when the men went off to camp. Of course the coupons swiftly disappeared, for the average soldier takes his friends in "on Smileage." Then the demands came to the Washington headquarters, asking how to secure additional Smileage. These demands were referred to the cities from which the men came, and each city took care of its own soldiers. The request were coming too fast for most of the local chairmen, so the aid of the picture people comes at a most timely moment.

Each "picture house fund" will be kept separate. The books bought through the funds will all be marked as coming from the various picture houses. Smileage will thus serve as a pleasing reminder of the home town, and the fact that the people back there wanted the men to have as good a time as military regulations permit.

Red Cross Calls for Smileage.

The advantage to the houses which are co-operating under this plan are quite obvious. In addition to the increased attendance which a "Smileage Night" should bring, their name goes on the Smileage Book which goes to a man from their city. This man will be a pretty warm friend of that theatre when he comes back from camp. The intangible good will is well worth cultivating.

Red Cross hospital directors in fifteen camps sent in urgent calls "for as many Smileage Books as you can send me" to the Smileage Division of the War Department Commission on Training Camp Activities.

"There are 4,000 troops here from the mountain sections of several southern states and the men have no Smileage. It would do more than anything else to cheer them up. I could use 4,000 books to splendid advantage if you could send them to me at once." That is what one hospital director wrote.

Another asks that fifty books be sent him every week for distribution to soldiers who leave the hospital to report for active service. "Supposing that you were sick," said one hospital director, "and that there was no one to care particularly what happened to you. You would feel mighty lonely.

"Then supposing you were handed a book of theatre tickets with the name of your home town on the cover. Wouldn't that cheer you up? It has cheered up every man I've tried it on."

It is to provide funds to maintain exactly this sort of work that the theatres will give 10 per cent. of their receipts. The feeling is strong that the extra patronage on Smileage Night will not make the entire cost of the donation fall on the house owner.

Bands of Four Regiments in Front of Camp Custer Liberty Theatre.

England to Build Studio on Famous Players' Plans

IN response to a request from the British Ministry of Information in London, the Famous Players-Lasky Corporation has forwarded a complete set of plans and specifications of its big studio at Fort Lee, which is one of the most perfectly designed and equipped plants of its kind in the country. The plans will be utilized in connection with the erection of a plant in England for the making of propaganda pictures for the British Government.

Negotiations for the co-operation of the Famous Players-Lasky Corporation were opened during the past summer between Lord Beaverbrook, of the British Ministry, and C. A. Clegg, manager of the Famous Players Film Company, Ltd., of London. At Lord Beaverbrook's request Mr. Clegg cabled the New York office asking if the Famous Players-Lasky Corporation could furnish a head for each department, both for the construction and maintenance of a studio for producing the propaganda films, the expenses of every nature to be paid by the British Government.

President Zukor immediately cabled Mr. Clegg to advise Lord Beaverbrook that arrangements could be made to lend from the Famous Players-Lasky forces whatever department heads might be requested and that there would be no charge except for the compensation of the men actually engaged, any further organization assistance necessary to be gladly contributed. The request for the studio plans and specifications followed, and they were duly forwarded through the British Bureau of Information in New York.

Death Benefit Paid for World Film Man.

Recently World Pictures insured all of its employes with a prominent life insurance company under a group policy inaugurated by that concern, and this last week the first claim, due to the death of one of those insured, was paid by the company. This claim of $600 was paid to Mrs. Natalie Ostland, widow of Louis Ostland, the veteran World cameraman, who died a week ago. The claim was adjusted in record time after the death of Mr. Ostland. Under this group policy all World employes are insured for amounts varying from $500 to $1,000 without cost to themselves, the World paying the premiums for the entire group.

NATIONAL FILM COMPLETES YEAR'S TASK

"Tarzan of the Apes," "The Romance of Tarzan" and "The Still Small Voice" Fulfill Promise

WITH the sale of "The Romance of Tarzan" to the First National Exhibitors Circuit and the completion of the Walthall production "And A Still Small Voice," the National Film Corporation of America, has finished its self-allotted task of three superfeatures a year. In February, 1918, "Smiling Bill" Parsons, while in New York for the opening of "Tarzan of the Apes" at the Broadway Theatre, said: "If 'Tarzan of the Apes' will prove the success we anticipate, I will positively make three superfeatures this year, 'Tarzan' being the first." This was before "Smiling Bill" thought of making Capitol Comedies with himself as a star.

The success of "Tarzan" being assured by its phenomenal run at the Broadway Theatre, Parsons gave orders to Production Manager Bernstein to prepare for the next superfeatures, "The Romance of Tarzan," which is a sequal to "Tarzan of the Apes" and tells the romance of the wild man of the jungle and the pampered daughter of America's aristocracy. The First National Exhibitors' Circuit purchased this also before it was given a public showing and present public indications give promise of breaking the phenomenal records of "Tarzan of the Apes."

Parsons was diligently working on his Capitol Comedies, which were contracted for by Goldwyn and were to be released every two weeks, with directors Bess Meredith and Wilfred Lucas on "The Romance of Tarzan" and directors Louis William Chandet and Al Santell on Capitol Comedies.

The little studio at Gower and Santa Monica became a bee hive of activity, with the completion of 14th comedy "Smiling Bill" made a trip East and stopped at all of the large towns. The reception accorded him in all of the houses using Capitol comedies convinced him more than ever that the clean, wholesome comedies, in which he appeared, were the long sought for laugh producers the industry was in need of.

Parson's promise that the National would make three superfeatures during the year still lacked one feature for fullfilment. Henry Walthall's announcement of his retirement from pictures to enter the ranks of the speaking stage, gave opportunity for the third superfeature. Walthall had been proclaimed by press and public as the greatest actor of the screen and it seems psychological that his retirement from the screen should come at a time when the National was seeking a vehicle as their third superfeature for 1918. Mr. Walthall was finally convinced that his farewell to the screen would not be complete without his appearing in one more production that would be bigger than anything he had done yet and would be specially written for him.

William A. Parsons.

Through W. M. Aronson, a contract was made with Walthall and Bert Brackin was secured as the director. "And a Still Small Voice" is an exceptional appropriate production for Mr. Walthall and the finished product more than comes up to the expectation of Production Manager Bernstein. During Parsons' trip East he acted as his own scout for an enginue whose popularity would warrant putting her into five reel features. Dainty Billie Rhodes, who for several years had appeared in Strand comedies, was finally hit upon as the logical one, and her first production, "The Girl of My Dreams," gives promise of a young "Bernhardt of the screen."

Billie Rhodes

In an interview with Parsons he said: "Watch our superfeature that will start our 1919 year. In point of daring and originality it has never been equaled.

The man who is writing the story has been on it off and on for over a year and it appeals to me because it will appeal to every man, woman and child. I am making pictures for everyone, not a select few and so far the public has had no occasion to disagree with us. Our first superfeature for 1919, which will be started very soon, will far exceed anything we have ever done and will startle the world. Bernstein has been ordered to spare no expense and you know what that means with him. We intend to make a record in this industry by producing only 100 per cent. pictures—100 per cent in production and 100 per cent. in receipt getting."

Henry B. Walthall

Death of Ralph Camp Goldwyn's Boston Manager

RALPH CAMP, who since last June had been manager of the Boston branch of the Goldwyn Distributing Corporation, died in Boston at 5 o'clock Monday, September 23, of pneumonia, following Spanish influenza. He had been ill less than a week.

Mr. Camp's illness did not seem alarming until a few hours before his death, and his mother, Mrs. Anna Camp, and his sister, Mrs. Charles Lafayette Jones, both of New York, were on their way to Boston to care for him when word of his passing away reached the Goldwyn home office.

The death of Ralph Camp cut off a career rich in promise of big success. In scarcely more than a year in motion pictures this lovable young man, barely thirty-five years old, won his way from the bottom to very near the top in the selling end of the game. In a short time he became the star salesman of Goldwyn's New York exchange, revealing such marked ability that he was promoted in six months to the managership of the Boston office.

Ralph Camp leaves an uncountable number of friends. To know him was to love him. Hundreds of theatre owners and managers in Brooklyn, his early field, and in his own New England territory knew him as a square man and a fighter. The funeral probably will be in New York.

H. M. OSBORN JOINS GENERAL.

After four years of absence from General Film Company, H. M. Osborn, a well-known exchange man, has returned to that company, the announcement being made that he is the new appointee as manager of the Pittsburgh branch. Mr. Osborn, during his absence from General, was with Pathe in Philadelphia and Washington.

Helen Gibson, Universal's daring woman player, is the latest temporary war widow in the Hollywood film colony. Her husband, "Hoot" Gibson, has joined the tanks. He was seen with Harry Carey in a number of pictures, and played in the Vitagraph serial, "The Woman in the Web."

Goldwyn Appoints Sherwin a Special Representative

AFTER a record of eight years as dramatic critic of the New York Globe, Louis Sherwin has retired from that newspaper to become special press representative of Goldwyn Pictures Corporation, thereby bringing to this big producing organization still another man of reputation.

Mr. Sherwin, long known in Los Angeles and Denver journalism, came to New York twelve years ago, and from the day that he joined the Globe attracted the attention of a large metropolitan clientele. He is an able and always has been a fearless writer; a man of force and distinction who has insisted upon maintaining his own viewpoints with a disregard for the hackneyed routine of mere play reviewing.

In the Goldwyn organization Mr. Sherwin will devote the larger part of his time to the development of the company's features and news for the big daily newspapers of the country and for the important general magazines. It is the feeling of Samuel Goldfish, president of Goldwyn, that his organization should offer the newspapers and magazines feature material prepared by the ablest writer who can be enlisted in the service of Goldwyn. Mr. Sherwin's personal work, advice and suggestions will amplify the fine work done by Dwight S. Perrin, who will continue, as director of publicity, to devote the major portion of his time to the trade press section of the company's publicity, which he has handled with ability for the last year.

Norbert Lusk will continue to handle special features for the motion picture "fan" magazines, as well as to develop material for the exploitation department and press sheets of the company work that he has heretofore done.

In addition to these facilities for the general promotion of Goldwyn's stars and productions, the organization maintains a service department, under the direction of Hunt Stromberg. This branch of the work is for the intensive development of exhibitor aids and exploitation; the devising of means for emphasizing the drawing power and appeal of pictures for individual exhibitors.

Marguerite Clark and Her Husband, Lieut. H. Palmerston Williams.

September 29 Attractions at the New York Theatres

STRAND—Fred Stone in a screen release, "The Goat," produced by Artcraft, made his picture debut at the Strand the week of September 29. A number of his acrobatic stunts are introduced in the picture, which was directed by Donald Crisp. A Burlingham travel scenic of Switzerland, the Allied War Review and the Topical Review were also shown. A scene from "Tales of Hoffman" and a solo by Herbert Waterous were the vocal numbers.

RIVOLI—Dorothy Gish in "Battling Jane," a Paramount picture, was the leading player at the Rivoli. She takes the part of a little waif who drifts into a Maine village. A scenic called "Raindrops," the Animated Pictorial, the Allied War Review and a comedy completed the screen program.

RIALTO—William S. Hart in "The Border Wireless," a war story that involves a gang of Mexican mauraders and two Hun spies, was the screen star at the Rialto. Wanda Hawley is the heroine of this Artcraft picture. Other screen numbers were a Happy Hooligan comedy, "A Bold Bad Man," the Animated Magazine, a comedy and an educational. The soloists were Josephine Forsythe and Martin Brefel.

EIGHTY-FIRST STREET—First half, J. Warren Kerrigan in "Prisoners of the Prince." Second half, James K. Hackett and Effie Shannon in "Ashes of Love."

FORTY-FOURTH STREET—Griffith's "Hearts of the World."

BROADWAY—Harold Lockwood in "Pal's First."

William L. Sherry and His Official Family.

Reading left to right: Standing—Norman J. Sennott, general manager William L. Sherry Service; G. M. Anderson ("Broncho Billy"); Dan Savage, general manager of sales William L. Sherry Service; A. M. Rosentern, president Golden West Producing Company; Harold J. Binney, Frederick Burlingham.

Sitting—Theodore C. Deitrich, president De Luxe Pictures; Doris Kenyon, star of De Luxe Pictures; William L. Sherry, president and general director William L. Sherry Service; Vangie Valentine. Frank A. Keeney and his star, Catherine Calvert, were unavoidably absent.

Madlaine Traverse Signs to Play in Excel Pictures

WHEN at the beginning of this season William Fox announced the inauguration of a policy, whereby he would produce a group of productions under the brand of Excel Pictures, he declared that the stars in this group would be Peggy Hyland, Virginia Pearson, Jane and Katherine Lee and other well known players of recognized ability and drawing power. The announcement now comes from the Fox offices that another player has been engaged. She is Madlaine Traverse, one of the ablest feminine stars now playing before the camera, and noted for a distinctive ability to portray strong dramatic roles. Her pictures, to be released under the Excel group, will be the work of authors of recognized ability, and will be marked by strength of story and lavishness of setting.

For the production of her first picture the new Fox star has just left for Hollywood. What this first picture will be has not yet been announced, but it is understood that a story unique in plot and conception has been obtained for her. Neither has it been announced who will direct Miss Traverse's first picture.

Miss Traverse, in becoming a Fox star, brings to her work the benefit of a long and varied and successful experience on both stage and screens. She played the part of Mme. Caillaux in the great all-star Fox production of "The Caillaux Case," released this month. Those who have seen this picture were struck by the power and the discriminating sense of values which Miss Traverse revealed in delineating the character of the wife of the former Premier of France.

Following the production of "The Caillaux Case," Miss Traverse organized a producing company of her own, The Madlaine Traverse Film Corporation. The offer made by William Fox, however, was of such a nature that Miss Travers felt constrained to abandon her producing venture and join the Fox stars.

Besides playing in "The Caillaux Case" and other well known productions, Miss Traverse has had prominent parts in several stage successes.

UNIVERSAL MAKES SAILORS' STORY.

So great was the popularity of "Around the Clock with a Rookie," that the Universal has arranged to release a similar subject in behalf of Uncle Sam's Navy. The newest picture is "Around the Clock with a Sailor," which will be issued the week of October 6.

This film is a two-reeler, where as the rookie subject was only in one reel. It is full of bright scenes depicting the experience of the sailors.

Two well known players take the leading roles. They are Otto Kruger and Helen MacKeller. Mr. Kruger was in training for an officer's commission, but gladly made arrangements to serve in the film.

The war service of the Y. M. C. A. is strongly treated in the picture. It was produced by H. E. Hancock and photographed by George Coudert.

Minneapolis Exchanges Combine on Loan Films

WITH 200 prints of Government film coming to Minneapolis for distribution in Northwest territory September 25 to October 19 exchange managers of this city held several conferences last week and decided upon a plan which will keep all of the Liberty Loan pictures working and avoid duplication.

The exchange managers agreed to submit schedules of their bookings to each other to avoid confusion and prevent the sending of several Government films to any one community at the same time. With only twenty-four days in which to show the Government films it was agreed that in order to get the best possible results a systematic plan of distribution would have to be adopted. E. R. Pearson, manager of the First National Exhibitors' Circuit of the Northwest, anticipating confusion, was sponsor for the idea, and called several meetings of his brother managers.

Harry Helwig, former booker for Metro, and more recently with Universal, was selected to work out the bookings for all of the Northwest managers, whose joint action has set a precedent in the moving picture industry of the country.

Thirty-six subjects, with five prints to a subject, are coming to Minneapolis exchanges. These must be distributed in a field of 1,200 theatres located in Minnesota, the Dakotas, part of Wisconsin and Iowa. In the twenty-four-day period it will be possible to have a maximum of 4,800 showings, according to Manager Pearson. "We're going to make every film work every day, and we will attempt to cover every city, town, village and hamlet that it will be possible for us to reach."

A regular circuit for the Government film has been mapped out, and they will be shown from one town to another. The moving picture men of the Northwest, fully awakened to the gigantic task of raising six billions more for Uncle Sam's war forces, have determined to get together and put their shoulders to the task in a united effort in the interest of democracy.

"We want to bring the credit to the moving picture industry which it deserves," said Manager Pearson. "We want to show what a vital force it is in the interest of the nation's welfare. We want to show what a truly essential industry it is."

Exchange managers, in the interest of the plan to systematically handle the Government film, have sent letters of instruction to exhibitors, telling them how to forward the pictures and urging their co-operation so that a maximum of showings may be reported at the conclusion of the drive.

Third Official Film Announced.

Director Charles S. Hart announces that the material for "Under Four Flags," the third United States official feature war picture, is rapidly being culled from the thousands of feet of American, British, French and Italian film that is being sent from overseas, and that this will be in many respects the most comprehensive picture issued by the Division of Films of the Committee on Public Information.

The release date of the new picture has not yet been announced, but it will probably have its first showing in New York early in November. George Bowles, manager of feature films, has already tentatively arranged a route covering several weeks, during which the picture will be exploited by the direct representatives of the Division of Films. It will then be released to the exhibitors throughout the United States.

Selznick Secretary Now Foreign Department Manager

MISS EDITH KOCH, recently appointed manager of Select Pictures' Foreign Department, has been on a brief business visit to Montreal, the first trip which she has made in the new capacity to which she has just been elevated.

Everyone who knows Lewis J. Selznick, president of Select Pictures Corporation, knows Miss Koch, who for the past year and a half has been his private secretary. During this period Miss

Miss Edith Koch.

Koch has earned an enviable reputation among the many big business men of the picture industry with whom she has come in contact for her astuteness and diplomatic tact, which have been much admired. Miss Koch will continue to act as personal secretary to the head of Select Pictures Corporation, at the same time exercising her duties as manager of the foreign department.

In an industry where every element seems to be thrust continuously into the limelight Miss Koch has remained a widely known but little heard of young woman. Being thoroughly conversant with the many ramifications of Mr. Selznick's business and personal affairs, she has been able to act with an initiative which has made her sought and consulted by persons in high places, but always she has stayed in the background. Now that Miss Koch has been officially put in charge of Select's foreign sales, she will have to endure more of the white light of publicity.

Influenza Decree Closes Many New England Houses

BOSTON, due to the large increase in new cases and deaths resulting from Spanish influenza, through an official order signed by Health Commissioner William C. Woodward and approved by Andrew J. Peters, mayor of Boston, closed all theatres in that city, to remain so from midnight September 26 until 7 p. m. October 7, unless the order is altered or extended. Similar action has been taken by officials in nearly every city and town in Massachusetts.

At a meeting in Boston September 26, which was attended by members of the Massachusetts and Rhode Island branch of the Motion Picture Exhibitors League, Association of Theatre Managers of Boston, and managers of attractions now playing in that city the following statement was issued:

"The managers of the theatres and attractions now playing in Boston readily and unanimously voice their willingness to obey the authorities to close all theatres and places of amusement during the period between Thursday midnight, September 26, and Sunday midnight, October 6.

"The present calamity of the influenza plague which inspired the authorities to this action calls for drastic treatment, and though we regret exceedingly the deprivation of employment which this suspension inflicts upon so many working under us, there is only cheerful compliance with orders to be considered. We adhere to our belief expressed to the officials of the Board of Health that the theatre is the least harmful of all places of gathering and claim that the providing of amusements for the people would appear to be most necessary in these threatening times that portend panicky conditions. But though we submit cheerfully to this dictum, we claim the constitutional right to protest should any further legislation be aimed at our proper conduct of a legitimate business, which has equal rights with institutions of trade to exist. Therefore all local theatres will remain closed until Monday, October 6, but the sale of tickets for future performances will begin at the box office on Thursday morning, October 3."

Palmer Plan Arouses Interest.

Frederick Palmer, head of the Palmer Photoplay Corporation, Los Angeles, says that the encouragement given his plan by many members of the industry is convincing testimony that the Palmer Plan of Photoplay Writing, of which he is the founder, is solving the problem of suitable stories for the screen.

The Palmer corporation have issued an attractive booklet as a souvenir of their enterprise, wherein the plan of bringing about a better and more complete co-operation between the author and producer is described in detail, and how the writer of screen stories may keep in touch with the needs of the directors and secure the quickest recognition for their efforts is fully set forth.

Mr. Palmer says that one of the noticeable things developed in recent months is the fact that interest in photoplay writing has been inspired in the minds of the better class of writers and picture enthusiasts, and that the stories of today are in sharp contrast to the wildly impossible scripts going the rounds of the studios a while back.

PATHE SALES FORCE HOLDS CONVENTION

"Save and Serve" Is Keynote of Sessions of Managers, Who Gather from All Over Country

ONE of the events of the week of September 23 to 28 was the holding of a convention of the sales forces of the Pathe Exchange, Inc., at the home offices in New York. All branch managers had been called in to talk over questions of policy brought up by war emergencies. "Save and Serve" was the apt term applied to the meeting, for the business in hand concerned largely the necessity of getting the greatest possible service out of forces which had been materially reduced through the calling to Government service of many salesmen. How to get topnotch service out of what was left brought about considerable discussion during the sessions, which covered the greater part of two days.

Of course, there was some pleasure interspersed with business, so that most of the twenty-four hours of each day were made much of by the visiting branch managers. A trip to the Pathe studio at Jersey City was one of the pleasant events of the convention.

Convention Ends With Dinner.

A fitting closing for the convention was a dinner at Delmonico's, where all the branch managers and a few invited guests gathered about 8 o'clock Thursday evening, and partook of a very sufficient and satisfying banquet. Those present were, Paul Brunet, vice-president and general manager; F. C. Quinby, sales manager; E. O. Brooks, exploitation manager; Frank Duffy, general representative, and Branch Managers H. A. Bugie, Atlanta; J. W. Hill, Jr., Dallas; F. B. Rogers, Chicago; C. Stombaugh, Minn apolis; W. E. Raynor, New York; S. W. Hand, Boston; E. B. Tate, Los Angeles; E. W. Dustin, St. Louis; E. O. Child, San Francisco; B. Moran, Albany; G. W. Fuller, Pittsburgh; F. B. Chase, Cincinnati; A. M. Holah, Cleveland; F. B. Pickrel, Oklahoma City; G. Ames, Philadelphia; J. B. Dumestre, New Orleans; E. R. Champion, Washington; J. E. Storey, Kansas City; W. E. Scott, Denver; R. L. White, Omaha; L. O. Lukan, Seattle; W. A. Calkins, Salt Lake City; R. S. Schader, Indianapolis; F. W. Gebhardt, Detroit; L. A. Sheridan, Des Moines; A. Reinlieb, Newark; J. W. Fuller, Charlotte; C. A. Taylor, Buffalo; W. A. Aschmann, Milwaukee; P. L. Carroll, Spokane.

Among members of the Pathe staff present were, W. C. Smith, P. A. Parsons, L. E. Franconi, Tom North, George Seitz, studio director, and Wilson Gillets, scenario editor. The trade papers were represented by H. A. Hallett, of the Morning Telegraph; W. A. Johnson, of the News; Leslie Mason, of the Trade Review; H. A. Wyckoff, of the Dramatic Mirror, and James L. Hoff, of the Moving Picture World.

The principal speaker of the evening was Mr. Brunet, whose address was read by Gilson Willets, preceded by an introduction by Mr. Brunet himself. It follows in part:

Speech of Mr. Brunet.

This council of war with our sales force was held for discussion of the ways and means of effecting a maximum of serving and saving of the kind by which the cinema corps, as a unit, can help win the war. We have told one another how we have served and what we have saved up to now, and we have given one another helpful suggestions for serving still further and for saving still more. That's our job, gentlemen—the job of war-saving and war-serving. And that's how we got the name for this convention of our thirty field marshals from thirty picture battle front, namely, the Pathe Serve and Save Convention.

Our sales force is our field army. The men who distribute our war reels are the men who keep the war wheels turning on the firing line of the cinema unit. The war over there will be won by force of sales—sales of our film of patriotism—sales of our features of propaganda. For these war pictures inspire the nation to serve and save in money and materials and man power over here in order to save lives over there.

Every time you of the sales force place a patriotic reel of celluloid in front of the public eye you help to slay the Hunnish dragon of Bloodlust, Landlust and World Destruction. Helpful propaganda of world reconstruction is our ammunition. Celluloid reels are our cannon. And the men of the sales force are the gunners that fire the shells of patriotic service into the ranks of slackerism and help to spur the nation to carry on and on to victory.

"Keep the Home Wheels Turning"—that's our slogan.

Serving and Saving Not Optional.

We must not "kid" ourselves, gentlemen, that this matter of serving and saving in the motion picture field is a matter optional with us. Nor is it a matter of volunteering such service and such saving according to our convenience. We've got to do this serving and saving stuff at our greatest inconvenience and do it cheerfully, even if inconveniently. We've got to serve and save in our industry, gentlemen—or we've got to goose-step.

And now—just a brief review, gentlemen, of our own campaign against the kultur of barbarism: Serve and save. What exactly do we in the motion picture field save? And how exactly do we serve? I will mention saving first. Because the very act of saving in itself constitutes an act of service. And he serves best who also saves.

The slogan, "Business as usual," is a "busted" theory. We're not doing business as usual. We're doing business in an absolutely unusual way and under unusual conditions. We're doing business the best we can do it consistently, with war serving and war saving.

We have saved material needed for the war by cutting down the extent of our product and by shortening our program. We have achieved this reduction in output and this abbreviating of program by producing quality rather than quantity.

In considering the kinds of saved material that will help win the war take the matter of coal—of fuel. Countless thousands of tons of coal will be saved this winter by the transfer of moving picture companies from the East Coast to the sunshine and warmth of Southern California; Pathe companies being among the first to be thus transferred. We have already sent to California all our companies, excepting one. And our lightless Eastern studios bear testimony of the coal we have saved for greater use in keeping ever in motion the bridge of ships across the Atlantic.

But cutting down our production to quality only, we have effected a tremendous saving in the use of chemicals that can be used in the conduct of the war. We are saving also gasoline—as requested by the Government—by cutting down to the minimum the use of motor cars in making pictures and by refraining from making pictures that call for use of aeroplanes. For the army needs gasoline more than we do.

Have Declared War on Waste.

And then the elimination of waste. In our home office and in every one of our thirty branch offices we have declared war; declared war on leakage of money, on waste of materials, and on over-production. We're on the job of fighting extravagance and halting the profiteer. We're on the job of serving and saving one hundred per cent.

The first thing we did was to eliminate the cash waste. A wasted dollar, like an idle dollar, is a slacker dollar. We have converted our slacker dollars into patriotic dollars through reduction in the amount of purchase of material that can be used in the conduct of the war. We of Pathe have cut out the fuss, feathers, furbelows, trimmings and vanities of our business. We have eliminated the merely ornamental stuff and are down to the rock bed of utility. Every dollar wasted on unessential material seems one dollar's worth less of bullets and shells for shattering kultur.

On the other hand, every reel of patriotic film that turns in the projection rooms of the country is a war wheel turning for the victorious armies of Liberty.

And now, a word as how we serve.

In every war drive we play our part not only as couriers spreading the news, not only as a nation-wide bureau of intelligence for twenty-millions of the

Dinner at Delmonico's of Pathe Exchange Managers, Thursday Evening, September 26.

public every day and night, but also as heavy contributors to the drives in the form of cash and personal service. Thus we have helped the drives for War Savings Stamps, the drives for the Red Cross and the Y. M. C. A., the drives for Liberty Loans. And in every one of these drives each reel of our turning in a projection room is a driving wheel in the great engine of war.

We assist the drives, too, in supplying slides and space in our weekly topical films and other films; space devoted to information and inspiration relating to the drive of the hour. We serve by inspiring the service of others. We serve by issuing films that are in themselves an inspiration to the public to jump in and do something.

Helping Sustain National Morale.

We serve by helping to sustain the national morale. Our news weekly is a booster. All the war films we issue are boosters. Our advertising and publicity hoosts. And when you boost morale, you boost victory. It is often said that we are behind our sublime Allies in their determination to win the war, meaning that we are backing them up. We must make the propaganda in our films show that we are not behind our Allies in this great work, not merely backing them up, but are shoulder to shoulder with them, crying not only "Carry On," but crying "Come On."

We serve even in our advertising and publicity, in much of which there is a patriotic note. When we issued "The Fourth of July in France" we put out an artistic Liberty boosting poster that was and still is to thousands a reminder that doing one's bit is not enough, but that each one must do his utmost. We serve because every time one of the sales force puts into motion in a projection room a patriotic war reel he reels the Huns back another step toward Berlin.

Every Man's Job to Save and Serve.

To save and serve is every man's job, gentlemen, and it's a man's size job. It's our job, the entire nation's job, to serve and save. And you are here tonight, all of you, because you are all on the job. And because you are on this job, gentlemen of the sales force, you are helping the whole world to keep the flags of free peoples flying at the mastheads of Liberty.

Our save and serve convention is nearly over. Tonight we adjourn. And the thirty field marshals of our sales force will return to the first line trenches of the moving picture battlefields heartened in serving and encouraged in saving as the result of this serve and save convention. Gentlemen of the sales force, in your service and your saving may you, each and all, win a place in the cinema's legion of honor.

And now, gentlemen, here are many colors, yet those who serve under them serve but one cause. These are the colors that have never run. And as long as you and I are properly on the great big job of serving and saving each in our own way, and each to his limit of self-denial and sacrifice, none of these colors will ever run.

Gentlemen, I give you our colors, and the colors of our valiant Allies and the armies and navies that keep the colors from running, and the Commander-in-Chief of our own army and navy—President Wilson!' The toast was drunk standing and with hearty cheers.

Among the other speakers were S. Stanwood Menken, organizer of the National Security League; Louis Aubert, High Commissioner of the French Government; Captain G. McLeod Baynes, managing director of the British Official Government Pictures, Inc., and Edmund Ratisbonne.

Louis Innerarity, secretary of the Pathe Exchange, was toastmaster.

Following the last speaker the diners sang "The Star-Spangled Banner" and the "Marseillaise," Tom North presiding at the piano.

The festivities closed with the running of a Lloyd comedy and pictures taken of a visit to the studio in Jersey City of the branch managers Thursday afternoon.

On the Trail

PERCY WELLS, of Wilmington, N. C., was in New York the week of September 22. We met him at one of the big hotels. He said he was in Washington, D. C., and ran over here on special business and at the same time to get a moderate night's lodging. He says things are booming in the South. At Wilmington he owns the five theatres in the city, and property has increased in value in leaps and bounds. Shipbuilding has brought a large number of workmen to the city, and he felt safe in saying that its population would grow from 30,000 to 50,000 within the next year, judging from the way it is filling up now. He expected to leave town the day we saw him, and he wished us to tell his many friends that he regretted his inability to see them during his hurried and unexpected visit.

* * *

Frederick Thompson, whom we met on Broadway last Friday, told us he is no longer directing at the Vitagraph studio. He resigned on September 21. Mr. Thompson is a member of the Moving Picture Directors' Association and a member of the Players' Club.

* * *

Mabel Green, who was an ingenue at the old Lubin studio in Philadelphia, is now hostess of the Kamakura Room, Hotel Wallick, New York City.

* * *

A. V. Anderson, who was formerly in Atlanta, Ga., as manager of the Pathe branch office, is now in New York preparatory to going to South America.

* * *

The big eats of the Associated Motion Picture Advertisers of the N. A. M. P. I. is to be held on Friday evening, October 11, to be known as the Victory Dinner. This dinner was originally planned two or three months ago. It was finally decided to hold it on the foregoing date, during the Motion Picture Exposition, to be held at Madison Square Garden, New York, October 5-13. It will cost $6 a plate to enjoy the feast of eats, oratory and good fellowship to be served. W. W. Irwin is chairman of the committee of arrangements.

* * *

Wally Van, secretary of the Directors' Association, formerly of the Vitagraph players and directors, is all set for Los Angeles. He expected to go September 15, but would be on his way by the 28th.

* * *

A. H. Schwartz, who is interested in the Brevoort, Linden, Rialto, Oxford and West End theatres of Brooklyn, has purchased the Garden Theatre, Richmond Hill, L. I.

* * *

Cary Wilson, formerly associated with the First National, is now affiliated with other interests.

* * *

The Moving Picture World has completed arrangements for a booth on the main floor at the Motion Picture Exposition at Madison Square Garden, October 5-13, where a representative will be continually in attendance.

Virginia to Show Health Films.

A Simplex machine has been selected by the West Virginia State Department of Health for use on a railway coach, which has been specially fitted up for touring that state. Periodic trips will be made from one end of West Virginia to the other, and lectures will be given regarding hygiene, tuberculosis and water and general sanitary conditions. Pictures are to be shown to illustrate the talks.

The Simplex machine has been fitted up in such a manner that films can be shown inside or outside of the car.

McGowan Is Not Superstitious.

Jack McGowan must have been conspicuous by his absence when the gods handed out superstition, for that Universal director who is creating Eddie Polo's new serial of the sawdust ring, "The Lure of the Circus," defied fate happened, he used stage No. 13 and shot on Friday, the thirteenth of September by starting in on episode thirteen, which bore the official number in the Universal accounting department of 3013. And just to show that he didn't care what thirteen scenes and then stopped.

Scenes from "Borrowed Clothes," a Jewel Production, Featuring Mildred Harris.

Jewel Celebrates Its First Year of Business

JEWEL PRODUCTIONS, Inc., celebrated last week the completion of its first year of business. The actual anniversary occurred August 26, but official notice of the event was delayed until all the records could be compiled.

H. M. Berman, sales manager of Jewel, commemorated the birthday with a review of the company's achievements. His records traced the career of many big productions, and the story in each case was illustrated with figures representing thousands of dollars in profits.

"Two things have been established by the success of Jewel," said Mr. Berman. "One is the fact that the public wants crackerjack, big pictures and is willing to pay for them. The other is that human nature is the same in Spuedunkt as it is in New York. That second point is important, because a lot of producers, distributors and exhibitors have been operating on the theory that small town people somehow are different from those who dwell where high buildings grow.

"Jewel has proved beyond doubt that big feature pictures can be made a success in small towns. It has absolutely emancipated the small town exhibitor from the fear of tackling a big proposition. Jewel pictures have made money for those who dared."

"There are thirteen high class productions under the Jewel banner, all of which have won their laurels," said Mr. Berman. "Two other big features will be released Nov. 4. They are 'The Yellow Dog,' and 'Borrowed Clothes.'

"I have found in my correspondence that these pictures have developed a new science in publicity work and lobby decorating by the exhibitor."

Mr. Berman demonstrated this by showing novelty cards which Jewel exhibitors had distributed to advertise "For Husbands Only," and by photographs showing window decorations employed for the same picture in Brooklyn.

There was a letter from W. E. Smith, who signed himself manager, janitor, operator and publicity man for the People's Theatre, at Stanfield, Oregon. Mr. Smith announced that with a population given (for advertising purposes) as 400, and with a seating capacity of 150, he took in $178.50. He said he was conducting the theatre as a side line, and had never paid over $25 for a picture. He gambled $100 on "The Kaiser, the Beast of Berlin" for the foregoing results.

"This is the only show for which I ever had to use the S. R. O. sign," wrote Mr. Smith. "The crowd didn't pay attention to that sign, but continued to come until they were packed like sardines. I charged 25 and 50 cents admission, and everyone was pleased with the show, many of them attending the second showing."

Blackton Engages Count Pompeo.

J. Stuart Blackton has engaged Count Pompeo Pieri, the Italian artist, to design the sets for "The Battle Cry of Liberty," the superfeature which he has announced for production immediately after "The Common Cause" is launched.

It was at Mr. Blackton's suggestion that Count Pieri became interested in motion pictures and his engagement for work on "The Battle Cry of Liberty" is the result. This feature, which is to be produced by Commodore Blackton from a story written by Charles T. Dazey and himself, will be the successor of the producer's earlier success, "The Battle Cry of Peace." "The Common Cause," the current Blackton special under the auspices of the British-Canadian Recruiting Mission, is rapidly nearly completion and date of distribution by Vitagraph will shortly be announced.

Franklin Signs to Direct Norma Talmadge

SIDNEY A. FRANKLIN, who has directed Miss Norma Talmadge's last three pictures—"The Safety Curtain," "Her Only Way" and "The Forbidden City"—has just signed a year's contract with the Norma Talmadge Film Corporation to direct eight pictures for the star. Mr. Franklin is in all probability the youngest director in the business as he has just passed his twenty-fourth birthday, yet he is one of the most widely sought after, and has to his credit many of the most successful productions of the screen. With his brother, Chester Franklin, now a sergeant in the United States Army, he directed jointly for several years, and the "Franklins" were a famous duo, whose name on a main title always gave a guarantee of direction of the highest order.

Mr. Franklin went into the motion picture industry as an "extra" at the Selig studio in Los Angeles. Both he and his brother did extra work and bits for a time at the Selig establishment. At that time the Triangle Film Corporation had just been organized, and David W. Griffith, on the alert for good directors for his Fine Arts Producing Company, engaged the Franklins to direct for that organization. While there they turned out a number of productions, but were most successful with those starring Miss Talmadge, including "Going Straight" and "Children in the House."

Later William Fox brought the Franklins East to do a series of kiddie pictures with children, and under the Fox banner the Franklins turned out such hits as "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp." After their Fox engagement Chester joined the colors and Sidney was temporarily engaged to do three pictures for Miss Talmadge. Each of these three was a big hit, and the result was the year's contract just entered into between the Talmadge corporation and Director Franklin.

General's Pioneer Joins Army.

The loss of the Boston branch's oldest employe, and probably the oldest employe of General Film, has been regretfully announced to the headquarters of the company by Manager J. D. Levine in reporting the resignation of E. H. Warren. The severance of this long connection was due to a call for army service. Mr. Warren has been in the Boston office since 1909, and was in fact an employe of the exchange when it was taken over by General Film in 1910. He holds the palm for length of continuous service with the company as well as for length of continuous service in one exchange.

Famous Players to Refilm Former Screen Successes

THE Famous Players-Lasky Corporation has started a movement that bids fair to establish a new field in the world of motion pictures. It is the refilming of former screen successes. Just as on the stage there are frequently given with new appointments and improved facilities in stagecraft revivals of plays that have been unusually successful, so it would seem this will be the trend of the big motion picture producers. Within a month the Famous Players-Lasky Corporation has announced the refilming of two productions that several years ago were staged before the camera, "The Squaw Man" and "Arizona." The new version of "The Squaw Man" is now being staged by Cecil B. De Mille, who incidentally filmed this well known play for the first time some four years ago. "Arizona," now being produced by Douglas Fairbanks as his latest starring vehicle for Artcraft, was pictured several years ago by Augustus Thomas, author of the famous play.

In connection with this idea of retaking pictures already screened, Jesse L. Lasky said: "With the improved facilities for motion picture production, subjects that were filmed years ago can now be put on in such a way that the two photoplays will be about as different as night and day. Take for instance, 'The Squaw Man.' In the original film production there was possibly no tremendous attempt to secure that absolute realism so essential in a modern photoplay, though Cecil B. De Mille has always been a stickler for accuracy and perfection in detail. But that was four years and more ago. Four years in the film industry is equivalent to twenty in any other field of art or business, practically. The facilities were extremely limited, as compared with the present equipment. And yet the original of 'The Squaw Man' was a good picture for its time. It was better in many respects than some of the pictures of today. Nevertheless, it will be most interesting to those who have seen the first version to witness the second and draw comparisons. The fact that Mr. De Mille will have staged both film versions of 'The Squaw Man' adds interest to this new picturization."

A HANDSOME BOOKLET.

Vivian M. Moses has produced for Select Pictures an unusually attractive brochure announcing that company's plans for the current season. It is sixteen pages and cover, and as a sample of the printer's art it ranks high. Better still is the text, which simply and forcefully puts forward Select's claims to consideration. Included is a series of portraits of the stars worthy of preservation, for the art work is above the average. The entire production suggests solid, dignified achievement; which is what Mr. Moses aimed at.

Final Hodkinson Appointments.

This week finds a Hodkinson service represented in every General Film Exchange, except Seattle, by a special representative of the W. W. Hodkinson Corp. The last appointments to be made were C. Henschel in Philadelphia, E. C. Moore in Pittsburgh, H. C. Simpson in Atlanta, and W. O. Edmonds in San Francisco.

SELECT ROUNDS OUT ITS FIRST YEAR

Seventeen of the Original Twenty-one Branch Executives Still Remain with the Company

WITH the approach of the first week in October Select Pictures organization rounds out its first year as a releasing concern. For it was at the beginning of October that the first Select Picture was presented to the country. This was "The Moth," with which Norma Talmadge started her series of phenomenal Select successes.

Altogether October is a large month in Select's calendar, for it was also during this month that the first phase of Select's business organization was brought into shape. The corporation started business August 6, 1917, with sales branches throughout the United States to the number of eleven, which, before the week was out, had been increased to thirteen.

General Manager Arthur S. Kane took hold of the eleven original offices on August 6, and immediately opened exchanges in Boston and Washington. Bringing to the situation methods which he had formulated and proved in the past, Mr. Kane bent his energies to establishing Select's sales organization upon the high plane which it today occupies. Aiding Mr. Kane in getting the new machine going smoothly was John J. Rotchford, who joined the Select forces early in September, 1917, becoming assistant general manager. Mr. Rotchford had assisted Mr. Kane in 1914 in establishing the exchange system of Pathe Exchange, Inc. It is interesting to recall that when Mr. Kane left Pathe Freres, in October of that year, it was to go as assistant general manager with Lewis J. Selznick, now Selects' president, in his then newly organized World Film Corporation.

Select on September 1 took over the Chicago exchange, now in charge of Fred C. Aiken, and on October 1 took over exchanges previously handling in part the same product in Philadelphia, St. Louis, Kansas City and Des Moines, the latter branch being subsequently moved to Omaha. On October 15 an exchange was opened in Detroit, bringing the number of Select branches up to twenty. At this figure the list remained until February 10, when Select opened its New Orleans exchange, completing the organization now in operation.

Meanwhile, on November 10, the Cincinnati office had been raised from a sub-office to a buying exchange. Both this and the Detroit exchange were placed under the efficient supervision of Sam E. Morris, east central general manager, and manager of Select's Cleveland branch.

Eighteen out of the twenty-one branch executives were branch employees of Select at the time that its exchange system was completed, and seventeen of these branches are now administered by the same men then holding positions as branch managers. In addition, J. S. Woody, who was a branch manager at the time of the completion of Select's exchange system, has been promoted to the position of field manager, which he now occupies. Eleven are managers in exactly the same exchanges as when first appointed by General Manager Kane at the opening of the Select system. Two others are still with Select as branch managers, but have been transferred to other offices. One man, previously an employe of a Select exchange, has been elevated to the managership of that exchange.

A complete list of the men who represent Select in its twenty-one exchanges at the beginning of the company's second year of production comprises: Atlanta, T. O. Tuttle; Boston, Charles R. Rogers; Buffalo, Sherman S. Webster; Chicago, Fred C. Aiken; Cincinnati, A. M. Muller (under supervision of Sam E. Morris); Cleveland, Sam E. Morris; Dallas, Claude C. Ezell; Denver, H. E. Lotz; Detroit, James O. Kent (under supervision of Sam E. Morris); Kansas City, A. H. McLaughlin; Los Angeles, Bernard E. Loper; Minneapolis, Harry A. Rathner; New Orleans, H. G. Till; New York, Henry Siegel; Omaha, C. W. Taylor; Philadelphia, M. Milder; Pittsburgh, Leo F. Levison; St. Louis, J. C. Ragland; San Francisco, H. L. Knappen; Seattle, Henry H. Hicks; Washington, Vivian P. Whitaker; and John S. Woody, field manager.

Death Alters Plot of Comedy.

It was necessary considerably to alter the plot of "Hearts in Hock," an L-Ko comedy, directed by Charles Parrott and featuring Billy Armstrong, Babe Hardy, Peggy Prevost and Jack Henderson, owing to the sudden death of William Hutchinson. When necessary alterations were completed the work proceeded.

Hutchinson, who was playing the important part of the detective, was suddenly stricken with appendicitis and was rushed the the hospital but to no avail.

Say Ban Has Been Lifted From Many War Secrets

FILM experts who have seen the Official British War Pictures entitled "Fighting for Freedom," which are being distributed by the Universal, declare these films show that the ban virtually has been lifted in this country on many facts about the way the Allies are fighting the war.

Hitherto the seas, land and air facilities employed against the Hun have been subjects closely censored for the camera. In "Fighting for Freedom" there are scenes revealing in great detail just how the war craft operate, how airplanes are armored and otherwise equipped, how they are loaded, and the particular types of missiles employed on them.

The spectator is taken on an actual excursion over the five fighting fronts, and to many points of war activity elsewhere.

It is understood that whatever scientific information can be gleaned from the films would be of slight use to the enemy.

There are seven episodes in "Fighting for Freedom." One will be issued each week. Each episode was filmed with an idea primarily to produce thrills.

Universal Making Big Drama.

The finishing touches are being put on Dorothy Phillips' big war spectacle, now being made at Universal City under the working title of "Until We Meet Again." It will be Universal's first big war effort since the successful "The Kaiser, the Beast of Berlin." "Until We Meet Again" will be in ten reels and will be the most expensive production ever turned out by Universal. It is described as a drama, vibrant with the heart throbs of the titanic struggle.

Marion Davies in "The Burden of Proof." Constance Talmadge in "Mrs. Leffingwell's Boots."

Stars and Scenes from Two Select Pictures.

THRILLING RESCUE FROM REAL LIFE

Pearl White, Heroine of a Thousand Moving Picture Stunts, Rushes from Studio, Snatches Tony the Wop from Deadly Peril and Appoints Him Her Understudy on the Spot

By Edward Weitzel

DIRECTOR SEITZ had just finished rehearsing an interior scene for the new Pathe serial and was about to give the signals "Lights! Action! Camera!" when Pearl White, leaning forward in a listening attitude in place of gazing up at the big police captain, called out "Hold it a minute!" and disapeared around the corner of the set. From the fire escape outside the studio came the sound of one who was being hard pressed by the enemy. It was also evident that the imperiled person was defending himself valiantly with his tongue at least and hurling a bewildering mixture of English and Italian malediction and defiance in the very teeth of his tormenters. Before a properly constructed rescue squad could be organized by the studio force or the five stalwart police officers who were rehearsing with the star in the blue tailormade suit could draw their clubs and rush to the rescue Pearl White was back in the room, accompanied by a grimy little chap who grinned with pride and pleasure.

"The gang was trying to beat up Tony again," she explained.

Everyone showed sympathy and smiled encouragingly at the small son of Italy. He was quickly installed on the top of a radiator at the side of the room, by his rescuer, and bidden to keep quiet for a few minutes. The representative of the Moving Picture World thought this his opportunity to introduce himself to Pearl White. She was agreeable about an interview after the scene was finished.

"While you are waiting," she suggested, "you might interview Tony. I'll appoint him my understudy. He's been around the studio for three days now and lots of people learn all about the moving picture business in less time than that." In another moment the actress was in the center of the set, surrounded by the five policemen, and the two cameras were busy with their share of the work.

Interviewing an Understudy.

Interview an understudy! Tony the Wop did not look very promising; but the story of his rescue from the gang suggested thrills and swift action. Both were Pearl White specialties—and Tony's tale might throw a strong sidelight on an unknown phase of her character. A glance at the small boy on the radiator brought a friendly grin.

"Why were the gang trying to beat you up, Tony?"

"Dey don't like cause I know her."

"Why not?"

"Dey don't like 'cause I goes in the machine."

"Do you mean that you go out in the auto with Miss White and the company, when they are taking pictures?"

"Yep. I been two times." The boy's grin was now one of sheer delight.

"What do you do?"

"Set in the auter an' watch that fer her." ("That" was a small make-up box on the other end of the radiator.) "She gives me money, five cents at a time."

"Where did Miss White see you first?"

"In a fight. Two fellers had me down an' was punchin' me, when she come by in the auter. She jumped out an' pulled 'em off an' give me a nickel—an' I'm going to get another. Here she comes now."

Tony proved correct in his forecast. The first thing Pearl White did when she reached her youthful admirer was to open her purse and take out a coin.

"Here's a quarter, Tony. Get yourself five cents worth of candy and bring me back the change. Tony took the money and hurried away.

"His father has gone back to Italy and is fighting for his country," the actress explained. "The family haven't any too much to live on. Now about this interview—is it going to cost me money?"

"Not a penny."

"That suits me."

"I've always heard you were a good business woman, Miss White."

"Not always—most of the time, perhaps. What do you want me to tell you?"

"About some of your interesting happenings since you've been in moving pictures."

"Can't do it."

"Why not?"

"They're all in my book, 'My Struggle for Fame.' I've just finished it. It's the story of my life; tells how I started when I was eleven as an actress playing Eva in 'Uncle Tom's Cabin,' then joined a circus, got hurt, had to go to work as a nursegirl after I got out of the hospital, got back on the stage and finally landed in the pictures. Most of the interviews tell about the movie stars after they've got to the top and have autos and fine homes and everything. My book tells about the way I had to work before I started starring in Pathe serials. Excuse me; Mr. Seitz is ready for me again."

Taking Interiors at High Speed.

Making a serial is in a class by itself. The rapidity with which the scenes are rehearsed and taken at the Astra studio is almost incredible. Much of this speed is due to the method of George Seitz, who writes the stories and directs them. He is a quiet, low spoken young man, with remarkable powers of concentration. While the electricians and cameramen are getting ready for the next scene, Director Seitz paces nervously backward and forward, deep in thought. The instant it becomes time to rehearse, his directions are issued to the actors without the slightest hesitation. The scene is then gone over rapidly two or three times, and the signals given for it to be taken. As the cameras start to grind, the director redoubles his concentration. His words are barely audible but each one is surcharged with intensity. The actors feel the influence he is sending across to them with the force of a galvanic battery, and the melodramatic tempo is maintained throughout the entire scene. This is hard, nerve racking work to keep up, day after day. Moving picture directors earn their salaries.

Tony Gets an Object Lesson.

"Can't you spare one interesting happening that isn't in your book, Miss White?"

The heroine of "Hands Up" had strolled over to another part of the studio and was watching James K. Hackett and Ormi Hawley rehearse a scene from a new feature picture. While she paused to think, Tony walked up to her and held out the quarter.

"Where's your candy?" demanded the actress.

"Money's no good." The boy drew a deep sigh.

Pearl White in "The House of Hate."

"What's the matter with it?"

"Canad—"

"That's why I gave it to you. Take a long look at it and be careful what kind of money you take after this. Hand it back now, and I'll give you a nickel."

As Tony's short legs carried him and his expansive grin rapidly to the door, his fairy godmother seemed to forget the incident entirely. She walked over to the make-up box on the radiator, touched up her lips with a little carmine and glanced frequently at the rehearsal of the feature picture. Pearl White is evidently used to doing little things like making a child happy.

Service Department Is a Feature of Fox Bulletin

A SERVICE department, containing numerous helpful hints to exhibitors in putting over pictures, forms an interesting feature of the latest number of the Exhibitors' Bulletin, issued by the Fox Film Corporation.

This department, which occupies five pages of the Bulletin, not only gives advice as to how to exhibit Fox pictures successfully, but it also recounts the experience of exhibitors in various parts of the country in handling Fox productions.

One page in the Bulletin gives a close-up sketch of Joseph Erber, proprietor of Erber's Theatre, East St. Louis, Ill. The page is illustrated with a handsome portrait of Mr. Erber.

The Bulletin this month contains forty-four pages. The cover design, done in brown on a heavy buff paper, is a drawing of Gladys Brockwell. Two pages are devoted to "18 to 45," the great draft picture produced by William Fox; two pages are given to "Why I Would Not Marry," the morality play which Mr. Fox has now in work, and two pages are given to Evelyn Nesbit and "The Woman Who Gave," the first of a series of five productions she is making for Mr. Fox.

In the center of the magazine are three-page art portraits of Peggy Hyland, Virginia Pearson and Jane and Katherine Lee, the stars of the Excel Pictures brand.

Goldwyn Adds a Studio to Its Fort Lee "Lot"

WITH all the Goldwyn stars in the midst of production, the Fort Lee studio has become too limited to accommodate Geraldine Farrar, Madge Kennedy, Mae Marsh, Tom Moore and Mabel Normand and maintain the schedule of releases expected by Goldwyn's exhibitor-customer.

To overcome this difficulty, what is practically a new and separate studio has been built on the "lot." Where once stood the Alexandrian street and temple created for Mary Garden's "Thais" there is now a structure of another kind. It is a frame building 100 feet square, and is in no sense an open air studio. Roofed and equipped with a full complement of lights, it offers every facility for production found in the studio proper.

Up to the present, Geraldine Farrar and her director, Reginald Barker, have had the exclusive use of this auxiliary studio, it having been planned and constructed chiefly to give full play to the magnitude of the third of Geraldine Farrar's series of Goldwyn pictures.

WARNER BROS.' THE KAISER'S FINISH

A New War Feature with Louis Dean Again Essaying the Role of the Kaiser

WARNER BROTHERS, co-producers of Ambassador Gerard's sensational motion picture success, "My Four Years in Germany," announce this week the completion of an eight-reel special feature production, called "The Kaiser's Finish," made especially for the state rights market.

Characterized by its producers as "a photoplay prophecy of the day when the Yanks enter Berlin," and "the manner in which the Kaiser will find his place in the sun," "The Kaiser's Finish" is said to include, in its big cast, a number of actors and actresses who had prominent parts in "My Four Years in Germany." The production was directed by John Joseph Harvey, assisted by Clifford P. Saum. The Biograph studios in New York City were used during the months required for its making. William Nigh, director of Ambassador Gerard's picture, supervised the final editing and titling.

The story is said to involve sensational revelations of secret acts in the private life of the German war lord which even now are known to be working to his undoing, as a factor entirely apart from the present military situation. The action is based on these facts, showing their development, with big scenes laid both in America and behind the German lines, and with the climax at the gates to Berlin.

In their correspondence with state rights buyers throughout the country during the summer, Warner Brothers frequently referred to the new production they were making, with the result that inquiries were instituted concerning the nature and size of the feature. As a consequence of the answers given, stating the title, length and character of the story, bids have been received from practically every territory. No contracts have been signed, according to A. Warner, and no definite pledges of territorial rights will be made until the industry generally has been thoroughly informed of the readiness of the picture.

"We know," said A. Warner, "as a result of the total income to date from 'My Four Years in Germany,' the value to exhibitors of a production such as 'The Kaiser's Finish,' and it is possible for us to gauge with more than a fair degree of accuracy the approximate returns that state rights buyers will receive from it. We felt that the fair thing to do, both to buyers generally and to ourselves, was to hold the bids we have already received until an advertising campaign in the trade journals had made known the fact that 'The Kaiser's Finish' was available to everyone. There are undoubtedly a great many buyers who will be interested, and this is in addition to those from whom we have had offers by mail.

"Another important phase in merchandising 'The Kaiser's Finish' to the public is the great number of unique advertising opportunities provided both by the title and the action. There are unlimited possibilities for campaigns of every description.

"A rumor was started last week, immediately following the appearance of our first advertising announcement, that the picture had been offered to several of the bigger companies having exchanges throughout the country. This I want to deny emphatically. 'The Kaiser's Finish' was made for the state rights market, and we do not propose to deviate an iota from the sales policy which has existed since work on it was started several months ago."

An elaborate advertising campaign has been prepared for exhibitor use.

The story of "The Kaiser's Finish" begins with the discovery by an American-reared youth that he is barred from enlistment in the United States Army and a part in the great struggle in France because of the stain of dishonor cast upon him by the Kaiser years before. This introduction is based on a number of the little known incidents of the warmaker's life before the war. This youth is impersonated by Ernest Schenck, the Crown Prince in "My Four Years in Germany."

Louis Dean, who played the part of the Kaiser in the Gerard picture, again essays this role in the newest Warner special feature. Other principals in the cast of the previous picture have prominent parts in "The Kaiser's Finish."

MELFORD IN NEW YORK.

After ten years of absence from Broadway, George Melford, tenderfoot, came back. Melford has been directing Famous Players-Lasky productions in Hollywood for the last three years. He has journeyed to New York to direct Billy Burke's next picture, "Good Gracious, Annabel," to be made at the Fort Lee studios. Mr. Melford has been directing little Lila Lee. Mr. Melford says that New York now is not the New York he once knew. He says one does not feel the demands made by the war as acutely in California as here. The question of lighting in the California studios has not been touched upon by the Government as it was here, and because of the long days one can get over about twice as much work, he says, as is possible at Fort Lee. Mr. Melford expects to remain in New York about two months.

Norma Talmadge Off to Coast.

Norma Talmadge, her director, Sidney A. Franklin; assistant director Ward Lascelle, Thomas Meighan, Gladden James and A. E. Warren of her company, left Sept. 29 for Los Angeles to do the exteriors for Miss Talmadge's "The Heart of Wetona." This picture will be a screen version of the famous Belasco success by George Scarborough, in which Leonore Ulrich played for so long at the Lyceum Theatre. While Miss Talmadge prefers, as a rule, to make all her productions in New York, she decided at the last minute to make a hurried trip to the Coast to do the exteriors which require the sort of Western background that cannot be picked up in the Adirondacks or the Berkshires. She expects to be gone only four weeks, and then will return and do the interiors at her studio at 318 East 48th street.

WORLD MAN VISITS CANADIAN HOUSES

On Way Home from Convention He Stops at St. John and Montreal—In Latter City Forty-two Out of Forty-four Houses Are Doing Business

By Sam Spedon

FROM New York to Halifax, it listens like a long, long way, and so it is, but when we get there it seems as it we had only walked 'round the corner to visit our neighbors. There is so much snap and go to the place, and we are received with such hospitality we feel as if we had been born and brought up there. In fact, all through the Maritime Provinces hospitality is written all over it.

The first question asked on our return were: "Did you see much evidence of the war? "Were there many disabled soldiers on the streets?" If there were any there we didn't see them. Canadians are not wont to wear their grief on their sleeves. They show a splendid spirit of patriotism.

Through the courtesy of J. M. Franklin, of the Strand Theatre, and Harry Meyers, who drove us from one end of Halifax to the other, we had a chance to see the ravages of the terrible explosion of one year ago, and the vast improvements being made by the construction work of the Government since that disastrous event. New homes are being erected to the south of the devastated district, great shipyards are being built where the explosion occurred, and an immense railroad and shipping terminal, of three miles, is being constructed on the eastern side at a cost of $30,000,000, unequaled by any city in the world. All these activities make Halifax a boom town, and will make it one of the greatest import and export cities in the Provinces, if not on the Atlantic coast. While we were impressed with the tragedy of the calamity that happened a year ago, we could not help thinking after all that Halifax would come into its own.

Picture Business in Halifax Good.

Business in Halifax, as far as motion pictures are concerned, is good. If it were not for the impost of heavy taxes on theatrical enterprises, and the scarcity and cost of material and help it would be very good. The streets of Halifax are at present entirely dark at nights, but notwithstanding this and stormy weather we saw long lines of people waiting for the second showing at all the moving picture theatres. At the Majestic Theatre, occupied by a stock company, there was a capacity house. We visited the Strand, the Empire, Orpheus, Imperial and the Casino, all in the centre of the city, all well managed and equipped. The architecture of the theatres is of the stereotyped order of a decade ago, seating from six to twelve hundred.

In conversation with managers from other parts of the Provinces, we received the most encouraging reports, although they said it requires the most careful management and judgment to meet the present day conditions and come out on the right side of the ledger. From the report of the Motion Exhibitors League Convention, held at Halifax on Sept. 18 and 19, published exclusively in the Moving Picture World of October 5, you can get an idea of some of the propositions with which they have to contend.

On our way home from Halifax we stopped at St. John, N. B., at the invitation of our good friend and that indefatigible worker Walter H. Golding, of the Imperial, and, while in St. John, called on F. G. Spencer, of the Lyric. While our time was too limited to call on everybody, we gave A. B. Farmer, of the Star, a jingle and had a conversation with him over the 'phone.

St. John with its many harbor advantages is one of the most conservative commercial cities in the provinces of Canada. It has not made the most of its mercantile possibilities. Its population is a home loving, industrious and prosperous people, who, while they support their theatres well, are descriminating in their tastes and divide their patronage in accordance with them. Manager Golding showed me a

Members of Motion Picture Exhibitors' League of Maritime Provinces at Halifax Convention.

Left to Right, Front Row: Fred Winter, Moncton; Walter H. Goulding, St. John, N. B., Secretary; W. T. Finnerty, Fredericton, Vice-President for New Brunswick; W. C. MacKay, St. John, N. B., President; G. J. B. Metzler, Halifax, N. S., Treasurer; R. J. McAdam, Halifax, N. S., Vice-President; J. F. O'Connell, Halifax, N. S., Vice-President for Nova Scotia; Joseph Gaudet, Summerside, P. E. I., Vice-President for P. E. I.

letter from Harry Lauder's manager, setting the dates of January 1 and 2 for the great Scotch comedian's appearance at the Imperial, which, being in the Keith chain and one of the largest and most modern theatres in this section, is the only one at which he has appeared. Mr. Golding told us his receipts on Lauder's two dates last year were between four and five thousand dollars. This goes to show how the St. John people support the efforts of local showmen.

Montreal Is Canada's Film Center.

After a little persuasion by our long time friend, L. E. Ouimet, who promised to stay over at St. John with us, we took a flyer to Montreal. We are glad we did. We had a long deferred chance to meet a great many of the Moving Picture World readers and men prominent in the industry. Montreal is the centre of filmdom in Canada, although Toronto next door is a close second. When you say Ouimet in Canada it is the open sesame to all branches of the industry, as he is the recognized pioneer in Canada's film circles. After stopping at the Specialty Film Import, Limited, of which Mr. Ouimet is president and general manager, we made a tour of exchangeland and met the managers. We shook hands with Robert E. Wells, the district manager of the Triangle; R. S. Peck of the Mutual, formerly editing the Canadian Motion Picture Digest; J. A. Gagnier of the Vitagraph, Irving Sourkes of the Regal, representing the World and Goldwyn; A. Hazza of the Universal and The Allens of the Famous Players-Lasky. We expected to see the manager of Fox, but reached the exchange after closing hours. It was not a difficult matter to cover these, as all the exchanges are located in the same district just the same as they are in any metropolitan city.

After this round of exchanges, we retraced our steps to the Specialty Film and Import Limited. We were surprised on closer inspection to find it fully equipped with an industrial outfit on the same order as Rothacker, of Chicago. Mr. Ouimet pointed out a new location, which he has purchased a few doors away, where he will build after the first of the year a large two-story fireproof building to meet all the up-to-date requirements and the fire ordinances of Montreal.

Looking Over Montreal Theatres.

After lunch, we visited many of the theatres of the city, to get an idea of what they are like, and say hello to the managers. We started at Loew's Vaudeville, 3,500 capacity, one of the largest and most beautiful theatres in the world. Then we glanced over the New Grand, 900; Strand, 1,000; Tivoli, 1,000; Orpheum, 850, where there is a stock company of French players, programs printed in French—an exclusively French theatre; the Holman, on the main thoroughfare, seating 1,000, presided over by H. Pomeroy, and the Imperial, 2,500, is managed by H. W. Conover in splendid style. All of these theatres, while some are more beautiful than others, are ably managed and well equipped.

Later in the afternoon we visited "The Allen," a new suburban or neighborhood theatre, 2,000 seats, owned by B. Jule and J. J. Allen, of the Allen Theatre Enterprises, and presided over by the resident manager, H. C. La Marr. This house is one of the most beautiful in Canada. On our way out to the Allen we passed through the French section of Montreal and gave several of the theatres a hurried once over. On the return trip we passed the St. Denis, one of the larger houses in Canada, said to seat 4,000. It is now closed, but is soon to be reopened as one of the Loew Circuit.

Forty-four Theatres in Montreal.

There are forty-four theatres in Montreal, of from 500 to 3,500 capacity, and most of them are doing a good business. Only two of them are closed and one of them will soon reopen. The forty-four houses are divided as follows: Thoroughfare houses, in the West End; the Cosmopolitan districts; the tenement or laboring class; the French suburban class, and the neighborhood or suburban districts, peculiar to a cosmopolitan city like Montreal with a population of nearly one million.

While in Montreal we met our old friend M. R. Nutting, erstwhile publisher of the Canadian Digest, and now running an advertising establishment. He has recently taken unto himself a wife, whom we had the pleasure of meeting. He evidently has struck the right trail and is acquiring a fine clientele. We also met J. M. McLennan, manager of the Brock Theatre, Brockville, Quebec, where he does the honor also at the New Theatre, which shows stock specialties.

We made a very pleasant call on George F. Perkins, general manager of the Perkins Electric Company, and the Independent Film and Supply Company. We felt quite at home when we saw in his salesrooms a large array of Power's and Simplex machines. Mr, Perkins has the largest supply and equipment house in Canada.

Hampton Buys Davis Story for Kerrigan Production

JESSE D. HAMPTON has just purchased, through Edgar Selden, the rights to Richard Harding Davis' popular and successful play, "Soldiers of Fortune." The price is said to be the largest of any recently sold play or story.

Mr. Hampton wants the tale for J. Warren Kerrigan, and promises that the picture will be a notable achievement, with Kerrigan—in Robert Edeson's original stage role, of course—surrounded by a cast of all-star calibre.

It is expected that the Hampton production will be a seven reel feature. The picture will be released through the W. W. Hodkinson Corporation in this country and through the Robertson-Cole Company in the foreign field.

"Soldiers of Fortune," it is expected, will be produced at the Hampton studios in Los Angeles immediately after the filming of "Come Again Smith," F. McGrew Willis' picturization of John H. Blackwood's comedy of the same name. The latter is scheduled for production immediately after "The Unfinished Story," upon which Mr. Kerrigan and his director, Ernest Warde, are now actively engaged.

Tefft Johnson made his first picture for World Film with Madge Evans in "The Latch String." This story was written by Mrs. Backus, who has for many years been one of the best known authorities on Normal school work as applied to young children.

Lasky Talks of Company's Activities on West Coast

PRIOR to leaving for New York on a periodical business trip, Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, at the head of production, in an interview made the statement that the West Coast Studios would be busily engaged, more busily than ever, in all probability, in the months to come.

Discussing the arrival of other stars on the coast, Mr. Lasky said: "Among others, Shirley Mason will arrive in the very near future to work at our western studio.

"An interesting change in the west coast scenario department results from the promotion of Miss Mary O'Connor, former assistant to Frank E. Woods, to the position of scenario and film editor, while Gardner Hunting has been appointed assistant supervising director. Both will work under Frank E. Woods, supervising director. This change was found necessary owing to the increasing activities in the west coast studios and the natural growth of the department as a consequence.

"I may say that our productional activities here have been characterized by the most splendid and harmonious results. There has been no waste time as a result of the recent labor difficulties, or for any other reason.

"Cecil B. deMille has finished and is now engaged in cutting and assembling his modern version for Artcraft of "The Squaw Man," by Edwin Milton Royle, which is to be released under a new name. Just what that will be is as yet undecided. The reason for this is to assure the exhibitors and the public that it is not a reissue, but an entirely new production, from an adaptation by Beulah Marie Dix, with numerous changes and an all-star cast.

"At the Griffith studio, Dorothy Gish is at work on 'The Hope Chest' and Mr. Griffith is engaged on another of his Artcraft specials.

"The Thomas H. Ince studios are working on schedule and ahead of it with Charles Ray, Dorothy Dalton and Enid Bennett, while Henry Walthall has about completed 'The False Faces.' Mr. Ince is keeping his stars busy, and each succeeding production seems to be more popular with the public than the last.

"The Sennett studios are creating comedies with speed and satisfactory results, while Roscoe Arbuckle, whose popularity is greater than ever, according to reports, has recently completed 'The Sheriff' and is now at work on another Paramount comedy.

"I was highly gratified by the results of the Fourth Liberty Loan propaganda pictures for the United States Treasury Department, contributed by practically all of our stars, as well as those of other companies. Some of these I personally witnessed and was extremely pleased by their splendid 'punch.'

"So, I can say with truth, that we are extremely busy and that the progress is satisfactory all along the line."

Hatton to Play Tony in "Arizona."

Considered one of the most talented of character actors, Raymond Hatton of the Famous Players-Lasky forces, has been engaged by Douglas Fairbanks to appear in the all-star cast of "Arizona." He will characterize the attractive part of "Tony."

Edward Dillon

Charles J. Brabin

James Kirkwood

Three Notable Directors Have Been Engaged by William Fox

WILLIAM FOX, because of the success attained by George Walsh in the light, wholesome, young-American type of comedies in which he has appeared recently, has just engaged for this popular star one of the best known light comedy directors in the business. This director is Edward Dillon, and he will begin work at once with Mr. Walsh in a new play, which, it is believed, will prove one of the best of the athlete-actor.

Mr. Dillon is one of the veterans of the screen art. His first experience was in the old Biograph one-reelers, Dillon playing juvenile leads. In the same company were a number of players now famous either as actors or directors. Mr. Dillon spent eight and one-half years laying a foundation of screencraft and film knowledge, which makes him one of the most versatile directors now in the business.

He directed DeWolf Hopper in "Sunshine Dad," "Don Quixote" and "Mr. Good, the Samatarian." He also directed Bessie Barriscale in several productions. Others stars whom he has directed are Ann Pennington and Madge Kennedy. It was while directing Miss Kennedy in "The Danger Game" that Mr. Dillon broke his ankle. Laid up for fourteen weeks he only recovered recently.

Mr. Dillon has long been an admirer of George Walsh, and as his own directorial talents are along the lines of exploiting Walsh's genius in athletic stunts and straight comedy the forthcoming Walsh picture should prove one of the most interesting of its kind made in a long time.

ANNOUNCEMENT was made this week by the Fox corporation that Charles J. Brabin, who has directed numerous leading actors and actresses in the film profession, has been engaged by William Fox to direct Virginia Pearson, one of the stars in the Fox group of Excel Pictures.

Mr. Brabin will begin work at once. His first picture with Miss Pearson will be a dramatization of "Buchanan's Wife," one of the most popular novels written by the late Justus Miles Forman, who lost his life on the Lusitania.

Mr. Brabin has had wide experience and training as a director, having guided several big productions to success. He has directed Henry Walthall, Francis X. Bushman and Beverly Bayne, Marc MacDermott, Naomi Childers, Peggy Hyland, Viola Dana and other players.

Besides his success as a director Mr. Brabin has also written several well-known photoplays. All his work has been marked by a close attention to detail, by a fine imagination and a strong sense of dramatic values.

Mr. Brabin is enthusiastic over the prospect of working for William Fox, and is especially pleased that he is to direct Miss Pearson.

"I have known Miss Pearson for a long time," said the new Fox director this week, "and have followed her screen career closely. Her work in every picture in which I have seen her shows a thorough grasp of the character she portrays, a conscientious study of the play and a fine power for emphasizing the more dramatic situations in a manner that makes them stand out in their proper light."

JAMES KIRKWOOD has joined the William Fox organization. This well and favorably known director, who has an enviable producer's record, including dramas for both the stage and screen, will supervise the making of the next Evelyn Nesbit picture. He is already at work on the scenario.

Mr. Kirkwood has been prominent in the producing end of the film business for the past decade, having begun his career when the old single-reelers were in vogue. Among his early successes were "Classmates" and "Strong Heart," two Robert Edesonsuccesses.

After a short period in the motion picture business he returned to the stage for three years, becoming leading man in Margaret Mayo's play, "Behind the Scenes." Subsequently he was director for Mary Pickford in the screen version of the Mayo production, remaining with Miss Pickford two years.

Mr. Kirkwood also directed John Barrymore in a series of productions, and was director of Billie Burke, after which he produced eight pictures in a year featuring Mary Miles Minter. The new director was especially engaged for Miss Nesbit in the belief that his long experience peculiarly fitted him for directing a star of such pronounced emotional qualities. Mr. Kirkwood expressed great enthusiasm over the possibilities of the story which has been bought for Miss Nesbit, and manifested eagerness to begin work at once. It is understood the next Nesbit picture, the second in the series of productions to be made by her for William Fox, is a story of a frivolous woman who is purified in the fires of war.

JUVENILE LEADS ARE SCARCE.

The inroads made on motion picture actors by the draft boards has rendered it difficult properly to cast pictures. This is especially true where young juvenile leads are required. Last week World Pictures had to postpone productions of two photoplays on which continuities were completed because it was impossible to secure young leading men for important roles. No relief from this situation is promised at least for the next twelve months. A condition of this kind offers great difficulties not alone to the producing companies, but also to scenario writers, who will be compelled to create interesting photoplay material in which female characters will have a preponderance of influence. In the new pictures the male element will be represented by either the very young or those who have passed the draft age.

Any promising young juvenile man who can play parts ranging from 21 to 30 years of age is worth his weight in gold these days. The juvenile lead who holds a deferred classification card will be very much in demand in moving picture studios.

Rambles Round Filmtown

With WALTER K. HILL.

An Idiotorial Inspired by Recent Sittings Before Miles of Close-Ups

WHAT a blessing it would have been last fall, when the footage tax fell upon the industry, if the producer had taken between his teeth the well known bit and resolved as follows:

Stories shall be filmed only in exact length of their worth. The plot shall be told in meaty reels that run to the full length of the yarn, and only that far.

Close-ups of pumps, sides of barns, meadow-land, hay-stacks, factories, office safes, rocks, rills, rivers, oceans, hop-vines, automobiles, garbage cans, fire-escapes, clothes-lines, dinner buckets, wrist-watches, heaving chests, cedar chests, ankles, feet, corns, bunions, warts, moles, church-spires, clouds, thunder-storms, tree-tops, orchards, corn-fields, canal boats, vaccination marks, throats, rubber boots, baled hay, chairs, tables, fish-hooks, kittens, frogs, cows, daschunds, cabbages, barbed wire, mustard gas, pianos, sheet music, poetry, kitchenettes, pillows, twin beds, stars, garters, mice and other non-essentials to be limited to three-inch flashes.

Features now running to 5,000 feet, including 1,500 feet of padding and close-ups, titles and printed details, would give better entertainment if simmered down to brass tacks; comedies now expanded to a thousand or two film feet would be more funny, and the exhibitor would give a shortened program with better results.

The audiences would be better pleased, crowds would not be kept so long standing in the lobby and elsewhere, and the mole on the star's left eyebrow would not intrude itself so frequently upon the light running, new, home entertainment.

All of which amounts to little more than space-killing.

—f l l—

We Can Prove It by Jesse J. Goldburg.

DAVE, the Arrow Film Corporation office boy, permitted his enthusiasm to get the best of him. He thought out and wrote out the following suggestion for advertising copy on the Arrow's latest production:

"Huns Within Our Gates"
will not subscribe for a
Fourth Liberty Loan Bond
but the
exhibitor can pay for a
Fourth Liberty Loan Bond
by subscribing for
"Huns Within Our Gates"

Dave has a big future; who can tell?

—f l l—

Ah, There, Jim Milligan!

FRED SCHAEFER, publicity director of General Film, makes it a rule never to be "out" to anyone, and therefore has become ex-officio "soother" of the company. He strives his best to make every session in the reception room end at a point when everyone concerned is happy.

But he is put to the greatest test of diplomacy when he must allay the anxiety of an advertising solicitor. Came one of these the other day with reproach in his mild, blue eye, complaining that General had used space in other publications and not quite so much in his. Schaefer had to admit that General hadn't used quite so much.

"Then why don't you?" said the advertising man.

"Well," said Schaefer, after intense thought, "you see, old man, we think so highly of your sheet that we reserve it for only the most important announcements."

Which sounded complimentary, anyway.

Filmtown's Military Staff.

Marshal Neilan.
General Film.
Colonel Mary Pickford.
Lieutenant Rothapfel.
And
Doughboy "Billy" Parsons.

—f l l—

The Science of Double Action.

"Science leaped ten years forward when this film was produced," says a note on the program of a Broadway cinema.

Simultaneously leaping back ten years to Vitagraph's trick photography.

—f l l—

"Hurry Home" Plays a Trump Card.

H. H. Van Loan, author of "Stand by the President, "Vive La France" and other patriotic slogans, has sold another story in the film marts of Los Angeles. The title is "An American Ace," and has nothing to do with other theatrical works of the same caption recently seen upon the stage and now in vaudeville.

Earle Williams will be the Vitagraph star to play the piece under the direction of A. E. Smith and Wilfrid North.

—f l l—

"Whole hearted co-operation" was written in copy.

It nearly appeared in print as "whale hearted cooperation."

—f l l—

Hayakawa's Method of Nomenclature.

WHEN Hayakawa gets a scenario the title first engages him.

Strangely enough the working title seldom suits. Then it is that the neighbors are called at an evening session, and the synopsis is read to a parlor full of enthusiasts.

By popular vote taken on the spot the title is selected—and then Hayakawa calls it something else. In the East the method is somewhat different.

Scenarios carry a title, the completed production is called something else, and after the photoplay is released and advertised the title is changed as frequently as two or three times.

And never, under any circumstances, must the title have any bearing whatever upon the nature of the plot or the theme of the story. It has been discovered that the public likes to go to theatres believing they are to witness a certain stylo of photoplot and remain to see an entirely different kind of offering.

It was either Barnum or Lincoln who said: "The public likes to be bunked until it gets sore, and then business goos all to pieces and we wonder what happened to it."

—f l l—

Tom Moore Cigar Bands to Be Admission Charge for Tom Moore Show.—Trade Paper Headline.

Which same is the first really good use to which those things have ever been devoted. In this poor opinion the hombre who invented cigar bands should be sentenced to go hungry until he could play golf on Florida Keys.

—f l l—

"Personal Appearance" Activities.

Marcus Loew is planning something unique in the line of parties for the opening of his Palace Theatre, Washington, about October 15. For the dedication of this theatre, which will exceed his Metropolitan, Brooklyn, in cost and beauty, he is inviting various photoplay stars living in and around New York to be his guests for the trip to Washington.

Ben Grimm Finds Life In Hawaii Just One Cockroach After Another

TWELVE days after the time it was written a letter from Ben Grimm, of the Moving Picture World family, arrived in this office last week. From many paragraphs of intensely interesting details we select the following:

"I have had quite a number of flights since I came here, but flying has stopped as far as the squadron is concerned for the time being. That leaves me but little to do except count the number of cockroaches in the dark-room. If I ever expect to complete that job I might as well figuro on being here for 10,000 years.

"Oh, yes, we have cockroaches here—little bits of ones. It takes at least a dozen of them to pull one of the motor trucks. Their favorite food is the emulsion on plates.

"So far they have eaten about nine gun batteries, three wireless towers, eight battleships, four seaplanes, nine rice fields, fourty-two miles of roads and six blocks of houses. They seem to pick out our choicest plates, too.

"But I suppose I should not pick on the poor cockroaches, because they are only one of a breed of about 6,000,000,000,009 different kinds of bugs in this 'Paradise of the Pacific' (see tourist dope).

"And there seems to be a different nationality in Honolulu for each species of bugs. If I don't go crazy with the heat before I think of it again, I'll try and dehydrate one of the cockroaches and send him (or her) to you."

—f l l—

Jimmy Tynan, registering a second time this issue, declares thus:

"We have a girl working on our lot, and her name is Easter Walters, Easter because she was born on Easter Sunday.

"Would you call her an 'egg' or a 'chicken,' and why?"

If You Know the Answer—Pullet!

—f l l—

Mabel Normand brings with her a note of wistfulness to the Goldwyn Studio these days. She has not heard from her brother, Claude, who went overseas in June.

"Perhaps he has gone to Siboria. Perhaps he'll come back a Cossack and be cruel to me," mourns Mabel.

Such Is Life In Archangel.

—f l l—

The Over the Rhine Co., starring in pictures Julian Eltinge, has taken an advance position. Very possibly they will at once open a system of distribution for "To Hell with the Kaiser," "The Kaiser Be Damned" and other products of the film drive against the Vermin Empire.

—f l l—

Cecelia of the Pink Geraniums.

Mae Marsh has a new fad.

The whimsical Goldwyn star has acquired a lady bug!

It lives among the geraniums in the window box, and flies on her finger when she calls.

Its name is Cecelia.

—f l l—

Three peaceful yokels were slowly going to work on a country road down on Long Island. It was just beginning to get light.

Suddenly around a bend in the road the men saw the ghost of George Washington appear. They didn't stop to ask questions. They are running yet.

The ghost was Edward Earle on his way to location. According to the script, Eddie was to be shot at sunrise.

For This the P. A. Should Be S. at S.

—f l l—

From Arthur James, director of publicity, Metro Pictures Corporation, 1476 Broadway:

"It does beat all," remarked Tom J. Geraghty the other day. "I went to a play downtown in Los Angeles last night. It was the first spoken comedy I had seen in six months—and I couldn't stand it."

Six Months? What Detained Him?

"The Megaphone Man" Is Here with Some Jingles and Slogans

CUT these out. Use 'em for "fillers" in your program, your house organ or wherever you can stick them in type to catch the eye and boost the Fourth Liberty Loan. We copy them from a compilation made by The Fourth Estate. Pass them along:

Beat the Boche by Buying Bonds.
Make Huns Retreat; Bonds Spell Defeat.
Back Pershing's Men; Buy Bonds Again.
Your Gun to Shoulder; Be a Bond-Holder.
On to Berlin! Bonds Help Us Win.
Buy Liberty Bonds for Liberty.
Do Your Duty for Guns, or Give Booty to Huns.
A Bond Is a Prayer You Send "Over There."
If YOU Cannot Go, Let Bonds Fight the Foe.
Each Bond That One Buys Will Aid the Allies.
To Win the Day We All Must PAY.
Send Bonds for Cheer to Liberty's Frontier.
Your Bond's a Club to Sink the Sub.
A Bond Aider Is a Pershing Crusader.
Bonds Back the Yanks Who Man the Tanks.
Dig Into Your Pocket and Pocket the Hun.
Back Marshall Foch; Bonds Beat the Boche.
Keep the Hun on the Run—Buy Bonds, Everyone.
Doughboys Knead Dough; Buy Bonds.
The Cry from Undersea—Buy for Liberty.
YOU and the Millionaire Must Share Liberty Bonds.
Pay the Cost or the War Is Lost.
Our Cannon Speaks Louder When You Supply Powder.
Liberty Bonds Arm Armies, Build Boats, Sink Submarines, Support Soldiers, Kill Kultur, Supply Ships, Transport Troops, Provide Powder, Furnish Food, Beat Barbarians, Scotch Snakes, Vanquish Vandals, Exterminate Vermin, Puncture Prussianism, Feed Fighters and Will Win the War.

—f l l—

A headline in a Los Angeles paper read, "Arrangements for Shirk Funeral Not Complete."

Immediately everybody paged our old friend Adam Hull Shirk, and he said the headline was absolutely correct.

—Jimmy Tynan.

—f l l—

Getting Back Sixty Minutes of Beloved and Soothing Sleep

FULFILLING its mission of timeliness, RAMBLES, in its issue of October 12, reminds you that on Sunday the 27th of the current month you should sit up until midnight. Promptly at 11:60 set the clock hands back one hour and (if you wish to get the full benefit of the change) go immediately to bed.

While you are sleeping there will come back to you the hour you lost last Spring. You will retire at 11 by the hands, and will be an hour in bed before it is 12—although it was 12 when you hit the Ostermoor at 11.

There are two ways of figuring out the best sensation when time comes to face a new day, a new week, and a new season of time serving—and saving. Some may set the alarm at the accustomed hour by moving the hands back one twelfth of the circle. Others will do it this way:

Leave the alarm set exactly as it was before time changed. Wind it up good and tight, so it will ring long and loud. Have a night of sweet dreams, and when Big Ben jangles in the morning open one eye, stare at the Hunish beast and say:

"Go 'To Hell with the Kaiser'. There's a sweet hour of sleep coming to me."

Then roll over and collect.

—f l l—

Pacifist Propaganda Would Have "Bean Bag" Become New Army Game

JOHNNY GALT, who has been employed in the production department of the Triangle, has handed in his resignation to assume the position of shipping clerk for a large bean concern in Wilmington, Cal. The southern section of California is the biggest bean-raising locale in the world.

Galt expects to be quite a success as a bean-herder, and says that nothing gives him more pleasure than to see the beans gamboling in their sacks, especially when he recalls that they are going to feed Uncle Sam's soldiers.

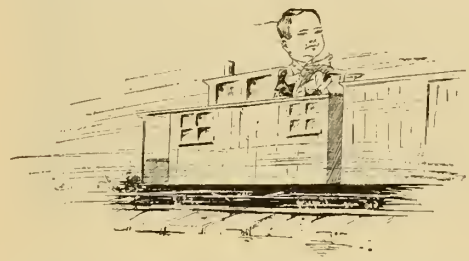
Rambles Round Filmtown

Film Salesman Happily Creates Idea for Transcontinentalists

VERY frequently, out of neccssity, comes an idea that results in reams of press agent's copy. Take Leon Schlessinger, for instance. We'll let Leon have his say in the letter he wrote to Sales Director J. L. Kempner, of the "Manx-Man" Company, to wit:

"I arrived at North Judson, Ind., at noon, closed the contract in thirty minutes after I landed, had my lunch, and learned there wouldn't be another train out until 5:18 p. m. I didn't want to lay around for four hours, and learned that a fast freight would go through at 2 p. m.

"I got hold of the conductor of same, and landed here at 5:30, beating the passenger train in by a few hours. Rode



in the caboose, because the conductor was a movie fan, and at the same time enjoyed the experience—and in the bargain a nice nap, all stretched out, with a soft cushion for my head."

Think of the possibilities of rides in cabooses between here and Los Angeles! Take along the publicist with his Blickensderfer.

Prepare "statements of policy" while the engine is switching at way-stations—adding cars and cutting out others. The utility of the scheme may only be exceeded by the novelty of such "statements" issued every few hours, fired into headquarters by the next mail and mimeographed for distribution.

By this method a picture magnate could change his policy at every station and send out a new "statement." The time may come when the fifth and essential industry may be glad that Leon Schlessinger hopped the freight at North Judson and had his picture drawn for RAMBLES.

—f l l—

We Shall Yet Hear of This Star.

WORLD FILMS recently signed a new star, and, following the fashion of all good publicists, Lee Kugel opined to himself that he should know more, and well, of the lady's career.

With that end in view he dashed off a polite request that the star send him some data upon which he might base paragraphs, quips, personal items, longs, shorts, mediums and interviews. He then turned his attention to other details of his work.

Two days later an expressman appeared in the office of World Film publicity. On a truck he shoved ahead of him there were three trunks. Lee thought a new publicist was moving in until, upon investigating, he found the Saratogas were addressed to himself.

Inside he discovered scrap-books that told the life story of World Film's new star. The three trunks were filled to capacity with kind words.

—f l l—

Rudolph vs. Reichenbach—Concluded.

With Harry Reichenbach hurrying to join the other sixteen, Bill Rudolph rises to remark in a manner thus:

"When it comes to 'treating' and 'retreating,' Reichenbach is right—I am generally in advance. Many a time and oft have I shown Harry the way. I'm glad I've been saved from the other sixteen."

Reviewing the Reviews of the Reviewer of Reviews

WE have Reviews, Advance Reviews, More Advanced Reviews, Most Advanced Reviews.

Reviews written from showings in the projection rooms have given way to reviews written before the picture is edited and cut.

The next stage may include reviews written while the picture is being produced. Back of that may come reviews written from the working script. Still digging reviews may be written from author's synopsis.

Then back of all that there may be reviews written while the story is still in the author's brain. Once the thing is well started there may be no end to it—**and then the producer changes the title!**

—f l l—

Adolphe Osso, pressist for Leonce Perret, declares that in taking battle scenes for "The Stars of Glory" the "Vermins" that swarmed over No Man's Land were real "super" men.

—f l l—

The Weather Is Changeable in Pictures.

Betty Blythe, in the costume of a French-Canadian girl, was working at the Vitagraph studios in mid-August. They were taking scenes in a back-woods log cabin.

On the stage to the right of them a summer scene was being made, while to the left a South Sea isle production was being filmed.

In the yard the tank was being employed for a bathing scene. Betty, in her heavy sweater, toque and dress, nearly sweltered, and cussed her luck.

But now she's up in Canada in real locations, where it's nice and cool.

—f l l—

Additions to the Roll of Honor.

Dick Watts, until his departure editor of the Morning Telegraph's Empy department, has gone into service under deferred classification. Address: Camp Syracuse, Co. 94, 23d Battalion, Syracuse, N. Y.

Joseph Limerick Kelley, until called, a reviewer on the Empy News, may now be addressed 19th Battalion, 79th Company, Recruit Camp, Syracuse, N. Y.

Jack G. Zollies, recently with the Gasket Producing Co., lately registered: Detention Camp Br. No. 15, Company 7, Camp Greenleaf, Chickamauga Park, Georgia.

There is no doubt in the world they would all like to have letters from Main street, Manhattan, and elsewhere.

—f l l—

It Will All Come Out in the Wash.

Aaron B. Bernd, formerly in the Fox publicity department and now a private in the A. E. F., is stationed at Bordeaux.

"I have been stationed here almost since arrival in France at the beginning of June," Bernd writes to W. R. Sheehan. "At present I'm working in the quartermaster laundry—not washing clothes, though several months of experience made me rather proficient in that line; but keeping record of transactions and saying the French for such things as pillow cases and bath towels. When the war is over I believe I'll be fully qualified to write all my press dope in French."

—f l l—

Notice "Bits of Bunk in Press Copy" in issue of October 5. It only goes to show "there is nothing new under the sun." For instance:

A German whose barkeep was in the habit of being late on the job, came down early one morning and found him there; whereupon, this:

"Ah! You are early of late. Before you was behind, and now you are first at last." —G. W. Landon.

Further Proving There's Nothing New.

—f l l—

The "f l l" dashes are inserted to remind you.

Yours for the Fourth Liberty Loan,

THE RAMBLER.

Producers' and Distributors' News

Fox Now Well Started on Second Year of Standard

SEPTEMBER marks the beginning of the second season of the William Fox series of Standard Pictures. One year ago William Fox started Standard Pictures with the announcement that they were to be the best that money and brains could produce. That this promise has been kept is attested by the popularity these pictures enjoy.

A resume of the first year of Standard Pictures made recently in the Fox offices brought to light some interesting statistics. Four directors have produced the majority of the twenty-six Standard Picture releases of the first year—J. Gordon Edwards, Frank Lloyd, R. A. Walsh and Richard Stanton.

Mr. Edwards has six Standard Pictures to his credit in the first year. These are "Camille," "Rose of Blood," "DuBarry," "The Forbidden Path," "The Soul of Buddah" and "Under the Yoke."

Mr. Lloyd's score was four, three starring William Farnum, and one, "The Blindness of Divorce," enacted by an all-star cast. The Farnum pictures are "When a Man Sees Red," "Heart of a Lion" and "True Blue."

"The Honor System," a great money-maker, was directed by R. A. Walsh. Mr. Walsh directed two of last year's Standard Pictures, the other being "Woman and the Law," which achieved a signal success.

The other director who had a large share in the production of Standard Pictures is Richard Stanton. Mr. Stanton's first Standard Picture was "The Spy," which set a mark for itself. "Cheating the Public," with an all-star cast, was another Stanton picture, and Mr. Stanton also directed William Farnum in "Rough and Ready."

For the season of 1918-19, Mr. Fox plans to strengthen Standard Pictures with new stars, better stories and with an even more elaborate scale of production.

Red Cross Angle in "Two-Gun Betty."

"Two-Gun Betty," Bessie Barriscale's latest production for the screen, contains no preachment or obvious lesson in patriotism or anything else, but nevertheless, in the light vein of comedy-drama it is a patriotic picture with a distant background of war. It is thoroughly modern, of Western locale.

The war had made cow hands scarce, and mister hero wrote a letter to that effect, jokingly suggesting that they send a "farmerette" or so to help them out. The heroine bets $2,500, payable by the winner to the Red Cross, that she can pass as a boy on the hero's Western cattle ranch.

The fact that everyone on the ranch from the Chinese cook to the hero-boss himself, knew instantly that she was trying to fool them, and proceeded to put up all manner of practical jokes on her, while she held gamely on thinking that they did not know her secret, also is a little lesson of itself. It is doubtful if any Red Cross worker ever stood so much humiliation and danger to raise funds as this one did to win the twenty-five hundred for the cause.

The picture, which was written and directed by Howard Hickman and produced at the Brunton studios, in Los Angeles, will shortly be released through the W. W. Hodkinson Corporation.

"Italy's Flaming Front" Drawing Large Audiences

Reports from exhibitors throughout the country who have shown the First National Exhibitors' Circuit release, "Italy's Flaming Front," tell of remarkable audiences attracted by this pictorial history of Italy's part in the world war.

Italian-American clubs in many states have undertaken extensive voluntary propaganda work in behalf of the picture, going so far, in a number of instances, as to send broadcast special letters to all members urging their attendance at theatres showing it, and requesting their utmost co-operation in popularizing the subject in every conceivable way.

An interchange of correspondence between the many Italian-American clubs relating to "Italy's Flaming Front" has been directly responsible for a great national interest in the production.

One interesting feature of the reports sent to the First National Exhibitors' Circuit is the scores of references made by exhibitors to exclamations from their audiences at the showings of the Italian war picture in recognition of soldiers seen marching or fighting in the Italian uniform either far up in the Alps or along the banks of the Piave who, a few months ago, were residents of the American cities and towns where their pictures are now being exhibited.

Universal Gets Praise for New Publicity Policy

UNIVERSAL'S new publicity policy, modeled under the slogan of "Facts Without Adjectives," has won several strong indorsements from exhibitors. The last comment is that contributed in a letter from B. C. Steele, manager of the Symphony Theatre, in Los Angeles. Mr. Steele asserts that the "facts without adjectives" material has helped him to crowd his house.

His letter is in part as follows:

"Using the matter furnished in your Weekly as a basis, my advertising man put over a whirlwind campaign on Harry Carey in 'Hell Bent' that broke the house record three weeks ago, and then broke the 'Hell Bent' record with Mary MacLaren in 'Bread' this last week.

"I find the advertising catchlines just what we need for lobby teasers and slides. The 'At a Glance' gives my ad writers all that they need to prepare an appeal to the public that will line 'em up at the box office, and the advance notices make a hit with our dramatic editors.

"I am strong for your policy of facts without adjectives, for we have plenty of adjectives we can throw in for ourselves out here.

"Your publicity service was a strong factor in causing me to sign up to use Universal, Bluebird and Jewel attractions, despite the fact that the Superba, a first run house a block away, is also featuring these pictures to the exclusion of other programs."

Sennett's Next Is "Beware of Boarders."

Fast and furious is said to be the fun in the newest Paramount Mack Sennett comedy, "Beware of Boarders," which is released October 6. The two-reeler was directed by Fred Fishback, and a large cast headed by Chester Conklin, Ford Sterling and Mary Thurman is featured. Gene Rogers, Beet Roach, Paddy McGuire and Jack Cooper assist in the fun-making.

Scenes from "Salome," Which Will Open at the Forty-Fourth Street Theatre, New York, Sunday, October 6.

Metro Stages Cabaret for "Sylvia on a Spree"

A RAID scene which contains both thrill and comedy will be a feature of Emmy Wehlen's forthcoming Metro picture, "Sylvia on a Spree," now in process of production at Metro's Eastern studio under the personal supervision of Maxwell Karger. Harry L. Franklin is directing, assisted by Fred Warren.

In this charming comedy-drama by E. Forst, which June Mathis has adapted for Miss Wehlen's use, the star in the leading character of Sylvia is determined to see a little of real life. She refuses to marry Jack Bradley (W. I. Percival) unless he will show her the Beaulieu Inn, a rather "sporty" roadhouse. Sylvia has always been so sheltered that she feels stifled. Jack reluctantly agrees to escort her, fearing that if he does not she will go anyway.

The Inn scene as staged at the Metro studio is an elaborate one, and will add both liveliness and beauty to the production. It is Egyptian in tone and is a faithful reproduction of one of New York's up-to-date restaurants, where new revues are frequently introduced. Around the circle of roped-off dancing space are grouped the dining tables, with handsomely gowned women and men in evening clothes dining under the soft-shaded lights. Music for the dancing is furnished by a "jazz" band, the musicians being dressed in Egyptian costumes.

Clever specialties are introduced by the cabaret performers.

Three cameras were used on these scenes in order to get the raid incident from every angle.

"Come Again, Smith" (Hampton).

Following his production of Kenneth B. Clarke's story of Alaska, "The Unfinished Story," J. Warren Kerrigan will be seen in a picturization of John H. Blackwood's comedy, "Come Again, Smith." In this latter picture Kerrigan will be seen as the son of a California oil millionaire who has been expelled from college on account of his disinclination to study and who, when he proposes to his father that he go to work for him, incurs the parental displeasure to the extent that he starts out to make his own living.

There is a dominant note of cheerfulness throughout "Come Again, Smith," and the chief role affords Kerrigan splendid opportunities. Lois Wilson will be the "girl in the case," and a score of well-liked and capable players will contribute their talents to the film, which will be directed by Ernest Warde and distributed by the W. W. Hodkinson Corporation.

Jefferson in Lytell Support.

Thomas Jefferson, a son of the late Joseph Jefferson, of "Rip Van Winkle" fame, and himself a veteran actor, has a prominent supporting role in Bert Lytell's newest picture, "The Spender," now under production at Metro's West Coast studios in Hollywood. His hair, of which he has an abundant crop, figured very largely in Jefferson's engagement for the part, that of a flinty millionaire of seventy years.

Jefferson has just finished a picture at a neighboring studio in which he was required to let his locks grow long. His hirsute luxuriance was just the thing for his new role. But now, after some of the scenes have been "shot," Jefferson has to get a haircut, as in the story of "The Spender" the crabbed millionaire suddenly takes a fancy to "doll up" and set a giddy pace.

So that with Jefferson his hair has become his profession—just one part after another.

Louise Huff has just finished her fourth picture for World Pictures. It bears the title of "The Crook of Dreams." It was written by Forrest Halsey and directed by Oscar Apfel.

Scene from "The Woman the Germans Shot" (Plunkett & Carroll).

"Woman the Germans Shot" May Go on Broadway

MARKING the debut of Julia Arthur before the motion picture camera and the picturization of what is unquestionably the most widely known atrocity of the world struggle, Messrs. Plunkitt and Carroll are about to offer to the public a strong and timely appealing production of the life and murdering by the Huns of the British Red Cross nurse, Edith Cavell. That the producers have selected a subject timely and of marked import to the entire world is evidenced by the indorsement which has already been accorded the picture by a group of high Allied military and civilian dignitaries.

Under the title "The Woman the Germans Shot," Anthony Paul Kelly, writer of this screen play based upon the story of Nurse Edith Cavell, has contributed his usual excellent work, compiled after a most thorough research and attention to historical accuracy, particularly in the matters attendant to the brutal shooting of Nurse Cavell.

The producers have assembled a most unusual cast for their production. In the selection of Julia Arthur for the portrayal of the character of Edith Cavell they have chosen wisely. It is also unusual that such a striking likeness is to be found as that which exists between the martyred nurse and Miss Arthur. Supporting Miss Arthur in the leading male role of a young English soldier is Creighton Hale.

Others of the exceptionally strong cast are J. W. Johnston, a favorite whose work with Famous Players and Triangle has elevated him close to the rank of stardom; William Tooker, who has appeared as a featured player with many Fox and Metro productions; Joyce Fair, the former co-star with Ernest Truex on the stage version of "The Dummy"; Paul Panzer, former Pathe star for a number of years; Sarah Alexander, George Majeroni and Martin Faust.

Release plans for "The Woman the Germans Shot" have not as yet been announced. It is probable that because of the tremendous strength which has been developed in the production of this feature that it may have an early presentation at a leading Broadway theatre.

Rainbow Starts Off Well.

Rainbow Comedies, the new single-reel comedy brand for General Film release, has started off at a fast galt, the subjects being of an especially spirited nature. "My Lady's Slipper," the current Rainbow Comedy, deals with a widow and a widower, neighbors, one owning a cat and the other a dog, and when the animals quarrel, the owners follow suit. Joseph Richmond directed this picture for the United States Motion Picture Corporation, Lillian Vera and Eddie Boulden being the featured players.

"The Border Raiders" Is Fast.

George Larkin, the strenuous rough-rider, and Betty Compson, who can manage a broncho as well as most of the cowboys, have an excellent vehicle for their talents in "The Border Raiders," a swift-moving Western serial, produced by Diando, and released on October 6, as the first of the Pathe Program Features. The story is written by Frank Beresford and directed by Stuart Payton.

The feature is specially well cast, and beside the principals there are Frank Deshon, a finished character actor, well known to the speaking stage, who gives a vividly sinister and subtle interpretation of the master villain Mock Sing; Clare DuBrey as an ingratiating vampire, who contrives an odd but thoroughly effective device; H. C. Carpenter as John Hardy, the susceptible ranchman, who falls for the innovation in vampirism; Howard Crampton as a suave "stall" for the gang, and Fred M. Malatesta as "Square Deal" Dixon.

Fox Has Five Plays In Work.

Five plays are now in work for William Fox in the East and West studios, it is announced by the Fox Film Corporation. The only star working in the West at present is Tom Mix, who is engaged on his third Charles Alden Seltzer story, which bears the temporary title, "The Coming of the Law."

In the East, Evelyn Nesbit has just completed "The Woman Who Gave." Richard Stanton is nearing the finish of the big morality production, "Why I Would Not Marry." Peggy Hyland has just begun on a new play under the direction of Harry Millarde. It is an adaptation of a magazine story, "A Stitch in Time," written by Fred Jackson. Virginia Pearson is at work on "Buchanan's Wife," the picturization of Forman's novel.

Jane and Katherine Lee are working on another picture under Mr. Gillstrom. This picture, which has not yet been titled, will be an early release.

Sessue Hayakawa in "The Temple of Dusk," a Mutual-Haworth Production.

Sessue Hayakawa's Second Release a Story of Japan

THE second of the Haworth Pictures Corporation series of productions starring Sessue Hayakawa, "The Temple of Dusk," is set for release by Mutual October 20. It will be pre-released October 13. The story presents the high regard for, and the devotion to, "the family honor," which is typical of the Japanese.

Akira, a young Japanese poet and dreamer, has fallen in love with Ruth Vale, an American girl, who upon the death of her father, a missionary, was reared by Noyoshi, the aged father of Akira. Faithful to his father's wish that he marry one of his own people and realizing the barrier which separated him from Ruth, he does not tell his love. When Ruth, a few years after her marriage to a young American living in Japan, dies, Akira promises to protect and love little Blossom, Ruth's child. How Akira gave up his own life in expiation of the crime of Blossom's father, is told in a story full of the high lights of emotional acting and big dramatic moments.

As the faithful Akira, Hayakawa has a role that stirs the human emotions. Those who noted his comedy in "His Birthright," will again marvel at his versatility. From a bizarre imitation of a chimpanzee, with which he amuses little Blossom, and his impromptu stunt of transforming a bell boy into a striking likeness of the Kaiser, to his highly emotional acting and his exhibition of the Jiu Jitsu of the Japanese athlete, is a big range, but he negotiates it admirably.

As in Sessue Hayakawa's first picture, many of the scenes are laid in Japan. The settings and locations show with fidelity the beauty of the Kingdom of Flowers and the quaint and picturesque life of the Nipponese.

Hayakawa is a stickler for verisimilitude, which is evidenced by the cast in this production. Every Japanese character is taken by a real Japanese. What a real Japanese tea-garden looks like is shown in a picturesque scene in which eight genuine Geisha girls perform one of their graceful and dainty dances.

The production was made under the direction of James Young, and the cast includes Jane Novak, Sylvia Bremer and Louis Willoughby. Little Mary Jane Irving, as the child Blossom, has one of the important parts in the production.

"Salome" Makes Hit in Los Angeles.

The critics on the Los Angeles newspapers apparently had to dig up all their best and most enthusiastic adjectives properly to express their admiration for the Theda Bara super-production of "Salome," on the occasion of this play's opening at Clune's Auditorium in that city. Every critic in the city hailed the Fox production, which will have its New York premiere October 6, at the Forty-fourth Street Theatre, and declared that Theda Bara had made the greatest success of her career.

"Salome" proved one of the biggest attractions ever booked at Clune's. The capacity crowd that greeted the picture on the opening night was duplicated at every performance during the entire engagement. Special prices prevailed during the run, as they have wherever William Fox has shown this spectacle.

"The Rose of Wolfville" (Broadway Star).

Another of the Alfred Henry Lewis "Wolfville Tales" has been put on the screen for Broadway Star Features progress by Vitagraph, making the fourteenth of the series, and reaching a point where audiences are thoroughly engrossed with the conflicting motives of the highly picturesque characters in the legendary border town. The citizens of Wolfville have become so real to readers of the Lewis books and to motion picture fans that the latest turmoil comes rather as a climax to many preceding it.

The title of this story is "The Rose of Wolfville," and Patricia Palmer again plays the leading role. She appears in town as the new clerk of the "New York Store" and the male population falls in love with her. Two hotheaded young cowpunchers use every art to win her, the more daring going even so far as to kidnap her. Thrills in plenty abound as a result of the action.

B. S. MOSS.

Producing Seven-Reel Feature Based on Modernized Version of "Just Break the News to Mother," by Charles K. Harris.

Anita King Tries a Shallow Dive.

Knowing her acquatic prowess when he wrote "Whatever the Cost," for Anita King, the Outdoor Girl of Plaza pictures, Leslie T. Peacocke worked his climax up to a big rescue scene in which the star dives into the water and saves not only the hero, but the villain as well from drowning.

Miss King was delighted with this opportunity to prove to her admirers that she really can swim—that is, she was delighted with it until after it had been done. The scenes were taken in a rocky cove. Miss King knew she would have to take a shallow dive, but it was not shallow enough to avoid getting several ugly and painful scratches on her face from the sharp rocks.

"Whatever the Cost" will be released October 7 by the W. W. Hodkinson Corporation.

"Our Four Days in Germany" (Fox).

"Our Four Days in Germany" is the title of one of the latest of Bud Fisher's Mutt and Jeff Fox Animated Cartoons. Although Mutt and Jeff spend only four days in Hunland their stay is crowded with thrilling events. The two Americans meet the Crown Prince skating down the Uter den Linden in a flivver after a hard day with the seidel hounds of Berlin. They force the prince to escort them to the royal palace, where they find the Kaiser mounted on his favorite mahogany steed.

Through a subterfuge, Mutt and Jeff take the places of the Kaiser's favorite chefs, so that when the All-Highest orders a "victory dinner" the orders are delivered to them. The dinner is attended by the Kaiser, the Crown Prince and Admiral von Tirpitz, but instead of being a victory dinner it is a banquet of defeat through the machinations of Mutt and Jeff.

Arbuckle to Burlesque Contemporaries.

Roscoe "Fatty" Arbuckle has been a busy man during the past few weeks, for, in addition to making the picture, "Scraps of Paper," which is his contribution to the National Association's Liberty Loan Committee, he is now nearing the completion of "The Sheriff," his newest comedy for Paramount release. This comedy, described as a fun riot, is said to be a rich satire on the great West as depicted in the usual motion picture thrillers. In fact, it is said that the burlesque of two of the greatest stars of the screen is one of the cleverest things that the mammoth comedian has done.

Fox to Release Seven Big Pictures in October

SEVEN big pictures, representing the four brands of dramatic productions issued by William Fox, will be released during October by the Fox Film Corporation. These seven pictures, it is stated by the Fox offices, not only represent three brands, but they also typify seven widely different forms of dramatic stories.

One of the October releases will be George Walsh in "On the Jump," a rapid-fire action picture, in which the athletic Fox star is said to appear at his best. This picture was directed by R. A. Walsh. Not only is this picture a spirited drama, but it also will have an unusual appeal in that it shows George Walsh as the secret service agent who revealed the existence of a big German slush fund for the subsidization of American newspapers. It will be the first George Walsh picture released under the new Fox Victory Pictures brand.

Another picture in October will feature Evelyn Nesbit in "The Woman Who Gave." Peggy Hyland's second Excel Picture, "Marriages Are Made," described as a production in which Cupid traps a spy and wins a maid, is also on the October schedule. The story was written by E. Lloyd Sheldon and staged by Carl Harbaugh.

Another of the William Fox Big Timely Pictures also will be released in October. This is "Why I Should Not Marry," a powerful morality picture which treats of married life and problems. It has been completed under the supervision of Richard Stanton.

William Farnum in "The Rainbow Trail" will be another Standard October release. It is an adaptation of a novel of the same name by Zane Grey and is a sequel to "Riders of the Purple Sage."

One of the most interesting October releases will be the production featuring Tom Mix in "Treat 'Em Rough," an adaptation of a novel by Charles Alden Seltzer and staged by Lynn Reynolds. To film this picture Tom Mix and his company spent five weeks on a big ranch at Prescott, Ariz., and one of the many stunts Mix performs is that known as "bulldogging the herd."

Under the direction of Arvid E. Gillstrom, who staged the great comedy success, "Swat the Spy!" Jane and Katherine Lee have just completed a fast comedy-drama which will be released the latter part of October.

Good Reports from Fang Comedies.

Since the initial releases of two Charley Fang comedy productions several weeks ago, the venture of presenting a Chinese player in a humurous role turns out to have been well justified. Comments from General Film exchanges indicate that the Oriental star in his quaint characterizations is pleasing audiences. Each of the Charley Fang subjects consists of a one-reel human interest story, in which the principal's roles are of straight comedy type. In fact, the stories incline to the comedy-drama side of the line at times. Such well known players as Jules Cowles and Paul Panzer are in the casts.

Two favorite Charley Fang comedies appear to be "Fang's Fate and Fortune" and "Parson Pepp."

Viola Dana to Return West.

"Diana Ardway," which has been chosen as Viola Dana's next Metro feature production, will be the last picture made by her before she leaves for the Pacific Coast for the winter.

Miss Dana will play the name part of the story from Van Zo Post's clever novel of the same name. John H. Collins is now making the picturization and will direct the five-act feature. Albert H. Kelly again will be his assistant, with John Arnold as cameraman.

Scene from "O, Bobby, How Could You?" (Christie).

Many Booking Applications for the Tarzan Sequel

ANNOUNCEMENT of the release soon by the First National Exhibitors' Circuit of "The Romance of Tarzan" as the sequel to the big novelty feature, "Tarzan of the Apes," has brought hundreds of applications for bookings to the various First National exchanges, according to reports made to the home office during the past week.

Classification of the booking applications shows that, almost without exception, the exhibitors who booked early runs of "Tarzan of the Apes" are again the first to request dates for the sensational sequel production.

"This proves to a certainty," states a First National exhibitor director, "that the slogan adopted by our advertising department for the campaign-to-the-trade copy anticipated the opinion exhibitors generally would have about 'The Romance of Tarzan.' We have urged that advantage be taken of the tremendous amount of advertising and publicity that was given to the first Tarzan production and convert it into a secondary profit on the sequel. We felt that the character of Tarzan was so widely known, and so immensely popular with the theatregoing public, that no one who had seen 'Tarzan of the Apes' would fail to patronize a performance of its concluding chapters if they knew where to go.

"And the reports from the First National exchanges bears out this slogan of 'make your first Tarzan advertising pay you a double return by showing "The Romance of Tarzan".' Franchise holders have advised us that with many applications for booking dates have come statements from exhibitors expressing a strong confidence in the returns they expect entirely from the popularity of the jungle-reared man of fiction in their immediate neighborhoods. Add to this the new business that will be developed for it by the advertising and publicity exhibitors will do in behalf of a special attraction, and one gets some idea of the immense patronage awaiting its release."

Isadore Bernstein, supervising director for the National Film Corporation of America, producers of both "Tarzan of the Apes" and "The Romance of Tarzan," who arrived in New York recently from the Los Angeles studios, has declared his opinion that the sequel production, from the standpoint of originality of story, novelty of situations, scope of plot and real dramatic action, will, in the estimation of every exhibitor who books it and every patron who sees it, outrank even the famous parent feature.

An interesting phase of the results of the advertising thus far done on "The Romance of Tarzan" is the remarkable increase in the bookings for "Tarzan of the Apes." While this production has been playing at top speed, and practically all of the First National exchanges have had their prints dated solid until the latter part of October, they have reported another big volume of applications for bookings from exhibitors who intend to play the parent feature and then show "The Romance of Tarzan" a short time later.

It is expected that First National will announce shortly a list of the bookings so far arranged for "The Romance of Tarzan" with some of the largest circuit and independent theatres in the country.

"The Border Raiders" Leads Pathe October 6

THE Pathe program for the week, beginning October 6, is headed by "The Border Raiders," a stirring Western drama with George Larkin and Betty Compson, produced by Diando and written by Frank Beresford and Jack Cunningham, and directed by Stuart Payton. It is the first of the Pathe Program Features.

The eighth episode of "Hands Up," featuring Ruth Roland, is called "The Fatal Jewels," and revolves around the theft of the gem-incrusted headpiece of the Inca Regent and the exciting events which followed it.

Stan Laurel, the English slapstick comedian, with the sunny smile, is literally hurled before the American public, for the first time on the screen, in "No Place Like Jail," by which we learn that jail is a place of hilarious laughter.

"The Triumph of Transportation" reveals how we are aiding in the war by an enormous production of powerful motor trucks. The Post Travel Series shows Antigua, British West Indies, typically English and patterning all of its customs and habits strictly after the mother country. It is a bit of England set down on the tropics, with many famous naval relics.

The Official War Review gives diversified glimpses of the entire conflict, and is called "Where the Allies Fight"

The Far Flung Battle Line series, sixth issue, deals with the "French Colonial Troops in the War," the natives of French Indo-China, of Senegal, and how they are working for the tricolor. This series is steadily gaining in popularity.

Barbara Castleton in "Just Sylvia" (World).

Many Rallies to Mark Release of "Yellow Dog"

AS THE release date for the "Yellow Dog" is approaching the actual campaign against the distributors of veiled Hun propaganda continues to swell in size and enthusiasm, and when the Jewel Productions goes to the exhibitors on November 1 it will be presented in most cities in connection with big rallies of the Anti-Yellow Dog clubs.

Reports from the branch managers of the Jewel exchanges show that many of the clubs in their territories are already planning special demonstrations to take place when the film is shown, and every effort will be made to harness the power of the screen to the personal efforts of the club members in fighting the treacherous rumors started by the agents of the Kaiser.

The latest cities to take up the Yellow Dog drive are Cleveland and Pittsburgh, where the most elaborate preparations for the organization have been perfected and the formation of clubs is now under way.

In Cleveland the Jewel Production will find waiting for its presentation an organization headed by the mayor, with branches in each ward in charge of political workers attached to the mayor's staff. A big parade is being planned. It will be headed by the city officials and be participated in by Boy Scout troops, Red Cross workers and other regular organizations that have joined in the Yellow Dog campaign.

Assurance of co-operation has also come from the school board of Cleveland, and it is expected that excerpts from Henry Irving Dodge's book will be written on the blackboards in the classrooms.

In Pittsburgh all of the newspapers have been co-operating with the organizers of the Yellow Dog clubs, and at the Westinghouse Electric Company a branch of the club has been formed with a membership of over 1,000.

A big demonstration is planned also for that city, and the exhibitors will be in a position to present the picture as a part of the campaign.

Gail Kane's Second Release Ready.

The release date of "The Daredevil," the second in the series of productions starring Gail Kane, which are being made by her own company, Gail Kane Productions, for Mutual, has been set for October 13. The picture was made from the novel written by Maria Thompson Daviess. The story is not only timely, but adapts itself readily to motion pictures. In its leading character it offers a part to Miss Kane that gives her a wide latitude to display her talents. Through the greater portion of the picture Miss Kane appears as a boy. This situation is brought about through her coming to America from France after the death of her father to live with an uncle who is a woman hater.

In support of Miss Kane a fine cast has been gathered which includes Norman Trevor in the leading male role. Mildred Marsh, sister of Mae Marsh, is seen to good advantage in the part of Sue Tomlinson. Duncan McRae plays the role of Armand de Lascelles, a French army officer; Roy Applegate, who is a well known actor of the speaking stage, does Colonel Robert Carruthers. Francis Grandon, who directed Miss Kane's previous release, "Love's Law," also directed this subject.

Mutual exchanges have made all preparations for prompt distribution of "The Daredevil."

General Releases Subtle O. Henry.

Perhaps the most humorously subtle of O. Henry's Stories has been interpreted for the screen as the current offering on the Broadway Star Features program released by General Film. "A Ramble In Aphasia" relates the mysterious wanderings of a Denver lawyer, who forgets who he is and lands in New York to find himself a delegate to a pharmacists' convention. Recognized there as a nationally known figure, he persistently denies his identity. He also encounters there the ghost of an old love. Under dramatic circumstances he is brought to his proper consciousness, and vastly improved in health and spirit. The story is so worked out that the audience is left with a haunting suspicion that the hero is shamming, an offset to the perplexity being the charm of his wife with whom he is reunited. The story is one to cause such debate and only O. Henry himself knew the full depth of his whimsical plot.

Edward Earle plays the frolicsome hero, and Agnes Ayres his puzzled wife, and the direction is by Kenneth Webb, who has handled all the recent O. Henry pictures made by Vitagraph Company for Broadway Star Features. "A Ramble In Aphasia" will be followed by a Wolfville Tale by Alfred Henry Lewis.

Gerard Film Still Draws Record Crowds All Over

HALF-PAGE advertising space purchased by the Industrial Securities Company, of Harrisburg, Ind., and donated to the exhibitor without his knowledge; a record run of 168 performances to a gross of $23,401.75 at the Grand Opera House in Cincinnati; showing to 4,000 people of a total of 12,000 population in Grand Forks, N. D., and leading editorials in newspapers in scores of cities commending exhibitors who showed it, and demanding that every reader patronize it, are some of the recent tributes to the First National Exhibitors' Circuit release, "My Four Years in Germany."

The act of the Industrial Securities Company, of Harrisburg, Ind., is probably unique in the annals of exhibitor activities, and pays a remarkable compliment to motion pictures as an educational medium and a potent force in molding or tempering public opinion, apart from its unprecedented effect on the exhibitor in question. Shortly after an announcement had been made that a local theatre would present "My Four Years in Germany" for three days—up to that time a longer run than any picture had ever been given in Harrisburg—there appeared in one of the local papers a half-page advertisement headed, "Winning the War Three Years Quicker—Saving a Million Murders." The introductory paragraphs read, "If you do not do anything else for a whole week—read every word of this advertisement. It is, perhaps, the only one you ever read in which nothing was offered for sale—in which the advertiser has no wares to offer you."

Then follows a statement by Dr. Theodore Khras, author of the copy, that he had seen "My Four Years in Germany" four times, and that as a result each time he was able to sell more Liberty Bonds. "The seeing of the actual pictured truth of conditions in Germany and Belgium makes one fairly ooze enthusiasm in the matter of licking the German Government to a finish," he said.

The exhibitor knew nothing whatever of the intention of the Industrial Securities Company to publish the advertisement, and, according to his statement, it gave him one of the greatest surprises of his life. The result of it was that the theatre was packed at every performance for the three days, and an arrangement was made immediately with the First National Exchange for a return booking of three days. In addition to breaking all records for duration of initial run and receipts, "My Four Years in Germany," in this instance, is the first production to be booked for a return engagement in Harrisburg of more than one day.

The speculation attending the opening of the famous Gerard picture in the Grand Opera House at Cincinnati was early satisfied, when it settled down to a run of one hundred and sixty-eight performances. When it is considered that "My Four Years in Germany" was shown at popular prices, and not to the advanced figures which have been charged for some of the other specials, the total gross receipts of more than $23,000 are phenomenal.

Rivoli to Show Norma Talmadge Picture.

"The Forbidden City," the latest of Norma Talmadge's Select Pictures, in which she is presented by Joseph M. Schenck, will be shown at the Rivoli Theatre in New York for the entire week of October 6 to 12. This is the first of Miss Talmadge's second series of Select Pictures.

"The Forbidden City" marks Miss Talmadge's return to a character role for the first time in several months. Moreover, it is the first time that she has ever played an Oriental role, "The Forbidden City" being a Chinese story with the scenes laid in Pekin and Manila. The story is by George Scarborough and the scenario is by Mary Murillo. The picture was directed by S. A. Franklin.

Francis McDonald in "Tony America" (Triangle).

Triangle Stars McDonald in "Tony America," Oct. 6

TRIANGLE'S release for the week of October 6 is "Tony America," and presents Francis McDonald as the featured player. He will be recalled for his work with Alma Rubens in "The Painted Lily" and "The Ghost Flower."

This picture is said to have a plot that is strongly dramatic and particularly adapted to this star's powers of impersonation. As Tony is an honest Italian lad, he is led to believe that America is not the land of promise he thought it to be, but a country of stern reality, with almost as much intrigue and treachery in it as his own country by the Mediterranean.

Yvonne Pavis is Rosa Piccano, Rae Godfrey interprets Mamie Dean, who interests herself in the welfare of this young Italian lad, and little Dorothy Giraci is the daughter Giulia.

Thomas N. Heffron directed the picture, which was written by Evelyn Campbell, with scenario by Doris Schroeder. B. H. Wales was the cameraman.

Extensive Billboard Campaign for "The Iron Test"

THE nationwide billboard campaign with which Vitagraph will introduce "The Iron Test," its new serial featuring Antonio Moreno and Carol Holloway, will be inaugurated early in October. Posting will start within a few days and it will be complete all over the United States by October 15. Posting in Canada will follow a little after the start of the campaign on this side of the border.

The twenty-four sheet which Vitagraph will use to put "The Iron Test" before the public is declared to be the finest and most striking which the company has yet put out on a serial. The sketch was made by the artist Madan, who also turned out the company's great twenty-four on "Over the Top," and a photograph of the completed stand shows it to be full of action and rich in color. The scene shows Antonio Moreno and Carol Holloway in one of the thrilling situations from the serial, which was written by Albert E Smith and Cyrus Townsend Brady. Antonio Moreno is shown lashed to a horse, Mazeppa-like, which is tearing along a mountain trail, while Miss Holloway, also mounted, is racing to rescue him before the horse can plunge with him over a precipice.

The background of the scene is done in a rich sky-blue, while the main lettering is in white and the horses and figures of the stars in lifelike colors. The twenty-four is possessed of wonderful carrying power and is certain to attract attention on any stand.

Vitagraph's plans contemplate liberal posting in the key cities and important towns throughout the United States and Canada, and in addition to its own campaign the company will supply free to exhibitors all of the twenty-four sheets they will post in their respective territories. "The Iron Test," like its predecessors, is to be released in fifteen episodes, the first of which will be shown on October 21. The play is declared to abound in thrilling stunts and fine riding.

American Setting for "Private Peat."

In the production of "Private Peat," the Paramount-Artcraft Special, which is to be released October 13, the Famous Players-Lasky Corporation asserts it has made the first war picture of feature length in which is incorporated in every scene, in every subtitle, in practically every foot of film, a tremendous patriotic appeal.

In transferring "Private Peat" to the screen the company, with the approval of Private Peat, who himself appears in the leading role, has given it an American setting throughout. Thus the production is pro-American, as well as anti-Hun propaganda, and so skillfully have Scenarioist Charles Wittaker and Director Edward Jose woven together the incidents of New England life, the training camp experiences, and the battle moments, that the production is said to breath the American spirit in every scene and every line.

Baker Hires a Real Theatre.

Glimpses behind the scenes in a real theatre will be a feature of May Allison's newest starring vehicle, "Kate of Kentucky," which has just been completed at Metro's West Coast studios. George D. Baker, manager of production, who, with Tom J. Geraghty, wrote the scenario for Miss Allison's picture, rented the Majestic Theatre in Los Angeles for a day for the purpose of "shooting" the back-stage in the new production.

There are not many of these scenes in the script of "Kate of Kentucky," but Baker was determined that the ones filmed should be absolutely authentic, and correctly convey the atmosphere of the other side of the footlights and the proscenium arch. Baker, an actor once himself, would be satisfied with nothing less, although it might have been cheaper to build a theatre "set" on the studio stage.

Hamilton Club Sees Mutual Films.

"The Temple of Dusk," the second production of the Haworth Pictures Corporation, released through Mutual exchanges October 20, through the courtesy of President James M. Sheldon, of Mutual, had a pre-showing at the Hamilton Club, Chicago, September 20. Roderick Ross, chairman of the motion picture committee of the Hamilton Club, arranged for the showing, and invitations were sent to all members of the club to attend. The members of the club were lavish in their praise of the production. Another Mutual picture, "A Hoosier Romance," was also pre-viewed by the Hamilton Club. Mutual's Screen Telegram has had several showings before the club members.

Gladys Leslie Featured in "The Mating."

"The Mating," the Vitagraph Blue Ribbon Feature which is scheduled for release the week of October 7, presents Gladys Leslie in a role of unusual strength and appeal. It is a real love story of a true-blue American girl from the pen of Millicent Evison, and the screen version has suspense, plenty of mystery and also plenty of action.

The picture was directed at the Brooklyn studio by Frederic Thomson. The star is supported by a cast of unusual strength, including Herbert Rawlison, Forest Robertson, Stephen Carr, John Thomson, Aida Horton, and Francis Grant.

Scene from "The Mating," a Vitagraph Blue Ribbon.

Claire Anderson and Wellington Cross in "The Gray Parasol" (Triangle).

October to Be a Busy Month at World Film Studio

OCTOBER is to be a busy month at the studio of World Pictures at Fort Lee. Over three hundred actors are to be employed in the picturizing of four photoplays that will be completed this month.

Tefft Johnson begins his second picture for the company by directing June Elvidge, Frank Mayo and Madge Evans, heading a large cast in "The Love Defender." The story is by Maravene Thompson, scenariorized by George Du Bois Proctor.

"The Hand Invisible," an original story by Wallace Clifton, with the continuity fabricated by Clara S. Berenger, will serve as a vehicle for Montagu Love. Travers Vale will superintend the making of it into a photoplay. Mr. Love will be supported by Ruriel Ostriche, Virginia Hammond, George Le Guere, Marguerite Gale, William Sorrelle, Martha Mansfield, Kate Lester and others.

Louise Huff will devote her talents to the making of "The Little Intruder." Oscar Apfel will direct. Forrest Halsey, a well known magazine contributor, is responsible for the story. Miss Huff will be supported by George MacQuarrie, Johnnie Hines, Christine Mayo, Stuart Holmes and Albert Hart.

Carlyle Blackwell and Evelyn Greeley will spend the month of October at work on "Hit or Miss." Harry O. Hoyt and Hamilton Smith are credited with the authorship. Dell Henderson will oversee the making of the picture. Prominent in the supporting company are Jack Drumier, Robert Walker, George Sutton and Escamillio Fernandez.

"A Perfect Lady" Has Good Supporting Cast

A BRILLIANT cast supports Madge Kennedy in Goldwyn's picturization of "A Perfect Lady," the Rosa Stahl stage success by Channing Pollock and Rennold Wolf.

Chief in the Goldwyn star's support is Jere Austin, who was Mae Marsh's leading man in her recent Goldwyn success, "All Woman," and who also appears to advantage in the same star's newest Goldwyn Picture, "Hidden Fires." In "A Perfect Lady" Austin has the role of the Rev. David Grayling.

Immensely popular with modern picture devotees, but new to Goldwyn Pictures, is Walter Law, who plays the role of John Griswold, the village deacon. As a stage favorite Law was perhaps best known for his performances in "The Belle of New York," "Mistress Nell" and "The Spoilers."

Rod La Rock, an established Goldwyn favorite, is seen with Madge Kennedy for the first time in "A Perfect Lady."

Previous to his debut in Goldwyn pictures La Rock was prominently cast in "A Corner in Smiths," "Would You Believe It?", "The Long Green Trail," and "Efficiency Edgar's Courtship."

Ben Hendricks, Sr., veteran stage favorite, who was a prominent factor in the success of many Broadway comedy productions, has splendid opportunity to display his ability as a funmaker in the role of Sam Lipman, a burlesque troupe manager.

Harry Spingler is entrusted with an important part in "A Perfect Lady." Spingler was well known in vaudeville circles before making his first screen appearance six years ago. Two other prominent players supporting Madge Kennedy are Agnes Marc and Mae McAdoy.

Clarence G. Badger, who supervised the production of Miss Kennedy's previous success, "The Kingdom of Youth," is the director of "A Perfect Lady."

"A Perfect 36" Miss Normand's Latest.

A prank a minute is Mabel Normand's record in "A Perfect 36," her latest Goldwyn picture. As a boarding house slavey, a travelling saleswoman, a diving girl and an alleged jewel robber, the comedienne gives more of her joyous self than in any of her recent comedy successes.

Right at the start Miss Normand gets in some strong licks as a jokester after her employer sets her to the task of papering a wall. Her novel way of papering having cost her the job, Mabel finds new employment as a traveling waist saleswoman. She's a farce as a saleswoman. Quitting her job, she goes to the beach and becomes a bathing beauty. Her antics with the paste brush and pot are trivial compared with her pranks at the beach.

Sidney A. Franklin,
Who Has Just Signed a Year's Contract with Norma Talmadge.

Vitagraph Starts New Booking Policy Sept. 30

THIS week marks the beginning of a new chapter in the life of Vitagraph, its new booking policy of Vitagraph Blue Ribbon feature services now being in active operation. The announcement is made from the home office that September 30 will see the inauguration of Vitagraph service in many of the important theatres of the country which have not been on a regular weekly basis.

Among the hundreds of prominent theatres which have enlisted under the Vitagraph banner for first-run showings under the new plan are the Riviera, of Chicago, which will be one of the handsomest theatres in the country; the Clemmer, Seattle; the Turner & Dahnken chain in California, the Orpheum in Chicago, the Jefferson in Dallas, the Regent in Newark, the New Grand in Montreal; the America, leading theatre in Denver; the New Theatre, in Baltimore; the Park, Boston.

Under its new booking plan, which at the outset provides exhibitors with the dates on which the productions of each Vitagraph will be released during the coming year, Vitagraph will supply eight each of Earle Williams and Alice Joyce productions, and nine each of Bessie Love, Harry T. Morey, Corinne Griffith, and Gladys Leslie productions.

The plan assures exhibitors of getting all the productions of each of the players at fixed intervals of six weeks during the year, so that they may, if they so desire, make up their booking charts for a year in advance certain in the knowledge that they will have their Vitagraph stars on given dates. Vitagraph, by thus arranging its production and releasing plans so definitely, has taken a considerable burden off the shoulders of the exhibitors.

Metro to Build Church for Pennsylvania Town

METRO will build and present a church to a small town in Pennsylvania, in appreciation of the courtesy of its mayor in yielding "the keys of the city" and of its citizens for their promise of aid and co-operation in preparing Metro's great patriotic photodrama, "Wilson or the Kaiser?" The name of this town is for the present being kept a secret because it is such a choice "location," but after the seven acts of "Wilson or the Kaiser?" have been photographed every screen company in the world is welcome to know just where it is, according to Director Charles Miller.

The Pennsylvania town is pure Alsatian in its architecture and general construction and will be used in the Metro picture to represent the home village of Conrad Le Brett, the Alsatian hero (played by Creighton Hale), and as the background of the stirring scenes there acted. The citizens of this village have long been mourning the fact that they have only one church, which is inadequate for their needs, and as a practical token of gratitude Metro has voluntecred to build them another church.

The entire community will take part in the picture, and as the village is apparently a bit of the Old World set down in the Pennsylvania mountains, some colorful and picturesque backgrounds and costumes will be seen. The mayor and citizens are intensely patriotic, and have refused to take payment in money for their share in "Wilson or the Kaiser?" so Richard A. Rowland, Metro's president, feels that the bestowal of a church is a small matter in comparison with the noble spirit of co-operation shown.

Defense Committees Backing Up "Wolves of Kultur"

WHEN "Wolves of Kultur" is released by Pathe on October 20, it will have thousands of patriotic persons throughout the land interested to witness its unfolding, through the hearty co-operation of the Committee of National Defense in various states, which believe that the fifteen-episode serial, produced by Western Photoplays, Inc., while containing all the elements of popular entertainment, carries a constantly repeated call to patriotic service and is an effective revelation of the operations of the secret enemies still at work at plot and propaganda in this country.

The exhibitors' showing of the first episodes of the serial on the New York Roof on Tuesday last was attended by representatives of all of the patriotic societies in New York.

It is not alone one production carrying a remembered lesson, but in effect fifteen separate productions of thrilling romance and daring and self-sacrificing work that the world be made free to democracy. Each episode is a story by itself.

Paul Brunet, vice-president and general manager of Pathe, has been in correspondence for some time with the heads of the State branch of the Council of National Defense, and is gratified by the ready and hearty manner in which they have promised to bring the power and influence of their organizations to establishing the fact that "Wolver of Kultur" should be seen by every person who loyally stands behind the pushing of the war to ultimate victory.

Joseph A. Golden, the author and producer of "Wolves of Kultur," and president of Western Photoplays, Inc., brought to its making a wide knowledge of the stage and the screen. Actor and stage director, including two years for Charles Frohman in various stock companies, he later devoted himself to writing and producing his own plays. One of the most successful of these was "The Countess Nadine," used as a starring vehicle for Blanche Walsh for several seasons.

In addition to his activities as a writer, director and business manager, Mr. Golden supervised the production of many successful features, including "The Warning" with Henry Kolker; "The Libertine" with John Mason; "Would You Forgive" with Holbrook Blinn; and "Redemption" with Evelyn Nesbit.

In the casting of "Wolves of Kultur" it was a happy choice to have enlisted the services of such a popular screen star as Leah Baird. Sheldon Lewis, who is famous as the arch-villain in the most famous of the Pathe serials, is a notable factor.

Charles Hutchison is the leading man. All of the company, which included Edmund Dalby, Betty Howe, Peirot, the racing chauffeur and aviating high-jumper; Carl Dane—all of these gave 100 per cent. in making for the best results.

Capital City in Select Picture.

Marion Davies' latest Select Picture, "The Burden of Proof," which is now being shown in first run theatres throughout the United States, is one of the best "Washington-in-a-nutshell" souvenirs ever distributed. Although "The Burden of Proof" is hardly in the picture post-card class, it provides the distant citizen with a better conception of his national capital than any postal card album or souvenir picture book ever published.

With the exception of a very few location shots, every scene in the big Marion Davies picture was taken in Washington. Julius Steger, Miss Davies' director, was fortunate in obtaining permission to shoot a number of scenes which cameramen have never before been able to get.

Among the more remarkable scenes are exteriors and interiors of the Army and Nevy Building. This building provides one of the greatest difficulties in Washington to visitors.

Equally interesting views show the Department of Justice building, the new Union station, White House, Capitol and numerous others.

"Crashing Through" for Convention Hall.

Arrangements were completed last week by which "Crashing Through to Berlin" will be shown under the auspices of the Liberty Loan Committee October 9 and 10 in the Convention Hall at Kansas City. This is the second time that Jewel Productions has had one of its pictures exhibited as the big feature of a Loan drive in that historic show place.

The previous occasion was with the use of the film "The Kaiser, the Beast of Berlin," during the last Loan drive. The latter picture at that time was witnessed by 75,000 persons in two days. Convention Hall is a huge structure, whose seating arrangement is planned so that four pictures can be exhibited in the hall at one time. There are four screens established in the centre in the form of a perfect square.

"Crashing Through to Berlin" will be shown on the 9th for the especial benefit of the Liberty Loan workers and their families as well as the general public. On the 10th the showing will be for everybody.

"The Goddess of Lost Lake" Is Louise Glaum's Latest

IN The Goddess of Lost Lake," Louise Glaum's latest play, now being filmed at the Brunton studios, and soon to be released through the W. W. Hodkinson Corporation, the star does a change of character out of sheer mischief which resembles the famous case of Jekyll and Hyde. It is the comedy relief situation which accompanies the serious drama of the play.

The heroine, though a quarter-breed Indian, has graduated with high honors from college, and is as white as white can be, in nature and actions as well as appearance. But when she goes back to her prospector father and his little cabin among the huge pines and lofty mountains of the wild country in which he has spent his life in the vain search for gold, a very English hero comes to visit them on his vacation, and the way she dons the buckskins and beads, moccasins and very manners of an ignorant, withal very pretty squaw, is something to chuckle over even while we know that big, serious troubles are gathering over the mischiefmaker.

In contrast to her picturesque bead and straight-braided, feather-and-band ornamented hair, the star is seen in the tasty garb of civilization; diametrically opposite to her assumed stolidity and stoicism of poise is her polished and delightful conversation, and when in the denouement all of these things hit the hero at once, including a sight of her college diploma showing that she is a Bachelor of Arts, it is no wonder he is staggered and has to go away to readjust his ideas of her.

Alice Howell Camps Out.

The many new and varied uses to which a camping trailer outfit may be put to are comically depicted in "Society-in-Tents," a Century comedy featuring Alice Howell and Hughie Mack and directed by Vin Moore. Miss Howell herself suggested the story after her own experience with camping out in a trailer which she went through on her vacation.

Pathe's Five-Color, Twenty-four-Sheet Poster Exploiting "Wolves of Kultur."

Select Will Distribute Dixon's "The One Woman"

SELECT announces that it has acquired for distribution through its exchanges the special attraction, "The One Woman," the latest photoplay by Thomas Dixon, author of "The Clansman" ("The Birth of a Nation"), "The One Woman" is based on Mr. Dixon's famous novel of the same name, which, when published a few years ago, quickly attained one of the most sensational successes ever scored by a work of fiction in this country, its edition running into the hundred thousands.

Weight is given to this announcement by Select, which unhesitatingly presents "The One Woman" as one of the large special attractions of recent years. Without making any predictions as to its reception by the country, Select places itself on record in pronouncing the picture an unusually fine piece of work, telling a story of absorbing interest, superbly directed and splendidly acted. The Select Company will bring to the distribution of "The One Woman" a special campaign of advertising and publicity commensurate with the value of the production. Not only will the picture consistently be kept to the front in the trade journals, but other channels of advertising will be utilized. A striking twenty-four-sheet printed in six colors is now coming from the press, and will soon make its appearance on well selected stands in prominent locations. Other posters are being prepared with great care and at extra expense, all the paper for this subject being printed in six colors. It is the purpose of the Select organization to put its entire force at the command of wide-awake exhibitors in order that the full box office possibilities of this big special attraction may be fully realized.

It is in the theme of "The One Woman" and the manner in which it is presented that the greatest interest in the production lies. The story is 100 per cent. strong in "The One Woman." Starting with this advantage the production of the photoplay has been carried to completion with skill in all departments. "The One Woman" comes to the screen so well rounded in theme, in direction, in technical presentation, in cast, and in assembly and continuity that the picture is at once placed beyond the valid objections to many pictures presented as special attractions. "The One Woman" holds out promise of exceptional box office returns.

Mr. Dixon's story deals with a subject that will arouse controversy. This is the modern conflict now being waged between representatives of the established order of society and those radical socialists who would push the tenets of their creed of personal liberty to an extreme that would mean the dissolution of marriage and the break-up of the home.

In selecting a man to direct "The One Woman" the producers were guided by the desire to secure a person who would combine technical genius with a complete intellectual grasp of the material contained in Thomas Dixon's remarkable book. Such a man was finally discovered in the person of Reginald Barker. Prior to his connection with this production, Barker directed "Carmen of the Klondike," and in addition put on a large number of the most successful plays released by the Triangle-Ince organization.

The players who appear in the Thomas Dixon special make up a cast that may be described as "all-star." Lawson Butt, who takes the part of Frank Gordon, the radical minister, is one of the most talented English actors now appearing on the screen. Clara Williams, who swept into wide popularity by her handling of the title role in "Carmen of the Klondike," adds an even deeper note to her delineation of the character of Kate Ransom, the woman of wealth and unbridled emotions. The part of Mark Overman, financial power, friend and later rival of Gordon for the mercurial affections of Kate Ransom, is impressively portrayed by Herschel Mayall.

Adda Gleason, whose acting of the title part in "Ramona" endeared her to thousands of film fans the world over, appears as Ruth Gordon, the faithful and self-sacrificing wife of the misguided egotist. Thurston Hall, who has been featured in support of Louise Glaum in several of her biggest successes, is seen to pleasing advantage in the part of Governor Morrison. The character of Van Meter, richest and most influential of the trustees of the church from which Gordon is ousted because of his socialistic outbursts, is handled with consummate skill by J. J. Dowling. Bobby and Lucy, the Gordon children, are played by Ben Alexander, who will be remembered for his exceptional acting of the small boy's part in "Hearts of the World," and little Mary Jane Irving, the diminuitive emotional actress who shared plaudits with William S. Hart in "The Square Deal Man."

Thomas Dixon and Harry Chandlee prepared the novel for the screen, the final continuity being the work of E. Richard Schayer.

"Yellow Dog" Publicity Estimated at $500,000

BACKED up by figures and the evidence of newspaper clippings, the Universal Film Company officially states that the Jewel production, "The Yellow Dog," has already had five hundred thousand

Henry Irving Dodge, Author of "The Yellow Dog."

dollars worth of advance publicity, and it is estimated that half that much more will be given before the production is released on November 3.

No other picture ever produced has had this overwhelming volume of advance publicity, and Charles J. Giegerich, national organizer of the Anti-Yellow Dog clubs, and publicity manager for the campaign, says it exceeds the combined advance publicity of any ten productions released to date.

Practically every newspaper from the Atlantic to the Pacific Coast has given space to "The Yellow Dog," and many of them have published series of articles on the general news pages, as well as giving space in the editorial columns for comment on the practical side of "The Yellow Dog" story.

To have the theme of a modern picture drama receive such wide editorial discussion is unique in the history of motion pictures, but having first attracted the official attention of state and city officials and then inspired a nation-wide movement to curb the dangerous habit of incontinent rumormongering, "The Yellow Dog" acquired local interest everywhere, and commanded editorial recognition.

Special magazine articles and trade paper publicity have not been taken into consideration by the company in the summary of advance notices. Only newspaper space was considered, and the estimate of its value is made on a low basis of the rates charged by daily papers for reading notice advertisements.

"Borrowed Clothes" Is New Name for Weber Story

AFTER much heralding from the coast, the latest production by Lois Weber and Phillip Smalley, originally entitled "Orange Blossoms," is announced as ready for release November 4 under a new title. The picture now is called "Borrowed Clothes."

Its sponsors declare that aside from the other attributes it possesses, "Borrowed Clothes" will prove a thriller by reason of the fire scenes which are depicted in it for several hundred feet. Hundreds of extra players in bathing and holiday costume take part in this spectacle, which occurs on a beach. Miss Weber adapted the film from a story by Marion Orth. Mildred Harris takes the leading role as Mary Kirk.

The homely title represents the vital twist in the story. Figuratively it suggests the whole experience of a person who steps out of her preordained environment and attempts to dwell in another. That is what befalls the heroine.

The scene of the fire at the beach is one of the most audacious spectacles ever filmed. A panic occurs in the shadow of the flame and smoke clouds and the resort buildings are seen collapsing like tinder boxes.

Jack Cohn Talks About Scoops in Film Weeklies

"THE news pictorial business," said Jack Cohn, "is the greatest business in the whole world." With this prelude Cohn discussed the strife for scoops in the news pictorial game. Then it was revealed that as editor of Universal's three news film departments, he had just scored two or three scoops.

They were principally on affairs relating to the Fourth Liberty Loan. The Animated Weekly and Current Events were the first services to release Liberty Loan films after the official time for such pictures had come. These scoops were punchy cartoon series drawn by Hy Mayer.

A raft of other pictures in the Universal service put over special propaganda for the recruiting of men in the aeronautic division and for the mobilization of nurses and money for the Red Cross.

Finally the Animated Weekly made a pinch hit scoop for the New York division of the Liberty Loan by producing an animated cartoon of Uncle Sam, from an original drawing that had won the praise of the Loan Committee. The cartoon was drawn by George M. Unger, a page in the Stock Exchange. It pictures Uncle Sam with an unusually strong, determined facial expression, and has been labeled "Uncle Sam's Fighting Face."

Critics Praise Will Rogers on Screen.

New Yorks newspaper critics of motion pictures heartily praised Rex Beach's first production for Goldwyn star series, "Laughing Bill Hyde." And in doing so they but reflected the attitude of audiences which for a week crowded the Rivoli—audiences, which had read the famous Beach novel and had seen Will Rogers, the featured player in the screen version, on the stage.

State Rights Department

Conducted by C. S. SEWELL

Birth of a Nation Syndicate to Handle "Mickey"

THE W. H. Productions Company announce that The Birth of a Nation Syndicate, formed to handle a series of big special features, has purchased the rights to "Mickey," starring Mabel Normand, for the entire United States, with the exception of New York, which has already been sold to the Magnet Film Exchange. "Mickey" will be the first production launched by this syndicate.

In closing this deal the W. H. Productions Company have agreed to co-operate as much as possible with this syndicate in exploiting the production, and the advertising campaign already inaugurated by W. H. will be utilized in every way. Negotiations are now under way for a prominent Broadway theatre for a preliminary showing.

This announcement clears up the mystery which has shrouded the releasing arrangements for this much heralded production, on which an extensive publicity campaign has been in progress for some time. Through the talking machine companies, music roll and song distributors, together with campaigns in magazines and newspapers, also by means of booklets, cut-outs, window displays, special announcements, leaflets, etc., it is estimated that many millions of persons in this country are now or will be familiar with "Mickey" before its presentation.

With the exception of Canada, South Africa, Egypt, Switzerland, Argentine, Uruguay and Paraguay, the entire world's rights on this picture have been disposed of.

Steiner Will Issue Two Jesters a Month

TO MEET the demand for the Jester Comedies, which have been on the market for nearly a year, William Steiner has decided to release Jesters on a two-a-month basis, commencing November 1, and on the 15th and the 1st thereafter.

Pursuant to the new policy the playing personnel of the Jester Comedy Company has been materially increased, and among those who will be seen besides Twede-Dan and Nilde Babette are Jimmy Aubrey, the well known comedian; Pearl Sheppard, who is well known in the comedy field, and A. Rustrelli, who, no doubt, will be remembered by the fans in connection with Max Linder.

To the direction staff, William Seiter, a comedy specialist, has been added. Up to the present time there has been eight Jester Comedy releases. The first release under the new plan will be "Camouflage," followed by "Some Baby."

Excellent Bookings for Hall Caine's "Manx-Man"

IT PAYS to know the exhibitor personally," says Sales Director Kempner, of the Manx-Man company, "and every manufacturer ought to do it through skilled personal representatives. They can dissect the picture for the theatre man and bring out its every exploitation point. Of course the cooler weather has been a help, but the personal contact work of the representatives is mostly responsible for the increase in bookings during September. The Hall Caine story has played more important theatres during the present month than in the three preceding ones."

Special Representative Weiner, operating from the Goldwyn Boston office, visited Quincy, New Bedford, Fall River, Weymouth, Plymouth, Lowell, Waltham and Roxbury, and it is announced that he signed up for the picture in every one. "The Manx-Man" is playing a return at the Emery Theatre, Providence, and is also being played during the present week in three St. Louis theaters—the Strand, Shenandoah and Park.

"Wives of Men" Arouses Interest.

Since the engagement of "Wives of Men," starring Florence Reed, at the Casino Theatre, New York, exhibitors all over the country have been inquiring about bookings. This picture is a drama of to-day, a story of a wedded woman's life, and is said to combine an absorbing plot with a lavish production and a series of surprising situations. Florence Reed is said to have one of her strongest emotional roles and to have taken full advantage of the opportunity. In addition Miss Reed displays a number of up-to-date and startling gowns especially designed for this production.

Doll-Van Will Handle Gaumont News Service

THE Gaumont Company announces a redistribution of territory in Indiana and Illinois.

In future the Doll-Van Film Corporation, Merchants Bank Building, Indianapolis, will handle the Gaumont News and Graphic for the entire state of Indiana, except the counties of Lake, LaPorte, Porter, St. Joseph and Elkhart, which, being near Chicago, will receive their supply of these independent news reels from the Celebrated Players Film Corporation, of 207 So. Wabash avenue, Chicago.

The Doll-Van Film Corporation will also distribute the News and Graphie in that portion of Illinois embraced in the counties of Edgar, Clark, Crawford, Lawrence, Richland, Clay, Wayne, Edwards, Wabash, White, Hamilton, Saline, Gallatin, Hardin and Pope. The remaining portion of Illinois is included in the territory supplied by the Celebrated Players Film Corporation.

Tourneur's Second Film Has Many Unique Points

MAURICE TOURNEUR'S second independent production now in course of filming is unique in many ways. For one thing, it is claimed to be remarkable in the number of beautiful women utilized in telling the story and the few men necessary to the unfolding of the plot.

"My new picture," says Mr. Tourneur, "reflects the spirit of the day. Women—women—women—everywhere! In personnel it is distinctly a war-time production, although its story but briefly touches upon the great war. We find women in every position these days, and it is quite natural to turn out an almost wholly feministic production."

The story of the new photo-offering is being kept secret. However, it is the work of Mr. Tourneur, and the production is said to be a veritable revue of beautiful womanhood. The releasing arrangements are in the hands of Hiller & Wilk, Inc. The title selected for the production is "Woman."

Scene from Maurice Tourneur's Second Production, "Woman."

Gaumont News Shows First American-Built Caproni

GAUMONT NEWS NO. 27, released on Tuesday, September 24, shows the successful test of the first Caproni plane built in the United States. Equipped with three Liberty motors and carrying a load of a ton and a half, this Italian type flying machine easily reached an altitude of 14,000 feet, and more than fulfilled the expectations of our Aviation Corps.

The reception tendered the first royal visitor this country has welcomed in years is also photographed in this issue of the News. His Royal Highness, Prince Axel, of Denmark, meets the President and members of the Cabinet in Washington. He is in this country to study our navy, and it is hoped that his visit will be another additional bond which will increase the good feelng existing between his country and ours.

Among the many other news subjects in this issue of the News are some showing the harvesting of war gardens by soldiers. An unusually interesting subject of some length to start the Fourth Liberty Loan campaign completes the reel.

Gaumont Graphic No. 27, released on Friday, September 27, shows the elaborate preparations the Aviation Corps is making over here for a little call on the Kaiser very soon. The saving of California's $14,000,000 grape crop by a quick mobilization of women, the voting of President Wilson in the recent primaries, activities of soldiers and women who are harvesting crops during the scarcity of farm labor, the work of the Red Cross, etc., etc., are included with other topics of current interest.

Cummins to Handle "The Submarine Eye"

SAMUEL CUMMINS, of Washington, D. C., announces that after considerable negotiations they have secured from Williamson Brothers rights to their under-water picture, "The Submarine Eye," which he will exhibit as a road show in Maryland, Delaware, District of Columbia, Virginia and North Carolina.

Mr. Cummins states that this production will be handled in the same manner as at the Lyric Theatre, New York, and Studebaker in Chicago, and that only first-class theatres at top prices will be considered. This picture will open some time in November in either Washington or Baltimore after an extensive advertising campaign.

Mundstuk Closes Big Deal for Twenty Arrow Films

W. E. SHALLENBERGER, president of the Arrow Film Corporation, has just closed what is claimed to be the largest state right proposition ever consummated for the State of Michigan.

Dave Mundstuk, president of the Strand Features, without even a screening of the productions, but solely upon the representations of Dr. Shallenberger as to the character of the attractions, and an examination of the advertising matter, signed contracts for the following releases: Twelve two-reel reissues—Anna Little Western dramas, "The Sunset Princess," starring Marjorie Daw; "The Woman's Law," a reissue starring Florence Reed; "Her Aviator," "The Perfect Model," a reissue of "Inspiration," starring Audrey Munson, and the following five-reel reissues, starring Harold Lockwood and May Allison: "The Web of Intrigue," "The Fire of Hope," "Human Shuttles," "The Shadow of Fear."

In connection with this deal Mr. Mundstuk stated:

"In all my experience as an exhibitor, producer and state right exchange man I have never closed any deal involving so much money, but the controlling factor was the spirit of co-operation of the Arrow Film Corporation, which in effect guarantees a profit on the transaction, even though the purchase is an outright sale without any strings attached to it.

The state right field in Michigan has never been in a more flourishing condition, and I merely fortified myself with box-office attractions to meet the growing demand on the part of exhibitors for independent productions.

Petrova's "Panther Woman" About Ready for Release

THE negative of the fifth special Petrova production, "The Panther Woman," has been cut and edited and is now in the hands of the Rothacker Film Manufacturing Company. The First National Exhibitors' Circuit, which has distributed the four previous Petrova vehicles, will also handle the marketing arrangements for "The Panther Woman." "The Panther Woman" is a picturization of the celebrated novel, "Patience Sparhawk and Her Times." The book is from the pen of Gertrude Atherton, one of the foremost American authors. It tells a vivid story of the battle for the life of a woman wrongly accused of murder. Directed by Ralph Ince and photographed by Harry S. Harris, it contains a notable cast in support of Madame Olga Petrova, headed by Rockcliffe Fellowes. Among the other players are Tefft Johnson, Vernon Steele, Frederick Truesdale, Gene Burnell, Matilda Baring and Norma Selfert.

Announcement of the release date for "The Panther Woman" will be made in the near future from the offices of the First National Exhibitors' Circuit.

Sales of the Week

ARROW FILM CORPORATION reports the sale of rights to twenty of their productions for the state of Michigan in another article in this issue.

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The Doll-Van Film Corporation has secured rights to Gaumont News reels for Indiana, except Lake, La Porte, Porter, St. Joseph and Elkhart counties.

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Announcement of sale of rights on "The Hun Within Our Gates" to Bell Film Corporation for western Pennsylvania, Southwestern Film Corporation for Texas, Oklahoma and Arkansas; Criterion Film Service for Georgia, Florida, Alabama, Tennessee, North Carolina and South Carolina, is made by the Arrow Film Corporation.

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The C. C. Hite Attractions of Cincinnati has secured Ohio rights; Strand Features, Detroit, the Michigan rights, and Keystone Distributing Company, Philadelphia, the eastern Pennsylvania and southern New Jersey rights to "Hun Within Our Gates" from the Arrow Film Corporation. In addition the Unity Photoplays Company of Chicago has secured the Illinois and southern New Jersey rights to this production.

Warwick Film Aids Loans Drive.

In connection with Captain Robert Warwick's Liberty Loan message from the front, Harry Rapf Productions report that great interest is being aroused in "The Accidental Honeymoon," the last production in which Captain Warwick appeared before entering the service of his country, and that exhibitors in all sections of the country are booking this production, which in addition to its entertaining qualities also boosts the Liberty Loan.

Kaufman Specials Handling "Topics."

Kaufman Specials, Memphis, which recently secured Tennessee, Arkansas and Mississippi rights to "Topics of the Day," a weekly release, based on clever, timely sayings secured by the Literary Digest from various periodicals published throughout the world, reports that their first release was offered to exhibitors on September 15, and judging from the rapidity with which bookings are being received it will be necessary to purchase additional prints.

This company, of which Abe H. Kaufman is president and general manager, has also received the third Shorty Hamilton five-reel feature distributed by Ernest Shipman, entitled "The Pen Vulture," and are sub-distributing in a portion of Tennessee for the Big Feature Rights Corporation of Louisville. One feature a week is now being received, the first four being "The Mad Lover," "On Trail," "Alimony" and "Marvelous Maciste."

Stills of Arrow Feature Requested by Government

THE Arrow Film Corporation, distributors of the six-part production, "Huns Within Our Gates," has received a request from Colonel C. W. Weeks, of the Historical Branch of the War Department, for a collection of the still photographs made from that production, stating that the still plates are to be incorporated in the permanent records of the War Plan Division of the General Staff as evidence of the part the motion picture companies have played in the present war.

"Huns Within Our Gates" is said to be the first war propaganda picture in which there does not appear a uniform, and in which a representative of none of the Allied powers is shown.

The story was inspired by the proclamation of President Wilson warning loyal citizens against engaging in conversation with unknown persons concerning the plans of our Government.

Unique Story in Gaumont Serial.

Though the adventurer whose escapades furnish numerous thrills in the Gaumont serial, "The Hand of Vengeance," is continually outwitting a clever detective, it is claimed that this serial should not be classed as a criminal or "underworld" story, but that, primarily, it is a story of action, adventure and ingenuity. But it is also a love story filled with heart-interest, and one which will satisfy men, women and children.

There are no automatons, but every character has a decided personality. These flesh and blood characters are portrayed by an all-star cast. The state rights distributors report excellent business on this serial, and many of them have doubled their order for prints.

Dolores Cassinelli to Remain in Films.

Dolores Cassinelli, who is featured with E. K. Lincoln in Leonce Perret's first independent production, "Lafayette, We Come," is well known as an opera singer, and it is announced that she recently refused a flattering offer from a prominent impresario in Chicago to return to the concert stage. She will remain in motion pictures, and at the present time is at Great Neck, L. I., working in connection with E. K. Lincoln on the second of the series of patriotic Perret productions, entitled "Stars of Glory," which will picturize the heroic conduct of our fighting men at sea.

Elliott Is Author of "Pals First."

Another well known work of fiction by a prominent author will find its way to the screen next month when Metro will release the Screen Classics, Inc., production of "Pals First." It is a romantic story written by Francis Perry Elliott Harold Lockwood is the star.

Trade News Brevities

WOBBER NAMED FILM DIVISION DIRECTOR

Paramount's Pacific Coast Manager in Charge of Propaganda Pictures in Twelfth Federal District

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO.—Herman Wobber, manager of the Pacific Coast division of the Famous Players-Lasky Corporation, has been appointed director of the motion picture division of the Liberty Loan Publicity Department in the Twelfth Federal Reserve District, which embraces California, Oregon, Washington, Arizona, Nevada, Idaho, Utah, Alaska and the Hawaiian Islands. He entered upon this patriotic work with characteristic energy, and within a few hours after his appointment had a campaign of action outlined and was busy gathering a staff of assistants. District directors, who will have charge of the distribution of propaganda film in the various distributing centers, have been selected as follows: H. G. Ballance, Los Angeles; C. M. Hill, Portland, Ore.; H. G. Rosebaum, Seattle, Wash.; and Louis Marcus, Salt Lake City. Leon Netter, formerly of San Francisco, and who returned to this city a short time ago to join the navy, has been placed in charge of the distribution of film in this territory.

Thirty-six films, donated to the Government by leading film stars and producers, will be handled and three hundred and fifty prints will be used in the Twelfth Federal Reserve District. Plans are being made to give these productions the widest possible publicity, and it is believed that more people will be reached through the medium of the screen than by any other form of communication. Film exchange managers, exhibitors and moving picture operators have signified a willingness to co-operate to the full extent of their ability in securing a wide distribution of these subjects and in caring for them. New booking methods have been decided upon, and instead of films being returned to exchanges by each theatre, a relay system has been advised and they will be sent from house to house, where this is practicable. The Government has recognized the value of work of this kind and arrangements have been made with the postal authorities by which country exhibitors will be permitted to ship the films by parcel post under a franking permit.

Director Wobber is being assisted in perfecting the plans for distribution by a committee which includes Sol Lesser, Leon Netter, William J. Citron and Louis Reichert.

Pathe Manager Off for Conference.

E. O. Child, manager of the local branch of the Pathe Exchange, Inc., left recently for New York to attend a conference of branch managers, and will be away for about two weeks. Film Row will seem rather quiet until his return, when the latest from Broadway, told as only he can tell it, will be eagerly consumed.

Knappen is Dee-lighted.

H. L. Knappen, who arrived recently from Denver to take charge of the local Select office, is about the proudest man in the United States, declaring that nothing could have pleased him more than this appointment. He states that the growth of the city during his absence of two years is but little short of marvelous, and that conditions in the moving picture business impress him as being splendid. Immediately upon his arrival he inspected the new California Theatre, of which he had heard so much, and declared that it was doubtless the finest in the United States. During the previous stay of Mr. Knappen in this city as manager of the International Film Service, he won an enviable reputation for himself as a business builder, and some of his publicity stunts are still the wonder of the local trade.

Strand Manager Honored.

The assistance rendered the United States Government by the Strand Theatre in the various war activities of the past year and a half was officially recognized and rewarded on the evening of September 20, when the State Council of Defense formally presented Manager Leo Weinberger with an official certificate from Washington making him a member of the theatre division of the "Four Minute Men." A community sing was held in connection with the presentation.

Sol Lesser Buys State Rights.

Sol L. Lesser has purchased the state rights to "The Natural Law," from the play of that name, for California, Arizona and Nevada. The prints of the first episodes of "The Hand of Vengeance" are now at hand, and the All-Star Feature Distributors, Inc., has commenced booking this serial.

Coast Managers Change.

William Alexander, formerly Pacific Coast district manager for the Parex Film Corporation, has resigned to take up similar work for the United Picture Theatres Company, and was in San Francisco recently to arrange for the opening of an office with the General Film Company. F. M. Steele, formerly manager of the Parex branch at Los Angeles, has been made district manager for this concern and will shortly visit all the exchanges in this territory. Edward L. Cowles, formerly in charge of publicity work in this territory for Bluebird and Jewel productions, is now connected with the local Parex office as salesman, and met with every flattering success on his first trip down the Coast.

Fotoplayer Installation at Ellis Island.

It is a far cry from the Golden Gate to Sandy Hook, but a Fotoplayer made in San Francisco is in steady operation in the Immigration Building at Ellis Island, New York, now used by the Government as a receiving station for sailors. Many men who have manipulated these instruments in Pacific Coast moving picture houses have passed through this station, and those in charge advise that it is seldom that there is no one on hand familiar with the working of the Fotoplayer.

The receiving station has been fitted up with a theatre through the generosity of Edith Kingdon Gould, of the Mayor's Committee of Women on National Defense, and entertainments are given here along the lines of those presented at Liberty Theatres or Y. M. C. A. houses throughout the country where soldiers or sailors are stationed. The theatre seats 1,000 and the instruments and furnishings represent an outlay of about $10,000.

Secures Big Advertising for "America's Answer."

America's answer to the Hun means something to everybody, and in an attempt to reach as many people as possible with the second official war picture, "America's Answer," the management of the Rialto Theatre, San Francisco, has gone out of the beaten path and has enlisted the aid of the business men of the city in advertising the engagement at this house. Distinctive cuts bearing the legend: "Uncle Sam urges you to see 'America's Answer.' Now at the Rialto Theatre." were prepared and advertisers in the daily papers were asked to make use of these.

The local Chamber of Commerce, which has a membership of about five thousand, was appealed to, and this organization published a description of the film in its weekly news organ, reproduced the cut prepared for advertisers and urged its members to co-operate with the Government in giving it the desired publicity. Many firms followed this suggestion, and for the first time in this city a moving picture has been advertised by department stores and other concerns making a free use of space.

The management of this theatre did not stop, however, with its unique plan of advertising, but presented the production with a one act playlet, "An American Answer," by Paul Gerson, used as a prologue.

Local Concern to Make Picture.

The Liberty Feature Film Company, with headquarters at 376 Sutter street, is preparing to commence work on a ten-reel patriotic picture, "Don't Bit the Hand that Feeds You." The picture will be filmed here and in the suburban city of San Rafael.

Florence Turner Visits San Francisco.

Florence Turner paid San Francisco a visit recently and announced that she would soon be hard at work in a California studio on a stirring war drama, "The Patriotic Mother."

Loie Fuller Lecturing with Pictures.

Loie Fuller, the famous dancer of past glory, is touring the West with moving pictures under the patronage of the Queen of Belgium, the views shown depicting work that the women in France are doing for their country. Several thousand feet of these pictures were recently projected in Photo Player Hall for the benefit of Red Cross workers, and a running talk on the subjects was given by her.

Alhambra Dispenses with Orchestra.

As a patriotic war measure the Alhambra Theatre has done away with its orchestra, thereby releasing six men for government work. A Deluxe Style 50 Fotoplayer has been installed under the direction of the new manager, Frank L. Brown, formerly of Boston, and the new form of music is giving full satisfaction.

PRICE OF ADMISSION TEN PEACH PITS

Rochester Exhibitor Aids in Collecting Many Barrels of Fruit Stones for Army Masks

By L. B. Skeffington, 61 Main St. East, Rochester, N. Y.

MANAGER FRED J. SARR, of Fay's Theatre, has adopted a novel method of popularizing his house and at the same time helping the United States Government win the war. Last week he advertised that beginning on Monday the box office of his theatre would accept peach pits for tickets, the same as money. Ten pits would secure one ticket, and each and every person could bring as many peach pits as he or she wished, as there would be no restriction on the number of tickets to be given to any person. It was also announced that these tickets would be good any time until November 1. It was pointed out that the Government used the peach pits to make carbon, which is placed in the gas masks worn by American soldiers on the firing line. This carbon neutralizes the effects of the poisonous German gas and saves the lives of the fighters. One hour after the box office opened on Monday Manager Sarr placed a barrel of peach pits on exhibition in the lobby. At 4 o'clock in the afternoon the third barrel was overflowing. When the evening crowds started to turn in their peach pits it was a case of filling barrel after barrel until it seemed that the people were bringing them in wagon loads. The idea proved very successful, and the filled barrels were lined up on the street in front of the theatre, where they were photographed, with Manager Sarr, by several local newspaper photographers.

Does Good Business With Same Programs.

The Family and Strand theatres are now showing the same pictures on Sundays and both houses seem to be doing a good business. It has been figured out that it is easy to attract the people when they know that in addition to seeing a good show they will secure a seat without having to wait in the line at the box office, or to have to stand in the back of the house waiting for seats to empty. The Strand and the Family are both down town, within a block of each other. Showing the same pictures at both houses was the result of the huge crowds that lined up at either house, according to the show being presented. Now a uniformly good bill is presented and much of the crowding and waiting is avoided.

Show Appreciation of Stoffel's Kindness.

Joe Stoffel, of the Grand Theatre, has received a huge bequet of flowers from the children of a local school that he recently entertained at a matinee. Joe booked a bill especially for the edification of the kiddies, and was on the job himself to see that they enjoyed it. The kids have now officially informed Joe that they did.

A Little Bit About Harry I. Garson.

It is not generally known that a Rochester man is rapidly forcing his way to the front rank in the motion picture industry. Harry I. Garson, a son of Mr. and Mrs. I. H. Garson, of this city, who for several years was actively engaged in business here, is only thirty-four years old, but his gross takings for a year are in the neighborhood of a million.

Always an immaculate dresser, Garson left Rochester to enter the tailoring business in Troy. He was successful from the start—for he dressed the Trojans as he dressed himself, ultra-fashionable. But the tailoring business was not exciting enough for him, so he utilized his spare moments in organizing country clubs, crack amateur baseball teams, tennis tournaments, etc., until finally he cast an observing eye on the then virtually new motion picture field.

The result was that young Garson secured a lease on the Broadway-Strand Theatre, in Detroit, a theatre that had been passed up by every motion picture manager that it had been offered to as the prize lemon. Many people laughed when Garson took over the "cold storage plant," but to-day it is one of the best paying houses in the United States. Garson then opened two exchanges of his own, the Harry I. Garson Productions and the Broadway Exchange.

Garson made money in the exchange business, and began to look at the producing end of the industry. He signed a long term contract with Clara Kimball Young. Before the ink on the contract was scarcely dry he sold the pictures outright for four years at a big profit. Under his management Miss Young made some of the best pictures of her career.

Garson also signed Blanche Sweet, who has just completed "The Hushed Hour," under his management. Marshal Neilan has been engaged by Garson as supervising director and will have general oversight of the making of all of his productions.

Soldiers Thank Farren for Smokes.

Every mail from overseas brings scores of letters and postal cards to Jack Farren, manager of the Victoria Theatre. Some time ago Jack started sending smokes and other luxuries to his friends in the service. The thanks that he received from them so touched Jack that he asked mothers who patronized his house to leave the name and address of their sons overseas. To a great many of these Jack has sent gifts, and just how many and how welcome they are is attested by the display of letters and postals of thanks which Jack proudly displays to visitors.

EXHIBITORS ALL SET TO AID LOAN DRIVE

Baltimore Theatre Men Formulate Plans to Stimulate Bond Sales by Showing Patriotic Films and Slides

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

A SPECIAL meeting of the moving picture exhibitors was called and held at the Maryland Theatre Building on Tuesday, September 24, and definite plans were laid out to aid the Fourth Liberty Loan campaign by showing slides and running patriotic pictures.

Sunday, October 6, is to be known as Moving Picture Sunday by the film men throughout Maryland, and on that day the moving pictures theatres throughout Baltimore City and the State of Maryland will be thrown open to the public and special programs of Liberty Loan features and news from the front pictures will be shown.

Louis A. DeHoff, manager of the New Theatre, has made arrangements to give a regular program of pictures each Sunday while the Loan campaign is going on, as has Manager Frederick C. Schanberger, of the Maryland Theatre. The latter will give two shows each Sunday.

A committee of two, Guy L. Wonders, of the Wilson Theatre, and George A. McDermitt, of Loew's Hippodrome, were appointed to arrange for the distribution of the patriotic films in the state. Slides are now being shown at all theatres to boost the loan.

Meeting at Victoria.

Through the courtesy of the management of Nixon's Victoria Theatre, 415 East Baltimore street, a meeting was held in that theatre on Sunday night, September 22, under the auspices of the Baltimore branch of the Jewish People's Relief Committee, to familiarize the Baltimore public with the work of this organization. Dr. Mossia Olgin, lecturer at Columbia University, New York, was the principal speaker.

Memorial Service at New Theatre.

A memorial service for the members of the 117th Trench Mortar Battery who have made the supreme sacrifice on the battlefields of France, which was attended by relatives and parents of the members of the Battery, was held at the New Theatre, 210 West Lexington street, through the courtesy of Louis A. DeHoff, manager of that house, on Sunday afternoon, September 22. Former Governor Phillips Lee Goldsborough presided. There were several inspiring addresses and a solo. The Baltimore boys who have died for their country in the Battery are: J. E. Potts, Henry P. Cushen, Charles J. Blankford and Franklin A. Landram.

"Hearts of the World" Benefits.

A special performance was given of Griffith's "Hearts of the World," for over 2,000 newsboys through the courtesy of Charles E. and John T. Ford, co-proprietors of the theatre, through arrangements made by and held under the auspices of the social department of The Evening Sun, of Baltimore. The boys showed their honest enthusiasm by shouting, whistling and singing and cheering Messrs. Griffith, Ford and General Pershing.

One hundred convalescent soldiers from the Fort McHenry Base Hospital went to see the picture on Tuesday, September 24, as the guests of the management and the Broadway War Relief Club, the United Railways and Electric Company furnishing cars to take them. On Thursday afternoon another 100 were taken to the theatre to see the performance.

Tunis Dean to Be Road Manager.

Tunis F. Dean, who formerly managed the Academy of Music in Baltimore and later was connected with a Pittsburgh Theatre, as manager, for Harry Davis, has now become associated with David Belasco as road manager. He will go out with the "Tiger Rose."

Munition Workers at Garden.

Through the courtesy of Charles E. Whitehurst, president of the Garden Theatre Company, a special performance for the workers at the Poole Engineering and Machine Company was arranged by the Ordnance Department of the War Department, Washington, at the Garden Theatre, Lexington street, near Park avenue, on Sunday afternoon, September 22. About 2,000 attended. There were several patriotic speeches, music, and five thousand feet of film sent by the Committee on Public Information were shown.

Patterson Theatre Sold.

The Patterson Theatre, 3136 Eastern avenue, which has been owned by B. Baumbach, has now been sold to Harry Reddish, a well-known film man of Baltimore. Mr. Reddish has been associated with several film companies as their Baltimore representative. He contemplates many changes in the Patterson.

Frank Cavanaugh Dies.

Frank Cavanaugh, whose sister, Catherine Cavanaugh, is a well known actress and is now associated with the William Fox and Metro Film Companies as scenario writer, died at his home in Baltimore, at the age of 57 years, on Sunday morning, September 22, from heart trouble. Mr. Cavanaugh for the past eight years has acted as president of the Theatrical Mechanics' Association in Baltimore. He was at one time connected with the old Front Street Theatre in Baltimore. His brother, Matthew Cavanaugh, is stage

manager at the Maryland Theatre in this city. The funeral took place on Thursday, September 26. He is also survived by his widow, Mrs. Margaret M. Cavanaugh, two sons, a daughter and another sister.

Peabody Lease Filed.

According to a lease filed at the Record Office of Baltimore, Harry W. Webb and the Parkway Theatre Company has leased from the Theatorium Company, the property on North avenue, near Charles street for a term which began September 1, and will end in 1923. This lease evidently covers the Peabody Theatre. The specified rental per month is $543.12½ excepting the months of July and August of next year when $343.87 rental per month will be paid.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

Griffith Film Fills Grand at Each Show.

THE Griffith feature, "Hearts of the World," filled the second week of its engagement at the Grand with fully as much success as the first week, which means crowded houses at all performances. A number of large parties were made up from time to time to see the picture, one, consisting of 300 persons, the guests of a well-known insurance man, filling a large part of the lower floor, with the boxes, at one performance; while a special Red Cross morning performance, at which the city's clergymen were the guests of Manager Havlin, was a noteworthy occasion as well.

Weigel to Show Metro's "Kaiser" Picture.

Manager Weigel considered himself fortunate in securing for a week's engagement, beginning with September 22, Metro's patriotic film, "To Hell with the Kaiser," so shortly after its successful run at the Grand, as this made its first appearance in the city at popular prices. Manager Weigel was recently elected to one of the offices in a social organization which includes some of the leading men of the city in its membership, the Milestone Club. John Huebner, another moving picture man, was a guest at the meeting.

Runey Named as Film Division Representative.

The reward of some years of excellent work as a moving picture man, and especially in the production of interesting news films, was given to Clarence Runey, of the Cincinnati Motion Picture Company, a short time ago, in official recognition by the Government, which has appointed him as Southern Ohio representative of the Division of Films, Committee on Public Information. In this capacity he will make films for the use of the Committee not only in Southern Ohio, but in Kentucky and West Virginia, which are attached to this district. The pictures made by Mr. Runey of the military funeral of Captain James Fitzmorris, the British aviator killed here in an exhibition flight, were especially valued by the Committee, who sent the film to England.

McMahan to Push Loan Publicity.

I. W. McMahan, of McMahan & Jackson, made all arrangements for laying aside his regular work, including the operation of the Gifts and other theatres, attention to film service, and the details of his big realty venture near the Government nitrate plant, in order to give all of his time to his post as publicity manager of one of the Fourth Liberty Loan teams. Mr. McMahan was responsible for the use in Cincinnati of the suggestion of Thomas A. Edison for closing all letters with "Yours for the Fourth Liberty Loan" instead of "Yours truly" or some other trite form.

Incorporate Theatre Company.

Mullens, W. Va.—D. D. Moran and Hiram Sizemore, of Mullens, with others, have incorporated the Wyoming Theatre, with a capital stock of $25,000, and will build a modern house of that name in Mullens. The charter of the company permits the construction and operation of other theatres as well.

WOUNDED AMERICANS AT THE PARK

Thomas D. Soriero Entertains Veterans of Chateau Thierry Battle at His Theatre in Boston

By Robert N. Howe, 80 Summer Street, Boston, Mass.

NEARLY fifty wounded American soldiers just back from the battle front of France were special guests of Manager Thomas D. Soriero, of the Park Theatre, Boston, at the first showing of "To Hell with the Kaiser," a Metro film, in Boston. Manager Soriero booked this film for his Boston house and also the Strand at Lowell, of which he is general manager.

For nearly half a hour traffic was blocked in front of his house in the shopping district of Boston when the wounded soldiers arrived in Red Cross ambulances from Boston city hospitals, where they are convalescing. The street was jammed with people, and the soldiers were cheered to the echo. Several were minus a leg or an arm. They were mostly veterans of the American victory at Chateau Thierry.

Manager Soriero reports a record business for his two houses with "To Hell with the Kaiser." The S. R. O. sign was in front of his box office most of the week.

Red Cross Films Going Big.

Manager J. Levine, of the Boston office of the General Film Company, reports great success with the Red Cross productions in New England. The first, "Fourth of July in Paris," has been booked in ninety per cent. of the motion picture houses in Greater Boston largely through the efforts of Ernest Warren, representative in that district. He also reports heavy bookings on the United States Government release, "Our Bridge of Ships."

Gordon Circuit to Open Another Theatre.

A new theatre to be operated by the Gordon Circuit is soon to be opened in Dorchester, Mass. The theatre, which will be called the Strand, will be operated under the Gordon policy of motion pictures and vaudeville. The date of opening will be announced in the near future.

Another Star in General's Service Flag.

The General Film Company, Boston, has added another service star to the flag that already hangs outside its door. The General Film now has five employees in the service. They are James J. Donovan, former assistant manager, who is training in the Wentworth Institute in this city; William L. Jennings, who is about to sail with the Y. M. C. A. unit for France; E. W. Whitford, former salesman, now in the army, and Daniel O'Brien, former poster clerk, who is in the merchant marine. The latest employee to go is Ernest Warren, salesman and booker for the General. He is to take a course in an officers' training school.

Ross on First National Sales Force.

Nathan Ross, who was formerly connected with the Famous Players-Lasky Corporation and the Boston Photoplay, has been added to the sales force of the First National Exhibitors' Circuit. He is one of the oldest film salesmen in New England, being with the Paramount for six years and the Boston Photoplay for two years. He has been assigned to cover the territory of New Hampshire and Vermont.

Pathe's New Serial Being Booked.

"Wolves of Kultur," the new Pathe serial, is predicted by Manager Hand, of the Boston exchange, to break all records of previous bookings on Pathe serials. Manager Hand states that he is now receiving advance bookings, and that he believes that New England exhibitors will do all in their power toward helping New England live up to its name of the real "Cradle of Liberty" by booking this patriotic serial. The serial is to be released for distribution in New England October 14.

Safier to Succeed Leahy at Select.

S. Selznic, acting assistant manager of the Select office in this city, has announced that the Select has had the biggest two weeks in the history of the New England office. He is now filling the position vacated by Mr. Leahy, who went to the Metro. Morris Safier, a salesman in the Cleveland branch of the Select Pictures, is to succeed Mr. Leahy as assistant manager of the Boston office.

New Exchange Opens in Boston.

A new exchange known as the Edward Klein Film Enterprises has been opened in Boston at 53 Church street under the management of Edward Klein. The policy will be to handle everything in the way of feature productions and single-reel comedies. This is the only exchange in New England operated under this new policy, and Manager Klein reports excellent business. The first picture to be distributed in New England is, "I Believe," George Loane Tucker's production.

Wounded American Soldiers Guests of General Manager Soriero of the Park Theatre, Boston, and the Strand Theatre, Lowell.

BUSINESS FINE IN DAKOTA AND MONTANA

Feinberg of Minneapolis on Way to Pacific Coast Writes of the Prosperous Times in the Northwest

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

THE moving picture business is flourishing in North Dakota and Montana, according to a newsy letter sent here by J. George Feinberg, of the Theatre Equipment Company, of Minneapolis, from Butte. Mr. Feinberg is on a circle business trip to the Pacific Coast, and expects to return to Minneapolis by October 12. He writes:

"In general, the exhibitors I called on told me that July was the largest summer month's business they had ever enjoyed, and all talked optimistically of the fall season.

"Crops around Fargo are wonderful, so there should be plenty of money on hand. At Glendive, I visited Tom Vallancey, who is packing them in. He is going to sell his Rialto at Dickinson on account of his manager going to war. It's a good bet for someone. It's a new theatre especially built for pictures, with the finest equipment, and the only show house in town.

"Stopped at Miles City and found H. W. Bruen had sold his Iris to an exhibitor from Kalispel. This man Bruen took the Iris about eighteen months ago, then a lemon, and made the finest clean-up on record for such a short time. He purchased a new $2,400 car, and will motor to Seattle with his wife, where they expect to locate.

"At Billings, Jean O'Keefe, who operates the Regent, is doing a fine business, and will build a large new house as soon as the war is over. Jean is a former Minneapolis boy who believed in the saying, 'Go West, my boy!'

"Was surprised to find Mr. Louis had closed his Billings office when I called to pay my respects. Mr. Andrews, who managed the place, is now working for O'Keefe on two Simplex machines and getting some pictures.

"Here in Butte, the 'Great Love' at the American is doing a big business. The new Rialto here, which was built last year, is doing a land-office business, and is the finest picture theatre between Detroit and Seattle. It would be a credit to Minneapolis."

Big Taxes on New Prints.

Benjamin Friedman, president of the Friedman Film Corporation, Minneapolis, paid several thousand dollars in taxes to the United States Government on new prints which he ordered in the "Big Four" series of pictures—the Triangle reissues of Hart - Fairbanks - Talmadge - Keenan. These productions are booking solid, and this fact necessitated the purchase of additional prints, according to Mr. Friedman. The Friedman Company is offering to exhibitors a combination booking contract on its five big special productions, "The Whip," "The Spoilers," "The Bar Sinister," "Lust of the Ages" and "The Grain of Dust."

Buys "Carmen of the Klondike."

The purchase of the successful production, "Carmen of the Klondike," starring Clara Williams, was announced last week by B. N. Judell, president of the B. N. Judell Company, state rights distributor, Minneapolis. Mr. Judell has also bought the Edward A. Salisbury animal pictures, "Wild Animal Life in America." The latter has been booked by the new Garrick theatres, Minneapolis and St. Paul, for an early showing.

Changes in Managers.

Important changes in the personnel of the United Picture Theatres of America and the American Film Companies in Minneapolis were made last week. E. S. Flynn, formerly manager of the Minneapolis branch of the Fox Film Corporation and for several years previous with the local Paramount-Artcraft Exchange, took over his new duties as manager of the American Film Company Exchange, succeeding David G. Rogers. Mr. Rogers, who had been in charge of the Minneapolis American office since it opened here, resigned to take over the management of the Minneapolis exchange of United Picture Theatres. Mr. Rogers was formerly with the United, having resigned from that company previous to its reorganization.

Stombaugh to New York.

C. W. Stombaugh, manager of the Minneapolis Pathe Exchange, announced before leaving for New York last week that October 13 is to be the release date for distribution in this territory of "Wolves of Kultur," starring the screen favorite, Leah Baird, and Sheldon Lewis.

New Tarzan Picture Released.

"The Romance of Tarzan," sequel to the big feature, "Tarzan of the Apes," is now ready for release, E. R. Pearson, manager of the First National Exhibitors' Circuit of the Northwest, announced last week. Judging from the phenomenal success of "Tarzan of the Apes" the new sequel should prove a great drawing card in the Northwest, he said.

Nation Officially Credits Theatres.

Managers of Minneapolis moving picture theatres, which have been co-operating with the Four-Minute Men of the Committee on Public Information, were honored last week with the presentation of certificates from the Government accrediting them as theatre members of this official organization.

These certificates were issued in accordance with a recent expression by President Wilson acknowledging the debt the country owes the managers. In a letter addressed to the national director of Four-Minute Men, the President said: "The motion picture theatres of the country are rendering so substantial a service in aiding the Four-Minute Men that I would not willingly fail to acknowledge the debt the country owes these managers. Will you please convey to them my appreciation of their aid in giving this exclusive privilege to your speakers?"

Among the theatres here receiving certificates last week were the Orpheum, New Garrick, Bijou, Camden, Crown, Crystal, Gayety, East Lake, Liberty, Shubert, Elite, New Aster, Emerson, Empress, Lake, Strand, Pantages, New Garden, Princess, Nokomis, Nicollet, New Unique, Sun, New Star, New Palace, Lyric, Royal, New Lyndale, Fairview, Glenwood, Gopher, Main, New Arion, New Franklin, New Grand, Lagoon, Rialto, Metropolitan, New Ione, University, Brandt and New Lake.

Several more will be awarded soon in both Minneapolis and St. Paul.

New Westcott Manager.

Harry Hollander is assisting General Manager Kemp, of the Westcott Film Corporation, in the management of the Minneapolis office. He is taking the place of Tom Burke, who will leave in a few days for an army camp.

Closes Sun Theatre.

J. S. Woodhouse, who had a three months' lease on the Sun Theatre, South Minneapolis, closed the theatre at the expiration of the lease several days ago and left the city to join a large producing company in Los Angeles as director of publicity.

Cutter on Palace Theatre Staff.

William Cutter, associated with Heine Breilein in the management of Breilein's theatres in St. Paul for the past few months, is now on the Ruben & Finkelstein staff acting as assistant to Manager Mick at the new Palace Theatre in St. Paul.

Indiana News Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

Conners Joins the Film Division.

MANAGER J. G. Conners of the Indianapolis branch of the Mutual Film Corporation, and recently elected president of the newly organized Board of Exchange Managers, left this week for Washington, D. C., where he will work in the film department of the committee on public information. Before leaving he resigned as president of the board, and R. S. Shrader, manager of the Pathe local exchange, was chosen to succeed him. I. Beitman, of Indianapolis, was appointed to succeed Mr. Conners as local manager of the Mutual. H. G. Stevens, of Dallas, Tex., general supervisor of the Mutual, and F. C. Martin, also of Dallas, of the Fox Film Corporation, addressed the board of exchange managers at the meeting at the Chamber of Commerce on Monday.

Mollet Acquires the Transfer Theatre.

The Grand and Transfer theatres of Fort Wayne are now under one management, as a result of a deal consummated this week by which J. P. Mollet, of the Grand, acquired the latter theatre. He will operate both houses, and under his direction material changes are to be made, not only in the physical arrangements of the Transfer but also in the matter of the policy. Both houses will be redecorated, and two new mirror screens, are to be installed. Mr. Mollet is one of the pioneer exhibitors of the city, having ben manager of the Casino and Fairy theatres several years ago. He has been highly successful in his management of the Grand Theatre, which fact is accurately reflected by his taking over the Transfer.

Admits Soldiers and Sailors Free.

A new angle in patriotic efforts has been offered in Indianapolis by Messrs. Bingham & Cohen, managers of the Regent Theatre, by opening their photoplay house, which is situated at 42 South Illinois street, to soldiers, by giving them free admission every morning in the week except Sunday, from 10 A. M. to 1 P. M., excepting the payment of the required 1-cent Government war tax. Many soldiers and sailors are either in from camp in the morning hours or are traveling through Indianapolis. The offer of the Regent management gives them an attractive place to spend an hour or more.

Free Admission for Soldiers and Sailors.

All soldiers and sailors in uniform hereafter are to be admitted free of charge to the Grand and Theato theatres, in Washington, according to an announcement this week by Hugh O'Donnell, president of the O'Donnell-Eskridge Amusement Company, which operates both theatres. Another important announcement was that beginning next Tuesday evening, vaudeville is to be combined with pictures at the Grand.

Donates Use of Theatre to Loan Committee.

Samuel Carlton, manager of the Sipe Theatre, Kokomo, has not only offered the use of the theatre to the local Fourth Liberty Loan Committee on the evening that Ex-Senator Albert J. Beveridge is to deliver an address but has agreed to pay all expenses of the evening, including light, heat and the services of the attendants. The usual price charged for the theatre has been about $100 a night.

Liberty Plays to Big Business.

The new Liberty Theatre, of Terre Haute, which was formally opened last Thursday, attracted about as many people last Sunday as on the opening day, more than 5,000 persons paying admission at the box office. The film offering at the Sunday show was Theda Bara in "When a Woman Sins."

Gaiety to Show Griffith Film.

The Gaiety Theatre Company, of Bluffton, operating the Grand Theatre, has contracted for the exhibition of D. W. Griffith's big war picture, "Hearts of the World," at the Grand on October 31 and November 1 and 2.

Detroit News Letter

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

Does Big Business with Fox Film.

THE Fox special film, "The Prussian Cur," opened an engagement at the Campus Theatre, Detroit, Sunday, September 22, to the biggest picture business in the history of the theatre. The line of people started at 2 o'clock in the afternoon and never broke until after the last night show. Five shows were given daily and to capacity.

Victory Singing a Big Hit.

Victory singing at the Regent Theatre proved such a big success that it was held over for a second week starting September 22. Henry Santrey certainly works hard to put this feature of the program over, and at times he would be held on the stage for over a half hour, people demanding "to sing more." Victory singing has also proved a big success at the Alhambra Theatre, Detroit, under the auspices of Charles H. Darrell. The Butterfield circuit throughout Michigan is also conducting Victory singing, having engaged a special "pep booster" to handle it in each town.

Lights Exterior with Presto Tanks.

Harry Sommerville, manager of the Drury Lane, Detroit, has practically solved the outdoor lighting on lightless nights, Mondays and Tuesdays, by the use of Presto tanks. He is able to light up his front with four arc lamps through this medium.

Starts Review Column for Public.

The Detroit News has started a review column for the public on first-run motion pictures. Its readers are invited to send in criticisms of not more than 150 words in length after they see the pictures. The reviews are printed in the Sunday editions only.

Wernick to Manage Goldwin in Boston.

Richard Wernick, salesman for Goldwyn in Detroit since the office was established, has been promoted to manager of the Goldwyn exchange in Boston, having left September 24 to take up his new duties. Mr. Wernick did excellent work in Michigan, being about the most persistent salesman that ever hit the state. He is a 100 per cent. enthusiast for Goldwyn.

Books Shows for Regent and Orpheum.

Tom Ealand is managing director of both the Regent and Orpheum theatres, Detroit, which are under lease to Charles H. Miles. Mr. Ealand books all of the pictures and arranges the shows for each house. He has been with Mr. Miles since the latter leased the Orpheum and has proved himself a capable and highly efficient executive. Prior to coming to Detroit he was with road shows and was at one time in vaudeville himself. Both the Orpheum and Regent are enjoying a very successful season.

Richardson Is Promoted.

Art Richardson, recently salesman for Select, has been appointed booker and assistant manager for Goldwyn in Detroit. He succeeds Earl Hennessy, who has gone on the road for Goldwyn.

Widger Succeeds Blythe at Fox.

N. D. Widger, better known as "Skipper," has been appointed Detroit city salesman for Fox Film Corporation, succeeding Dave Blythe, who has been appointed by the Government as manager of the Liberty Theatre at Camp Sevier, South Carolina. Mr. Blythe has been inducted into the service as captain.

Heavy Bookings on Gerard's Film.

Sales Manager Harlan Starr, of the Madison Film exchange, reports that he has an unusual number of bookings on "My Four Years in Germany" between September 28 and October 20, the dates of the campaign to buy Fourth Liberty Loan Bonds.

LOEW'S PALACE TO OPEN IN OCTOBER

Washington City's Newest Theatre a Most Beautiful Structure—Has Many Striking Features

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

ANNOUNCEMENT has been made that Loew's Palace Theatre at F and Thirteenth streets, Washington, will open early in October. This house is declared by Walter Brownley, general manager for the Loew theatres in Washington and Baltimore, to be the finest theatre of its kind in the country.

The new theatre, which seats 3,000 persons, has a number of novel features, one of the most striking being the entire absence of stairs, which the architect has accomplished by adapting the entrance arrangement to the natural slope of Thirteenth street, so that short flights of six steps reach both the orchestra and the balcony from the central lobby.

The interior of the house has been decorated in soft, rich colors. The lighting system is entirely new to this city, consisting chiefly of panels reaching from the roof illuminated with cathedral lights. Not a lamp or dome is visible to the audience. The lighting is controlled by a thirteen-foot switchboard, and 146 dimmers, controlled by a master wheel, regulate the lighting effects to meet the needs of any performance.

The lobby of the theatre is remarkable, having highly polished columns of French marble and panel mirrors. The balcony is reached through a promenade lounge, a feature of which will be the open fireplaces, and which has an open wall of Mexican mahogany, providing an uninterrupted view of the lobby below. Rest rooms for both men and women have been provided.

The installation of large Typhoon fans insures a circulation of cool air during the summer months, while a novel heating system, consisting of cone heaters under each seat, will keep the house comfortable during the cold period.

Twelve boxes have been provided, six on each side of the stage. On the balcony slope and leading to the loge boxes panel lights under each alternate step will enable patrons readily to find their way even in the dark.

The theatre was designed primarily for motion pictures, but a large stage has been installed, as well as green room, dressing room and other conveniences for actors.

A large orchestra is to be a feature of the theatre's operation. When motion pictures are shown the musicians will be located on the stage below the screen. A pit has been provided for the orchestra, however, and covered with a false floor, which can be removed should any legitimate productions be staged at the house.

In addition to the orchestra two large pipe organs, one on each side of the stage, have been installed to be played in conjunction with the other music.

Savoy Theatre Raises Admissions.

Admissions at Crandall's Savoy Theatre have been increased from ten to fifteen cents for children and from fifteen to twenty cents for adults. This, however, is not a straight increase of five cents, since the new prices include the war tax. By making the change the theatre does away with the bother of handling pennies on each admission, while the increase helps to pay the added cost of music, etc. The change is made at this time in order that it might not give rise to the impression that it was the result of the new taxes that will soon apply, while at the same time leaving it possible to make a further increase if the new taxes make such a step necessary later.

Telephone Ruling Bothers Exhibitors.

A new rule bothering Washington exhibitors is that which prohibits the transfer of telephones. Recently one of the smaller theatres here changed hands and the new owner sought to have his listing in the telephone directory changed. To his dismay he learned that he was not entitled under the wartime regulations adopted to service. He is in something of a quandary for telephones in Washington theatres are essential.

For the first time in the history of the telephone business here subscribers are also being charged for moving their phones. This charge ranges from $3 upward. This rule, however, is applicable all over the United States, and inasmuch as it may be that phone companies in other cities have adopted the rule against extending service, it would be well for exhibitors on securing control of new houses to ascertain that fact before seeking a change in listing or billing.

Bulkley Now With Exhibitors' Exchange.

Colonel Barry Bulkley, who is associated with Harry M. Grandall in the string of theatres in this city bearing the latter's name, has joined him in the Exhibitors' Film Exchange, at 420 Ninth street, Northwest, succeeding to the interest, formerly held by Joseph P. Morgan, manager of Grandall's Savoy Theatre. Mr. Morgan expects shortly to enter the service of Uncle Sam, and for this reason disposed of his interest in the exchange.

The Exhibitors' Film Exchange, of which Abe Dresner is manager, is increasing its activities to a considerable extent. In the territory comprising the District of Columbia, Delaware and Maryland it will handle the Warren Kerrigan reissues, "The Accidental Honeymoon," "Struggle Eeverlasting," and the Shorty Hamilton five-reel productions, in addition to the other singles and features which it has been offering from time to time.

Max Colman Dies of Pneumonia.

The first gold star in the service flag of the film men of the District of Columbia is in commemoration of Max L. Colman, son of Mose Colman, jr., proprietor of the Grand Theatre. Young Colman passed away at Camp Lee just two weeks after answering the call to the colors, death being caused by pneumonia. Young Colman was just getting into the game of fighting when taken sick. About four months ago he was married, and is survived by his widow, his mother and father and a brother, First Lieutenant Henry L. Colman, of the Aviation Corps, now a fighting flyer in France.

Osborn's Resignation Causes Surprise.

There was a great surprise in local film circles last week when it became known that Herbert M. Osborn had severed his connections with the local exchange of Pathe, Inc., after a long service with that company, both in Washington and Philadelphia. Mr. Osborn started in with the General Film Company a number of years ago. He later joined the then existing Eclectic Film Corporation, and when Pathe absorbed that concern he remained, and soon became manager here. Some time ago he was transferred to the Philadelphia branch, but was returned here upon the resignation of D. F. O'Donnell.

Mr. Osborn is succeeded by E. R. Champion, who has been assistant manager of the main branch exchange in New York for Pathe. Mr. Champion entered the film business about two years ago, handling "Civilization." He disposed of the southern territory for this film on behalf of its owners and then went on a long tour of the East. Beginning at Honolulu, he carried his proposition through the Hawaiian Islands, China, Japan, the Philippine Islands, Java and the Malay States and India. Upon his return to the United States about six months ago he joined Pathe, being assigned to special work for about four months, then being given the post of assistant manager of the main branch.

TO DEMAND BETTER EXPRESS SERVICE

Dallas Exchange Managers Collecting Data on the Situation to Show the Authorities

By Phil Fox, Times-Herald, Dallas, Texas.

DALLAS film men are still up in arms against the poor express service which they are at present being afforded, and several of the film men are compiling interesting data on the matter, which in due time will be presented to proper authorities with a demand for action.

J. B. Dugger of Vitagraph reports that in Arkansas the express company in taking a film for shipment stipulates that it shall be subject to delay. Bad routing is making the branch office men in Dallas frantic and putting the exhibitors up in the air when films do not arrive as advertised.

The Vitagraph offices made a check on the progress of "Over the Top," sent for exhibiton at Crossett, Arkansas, 200 miles from Dallas. The film was given three days' leeway to make the trip. It arrived two days late. It took five days and nights for it to reach its destination.

All the Dallas film exchanges now have regular runners in their employ whose job it is to go down to the express company offices and pry and pull around in search of films which are hopelessly misplaced or delayed.

Dallas film men say that the situation is growing intolerable, and it is likely that they may hold a joint conference to see if they can obtain relief. Shortage of labor on the part of the express companies is declared to be the basis of the trouble.

Consolidated to Push Winter Features.

Consolidated salesmen from all parts of the Southwest were called in to the Dallas offices during the last week in September by Manager Ned Depinet for a special conference regarding the pushing of big winter features in this territory.

William Oldknow, general manager of the Consolidated Film and Supply Company, came to Dallas from Atlanta, Ga., for the occasion. Joe Brandt, assistant treasurer of the Universal film company, was also on hand to dispense a little "pep." William Richardson, well known film man, who has charge of the Consolidated business at El Paso, came all the way up from the border to take part in the business discussions. Special campaigns to feature the Yellow Dog and various official war films were discussed.

Elsert to Manage Prince Theatre.

John Elsert, city editor of the Houston Press and well known newspaperman, has taken the place of Ben Johns, manager of the Prince Theatre, Houston. Ben Johns announces that he will go East within the next few weeks.

Poleminkus Buys the Opera House.

The Greenville Opera House at Greenville, Texas, has been bought by Theodore Poleminkus, who will show motion pictures only. Mr. Poleminkus was a visitor to Dallas film row late in September, where he booked Vitagraph, Metro and General attractions for the coming winter.

Novel Lobby Display for "Berlin" Film.

Manager Ray Stinnett, of the Jefferson Theatre, had a big week with "Crashing Through to Berlin," a Jewel production, late in September. He decorated the lobby of his theatre with a huge British tank made from canvas and card board and put a big picture of General J. J. Pershing directly in front of his ticket booth. Life sized paintings of the Yanks going into battle decorated the sides of the lobby. In all it was a very tasty display and it got the results, for Stinnett simply had to turn 'em away.

Harry M. Owens, Paramount manager, made the principal address at the opening of a new Robb and Rowley motion picture house at Hillsboro, Wednesday evening, Sept. 25. He told of the good work done by this firm of exhibitors in maintaining a high scale for the motion picture business of Texas. The new theatre was formerly the Best, which was sold by Ton Gaines when he left for the army. It is the fourth of a chain of R. & R. Queen Theatres to be established. The firm now has houses in Hillsboro, Abilene, Big Spring and San Angelo.

Owens Makes a Speech.

Peter Buys the Queen Theatre.

E. T. Peter, formerly with Goldwyn, and at one time owner of the Imperial Film Company, has bought the Queen Theatre at Cuero, Texas. Mr. Peter is one of the best known film men in Texas, and it is a new departure to find him in the exhibiting end.

Exhibitors Who Visited Dallas.

Among exhibitors visiting film row during the last week in September were A. Zucara, Queen, Fort Worth; S. E. Dean, Palace, Plano; Sam Swartz, Aztec, Eagle Pass; J. L. Cammack, Cozy, Shawnee, Okla.; J. B. Quinn, Lyric, Terrell; Paul Baraca, Best, Houston; J. J. Hegeman, Crescent, Temple; F. R. Newman, Greenville Theatre, Greenville, and O. Gill, Erie, Okla.

Spokane News Letter

By S. Clark Patchin, E-1811 11th Avenue, Spokane, Wash.

To Sell American Rights on Washington Corporation Film.

F. K. McBROOM, receiver for the Washington Motion Picture Corporation, announces that the picture recently completed by the company will be placed on sale in the New York market this month for the American rights only. Reports from local people who viewed portions of the picture are that it compares favorably with the best screen productions viewed in any of the moving picture theatres of the city.

World Correspondent Visits Pendleton.

While covering a Methodist Episcopal church conference for my paper in Pendleton, Ore., September 3 to 8, I took occasion to visit a couple of the moving picture theatres and found they had on good programs. There are three nice moving picture theatres in the city, also the Arcade, which runs both pictures and vaudeville and houses road shows during the fall and winter months. It was closed during my visit. The entire chain of four theatres is owned and operated by G. C. L. Matlock and John Gruiich.

The Atla runs several vaudeville acts additional to a feature and a comedy picture, giving a good program with matinees and night shows daily and Sunday. The Cozy and Pastime also operate afternoon and night daily and Sunday with features, comedies and a weekly picture. Reports were that business was good.

TAKE STEPS TO REDUCE FILM FIRES

Fire Association Urges That Slow Burning Films Be Shown Where Fireproof Booths Are Not Provided

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

THE National Fire Protection Association, 87 Milk street, Boston, under date of September 1, 1918, got out a circular calling special attention to the fire hazard encountered in handling moving picture films. A picture is reproduced showing the interior of a smoking car of a local train into which were brought four reels of inflammable film by a passenger intending to exhibit pictures at a suburban club. The reels are supposed to have taken fire from a cigar or cigarette stump, or dropped match. The blaze spread so rapidly, due to rapid combustion, that escape was made almost impossible, resulting in thirty-eight persons being burned, two fatally, while the car was damaged to the extent of $2,465.

In this connection the association calls attention to all of its members to the nitro-cellulose motion picture film, stating that it is of the character of gunpowder. The letter further states: "This is the highly inflammable film in common use in the motion picture houses, in which a special fire-resistive booth is required for public safety. The demand for motion pictures in Liberty Bond, Red Cross, charitable and educational campaigns in places in which the safety booth is not provided is increasingly endangering life in the United States. These inflammable films are being handled, cared for and displayed in places by persons who do not understand the danger that is present. Members are urged to give this hazard personal attention in their home cities and towns, and where motion pictures are to be displayed for any special purpose outside of regular motion picture theatres, to make sure that the pictures to be shown are on slow-burning stock.

"If proper slow-burning films are used disasters like the one illustrated above cannot occur.

"Committee on Public Information,
FRANKLIN H. WENWORTH,
Chairman."

This is not a matter to be carelessly dismissed by the exhibitor and operator. At the present time exhibitors are being called upon to assist in putting on free pictures in the interest of numerous war movements. Carelessness may result in a big loss of life and heavy property damage.

At the present time much inferior help and untrained help is being used in moving picture booths, due to the scarcity of men and the steady draft calls. This untrained labor has been responsible for numerous fires, and reports of burning films are coming in from numerous points throughout the country every week. The number of film fires in many districts has been considerably larger than usual. In some cases the papers have stated that operators became frightened, and left the booth in a hurry. With proper extinguishers and a cool-headed man a fire in a booth is a small matter, and in some cases the audience hardly knows of it.

Smoking is supposed to be prohibited in operating booths, but many operators will be found smoking while rewinding a film, with sparks directly over the moving film. Others, while not smoking themselves, will allow friends and visitors to enter the booth while smoking, and pay little or no attention to it, although the owner would probably raise Cain if he discovered it. Visitors are especially dangerous, as they may throw a cigarette stub or lighted match into a box of films.

When films are exhibited in convention halls, public places, etc., and carelessly handled without a booth, serious damage may result and numerous injuries, as was the case on the smoking car referred to by Mr. Wentworth, of the National Fire Protection Association.

This organization is not composed of merely fire underwriters, but includes many prominent organizations, material manufacturers, and, among others, the National Association of the Motion Picture Industry.

Buffalo News Letter

By Joseph A. McGuire, 216 Caroline Street, Buffalo, N. Y.

Mutual and General in New Quarters.

THE Mutual and General companies have opened well-equipped exchanges, directly north of the Fox Exchange, which is at 209 Franklin street. While occupying the same building, the Mutual and General exchanges have separate quarters, entrances at the front and rear and other individual facilities. The location is in the heart of the uptown business district. Each company has a solid twelve-inch brick vault, which is fireproof and represents the last word in modern vault construction. There are two floors. The business offices, which are on the first, are equipped with new office furniture, new rugs, pictures, palms and other embellishments. "Welcome, Exhibitors" appears on the door mats of each exchange, and, according to Manager Mack of the Mutual and Manager Fox of the General, "the latch strings are always on the outside." They were formerly located at 106 Pearl street.

Celebrates Fourth Anniversary.

Shea's Hippodrome, Buffalo, recently celebrated its fourth anniversary. One feature of the week was that the Hippodrome orchestra was augmented to thirty soloists. This organization has long been the pride of Buffalo, and visitors here have been told that "even if you don't care for pictures, you must hear this wonderful orchestra." Harold B. Franklin, manager of the theatre, arranged a beautiful stage decoration for the birthday celebration. A colonnade of majestic pillars supported a stained glass dome, and three openings in heavy velvet draperies gave a marvelous effect. "The Spirit of America" was the name given this setting, suggested by the splendid paintings revealed when the curtains were pulled aside at the overture illuminations.

Fox Exchange Opens Sub-Branch.

The Fox Film Exchange, Buffalo, has established a sub-branch in Albany under the management of E. H. Arnold. The reason for the opening is the growth of the Fox business in the Albany territory. Every Tuesday at 10.30 a. m. and at 4 p. m. current releases will be shown at the Fox screening parlors at the company's exchange in Franklin street, Buffalo. A. L. Skinner has been appointed assistant manager of the Fox office in Buffalo and J. F. Kirsch, formerly with the Universal, is now Fox sales representative. C. E. Goodwin has been appointed sales representative of the company in the Rochester territory.

Named Manager of Loan Features Bureau.

Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, has been appointed manager of the features bureau of the Fourth Liberty Loan campaign. As part of the celebration at Lafayette square, this city, at the opening of the drive, the bureau, in charge of Mr. Franklin, unveiled a memorial tablet bearing the names of the Buffalo boys, members of the American army, who have died in action since the United States entered the war. In order to make the list absolutely accurate and complete Mr. Franklin asked that relatives or friends of such boys send to the bureau the warriors' names, addresses and command with which they served. The response was highly satisfactory.

Exhibitor and Exchange Notes.

Mrs. L. Stewart, of Geneva, N. Y., has taken charge of the Majestic moving picture theatre, East Ferry street, Buffalo.

Dewey Michaels, former manager of the Plaza moving picture theatre, Buffalo, has joined Uncle Sam's emergency fleet at Cleveland.

Hub Taylor has been succeeded as booker of the Triangle, Buffalo, by Otto Stieffel, formerly with the Vitagraph, Syracuse. Mr. Taylor is now traveling representative for the Triangle.

BUDGET OF FILMDOM NEWS FROM IOWA

Des Moines Exhibitors Complain of Scarcity of Advertising Matter—War Stops Theatre Building

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Palace Shows "Italy's Flaming Front."

A. H. BLANK and staff were most successful with "Italy's Flaming Front" at the Palace Theatre last week. The theatre was decorated with Italian, French, English and American flags and a thorough canvass of the Italian district in the city was made on behalf of the film. One-sheets printed in Italian called attention to the picture. A special showing was held the Sunday before the opening, to which representative Italian citizens and newspaper people were invited. Des Moines has an Italian population of more than 6,000, and nearly everyone saw the picture.

Frisch Complimented on Good Work.

Hal Hodes, assistant general sales manager of Universal, spent two days with M. J. Frisch, local Universal manager. Mr. Hodes complimented Mr. Frisch on the capable manner in which the local branch is being conducted and for the success that is being met with the specials and the Jewel productions.

Griffith Film at the Rialto.

An experiment that will be watched with interest by local picture men is the engagement of "Hearts of the World" at the Rialto, a picture theatere that has been showing at 15c. Prices for the big Griffith film range from 25c to $1.50, and the engagement is scheduled for three weeks. In the past picture managers here have shunned the higher prices, 25c being top on even the biggest productions. Perhaps "Hearts of the World" will establish a precedent that will cause other managers to play the big ones at dollar prices.

Redecorated Strand Theatre Opens.

P. L. Alleman, of the Strand Theatre, Clinton, has reopened after a month spent in the enlargement of this house and its thorough redecoration. The seating capacity has now been increased to 1,000 and a new pipe organ installed. Handsome decorations prevail and the Strand is said to be doing the best business in its history. Mr. Alleman runs the big specials at advanced admission prices and is one of the most enterprising managers in the state.

War Holds Up Theatre Projects.

Several new theatre projects are being held up until after the war. J. B. Julius has the plans drawn for a fine new theatre in Fort Dodge, Louis Rosenfield for a new house in Creston and A. H. Blank for a mammoth new Des Moines theatre. Under present conditions it is doubtful if work on these houses will be begun for some little time.

Complain of Advertising Matter Scarcity.

A great deal of complaint is made by local exhibitors over their inability to secure the necessary advertising accessories on new releases. Several times pictures would have had to open cold on publicity were it not for advance notices in the Moving Picture World and other trade journals. It seems that the least the exchanges can do is to have a sufficient stock of cuts, press matter, photos and other accessories on hand to take care of the first-run accounts that are paying real money for service. There is one Omaha exchange that is never known to have anything in ahead of a picture but the bill for service and local managers are threatening to take the matter up with New York officials direct if better service is not forthcoming.

May Use Feature Pictures with Vaudeville.

Jake Rosenthal, manager of the Majestic, Dubuque, is thinking of using feature pictures in conjunction with vaudeville as his policy for the 1918-1919 season. Although Mr. Rosenthal has run pictures for the past several summers, he always used a six-act vaudeville show with short reels as the winter policy. With the dearth of good acts, owing to the draft, Mr. Rosenthal plans to cut his vaudeville down to four acts on each show and run a big feature to take the place of the other two. His new season will start October 1.

Tracey, of Arrow Film, Visits Des Moines.

Special Representative Tracey, of the Arrow Film Corporation, was a Des Moines visitor the past week in the interests of "Today" and other features which his company is handling.

Holmes Succeeds Daley at Rialto.

Ralph Holmes, former manager of the Grand at Burlington and for some time on the road for the A. H. Blank forces, took over the management of "Hearts of the World," current at the Rialto. Mr. Holmes succeeds Johnny Daley, former K. & E. Company manager, who, it is understood, returned to New York to go out with a big musical show.

Launches Big Publicity for "Berlin" Film.

A 5,000-line publicity campaign on behalf of "Crashing Through to Berlin" has been launched by Universal in advance of a week's showing of the film at the Palace Theatre. Manager A. H. Blank has gotten out a half-sheet poster calling attention to the Fourth Liberty Loan drive and at the same time referring to the picture. These are being posted by the local Liberty Loan Committee.

Institutes Novel Advertising Scheme.

House Manager Dan Burgum, of the Garden, has gotten out a novel drop curtain effect in front of the lobby billing the current attraction. The curtain is painted new every week and a space left in the centre for the name of the current attraction. It is artistic in creation, and a novelty that attracts attention.

Princess Enjoying Good Business.

John Anderson, manager of the Princess, Boone, was a Des Moines visitor last week, and announced that he is having the best business in his career. He is charging 20 cents admission for program features and 25 cents and 35 cents for the big specials, and cashing in on them.

Watts and Martin Made Corporals.

Two Des Moines film men at Camp Dodge, Harry Watts and F. R. Martin, have been promoted to the rank of corporal in the infantry and quartermaster departments, respectively. The boys have been in camp but a few weeks, and indications are that they are as good as soldiers as they were in the celluloid days.

Business Booming for Mutual.

Manager R. S. Ballantyne, of the Omaha office of Mutual, was a Des Moines visitor last week en route home after a brief trip through middle Iowa. He reports business booming with Mutual, and states that the new Hayakawa subjects are in big demand, as is the Mutual Screen Telegram.

Majestic Raises Admission Prices.

The Majestic Theatre, which has been a second-run house for the past year at 10 cents admission, announces that hereafter 15 cents plus tax will be charged adults on Saturdays, Sundays and holidays. With other theatres showing the same features first-run, and from thirty to sixty days before they are put on at the Majestic, it is a little difficult to determine just what the latter's management expects to accomplish by the price switch.

WEEK'S DIGEST OF NEWS FROM CANADA

Winnipeg Exhibitors Improve Their Houses—Ontario Exhibitors Association Issues Year Book

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

Theatre War Tax Receipts Low.

THE revenue from the war tax payable by patrons of theatres in the Province of Manitoba has not come up to expectations, according to a statement by the provincial treasurer, Edward Brown. The receipts from the tax did not exceed $75,000 during the first five months, but it is expected that the returns for the whole year will exceed $160,000, because Winnipeg theatres are doing much better business than they were enjoying last spring. Winnipeg exhibitors have been wondering whether the disappointment of the Manitoba government will result in an increase in the war tax schedule or not. With the coming of cooler weather, however, the revenue is expected to take a jump and thus the province may be satisfied.

Exhibitors' Association Issues Year Book.

The Moving Picture Exhibitors' Protective Association of Ontario, Limited, has issued a souvenir year book consisting of sixty-four pages. The book contains information and illustrations of the majority of Toronto moving picture theatres and portraits of many of the exhibitors. A list of the members of the association throughout Ontario is also included, the association having about one hundred and fifty paid-up members. The editor and advertising manager of the book was Thomas Scott, secretary of the organization.

Discuss Plans for Victory Loan Pictures.

A recent general conference in Toronto was the meeting of representatives of the Moving Picture Exhibitors' Protective Association of Ontario, the Toronto Exchange Managers' Association, the Moving Picture Distribution Committee of the Canadian Government, and Ralph Stephenson, Toronto director of the forthcoming Victory Loan campaign in Canada. The gathering discussed various details in connection with the presentation of special Loan pictures in the Dominion. Arrangements were agreed upon in a highly amicable spirit. The Moving Picture Distribution Committee consists of Messrs. Jule and J. J. Allen and Clair Hague, president of the Canadian Universal Film Company. Secretary Thomas Scott, of the Ontario association, has sent out notices for a general meeting of Ontario exhibitors in Toronto on Tuesday, October 1.

Admission Prices for Gerard's Film Disputed.

Manager George Ganetakos, of the Strand Theatre, Montreal, and President J. J. Unger, of the Metro Film Service, Limited, worked up a big argument over the question of admission prices for a run of Gerard's "My Four Years in Germany," for four days starting Sunday, September 22. Manager Ganetakos advertised that the special feature would be shown at the Strand for the first time at popular prices and that the regular prices of the theatre would be charged.

Mr. Unger got all heated up when he saw this announcement in the newspapers and forthwith notified the publishers that Ganetakos was all wrong, the contract for the booking calling for admission prices ranging from 25 cents to $1. Mr. Unger also declared in his letters that his company would take steps to prevent the showing of the feature at any but these prices.

By way of reply Mr. Ganetakos advertised that possession was nine-tenths of the law, or words to that effect, and that as he had the film safely in his theatre he was going to stand by the public, his advertised promises and his regular admission prices. He also declared that he would accept any responsibility that might occur from such action.

Mr. Ganetakos advertised in large space that "Starting Sunday, injunction or no injunction, we will show Ambassador Gerard's "My Four Years in Germany," at our regular admission prices. We have promised our patrons this and we will keep our word no matter what the cost may be."

The natural result of the controversy and the threatened legal action was that everybody in Montreal pricked up his or her ears and looked for trouble. Incidentally there was a big rush to see a ten-reel feature over which there could be so much fight regarding admission prices. The theatre got some of the best publicity for a picture in months.

Montreal Operators May Unionize.

Montreal, Quebec, is to have a Moving Picture Projection Machine Operators' Union if present developments come to a head. Organizers are at work, it is reported, and a local is being formed. In this connection it is interesting to note that the pay of the Montreal operators, with a few exceptions, is the lowest of any city or town in Canada. Some of the Montreal operators are paid as low as $9 a week, and the great majority of the men work all day.

Improvements in Winnipeg Theatres.

Manager Davis of the Dominion Theatre, Winnipeg, has decided to have an eight-piece orchestra during the present season in addition to the organ.

Manager Williamson, of the National Theatre, has given his house a bright appearance with the aid of the paint brush and the use of mirrors, velvet curtains and new electrical fixtures. The front and interior have been redecorated.

Manager George Graham, of the Avenue Theatre, Winnipeg, is being complimented on the manner in which he has raised the standard of his house. It was formerly a five-cent theatre with poor patronage, but now it is doing well at 15-cent and 20-cent prices. Mr. Graham also owns two suburban theatres, the Star and the Classic, both of which are also paying propositions. Manager Graham is spending $3,000 for a more attractive front on the Avenue Theatre, which is located in a good position on Portage avenue.

Manager Morton, of the Monarch Theatre, Winnipeg, is also doing good business with the adjoining theatre, the New Majestic, which he opened a few weeks ago. The Majestic was the third moving picture theatre in Winnipeg.

Improvements are also being made with the Lyceum Theatre, Winnipeg, by Manager Wilson. A new canopy has been placed over the entrance to this theatre. Admissions are 15 cents up to 7 p. m., and 25 cents after that hour, with five cents extra for box seats. Special children's performances are held on Saturday mornings, the admission price for which is five cents. The Lyceum is noted as one of the best "matinee film theatres" in Canada.

Lotz Goes to Select's Denver Office.

H. E. Lotz, formerly the general manager of the General Film Company in Canada, with headquarters in Montreal, has been appointed branch manager for the Select at Denver, Colorado.

Temple Reopens as the Strand.

The Temple Theatre, Galt, Ontario, was reopened on September 18 as the Strand Theatre by the Paramount Theatres Company, Limited, which is a subsidiary of the Regal Films, Limited. The opening attraction was "My Four Years in Germany," and the house was packed in spite of a severe rainstorm. The front has been rebuilt and the interior has been redecorated, making the theatre one of the finest in any of the smaller centres of Canada. Among those who attended the formal opening were a number of prominent film men of Toronto, including N. L. Nathanson, managing director of the Regal Films, Limited, Regent Theatre Company and the Paramount Theatres Company, and A. N. Aranson and others.

The Dominion Compliments the Province.

A unique tribute was paid by the management of the Dominion Theatre, Winnipeg, to the Province Theatre, another large moving picture theatre of Winnipeg, on the occasion of the recent reopening of the Province after it had been remodeled and improved throughout. The Dominion Theatre published a large advertisement in the local newspapers in order to extend its congratulations and to say a complimentary word about the rival house. The advertisement read as follows:

"An appreciation. The Dominion Theatre extends to the Province Theatre its heartiest congratulations on the opening of their splendid new theatre—a theatre that is a monument to the worth of Winnipeg labor and a theatre which is at once a credit to the owners, the city and the entire Northwest.

"The Dominion Theatre at this time desires to express its sincere appreciation of the high standing of the Province Theatre, and its wishes for their continued success.

"THE DOMINION THEATRE."

The compliment made a deep impression, particularly as the two houses are controlled by totally different interests.

Carrol Has Narrow Escape from Death.

Charles Carrol, an exhibitor of Tillsonburg, Ontario, had a narrow escape from death at the local flour mills when he was caught by a revolving set screw as he was oiling a bearing. He was twisted around the shaft, but managed to hold to a hanger, thus saving his life. He was badly cut and bruised, however. Carrol was just finishing his job at the plant before taking over the local moving picture theatre on which he had secured a three-year lease.

Fine Acquires Dundas Theatre.

S. Fine, formerly salesman with the Fox Film Company at Toronto, and manager of the Northern Star Theatre at Iroquois Falls, Ontario, has secured the Dundas Playhouse, 1585 Dundas street west, Toronto, from N. J. Morgan. The Dundas Playhouse seats about five hundred and fifty persons. Mr. Fine announces that he will make no change in the policy of the theatre for the present. Admission prices will be 15 cents and 10 cents.

Mr. Fine's theatre at Iroquois Falls has a seating capacity of less than four hundred. The house is a good proposition, because the admission price is 35 cents. Iroquois Falls is one of the most Northerly centres of Ontario, and it has a floating population of about 6,000. It is in the centre of a pulp-wood section and a farming district. Mr. Fine will continue to look after both houses.

To Rehabilitate Exhibitors' Association.

The Moving Picture Exhibitors' Association, of Montreal, Quebec, has died a slow death, according to the statements of some of the local exhibitors. For some time this organization was very active. A meeting of the association has not been held for two months, and most of the members are in arrears with dues. Comparison is being made between the defunct exhibitors' body and the Exchange Managers' Association. The latter is holding meetings and conferences regularly, and is accomplishing results. With the return of cool weather an effort is being made to shake up the exhibitors so that the Exhibitors' Association will get busy in proper style.

SHERRY OPENS KANSAS CITY BRANCH

Establishes Offices at 319 Gloyd Building—Adolph M. Eisner Installed as Manager

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

THE William L. Sherry Service, of New York, has opened offices at 319 to 325 Gloyd Building, Kansas City. Adolph M. Eisner, about eleven years interested in the moving picture game, will be in charge. Mr. Eisner started with the Theatre Film Service Company as salesman, later becoming booker, and when the General Film Company took over the company, he was made manager of the General's 17 South Wabash office. Later he was transferred to the General Film Company's Kansas City office as manager. After leaving the General, Mr. Eisner was manager of the two Mutual offices in Chicago and some time afterward had charge of four offices for the Universal Film Corporation in western Canada. Prior to becoming associated with the William L. Sherry Service, Mr. Eisner was also president and organizer of the E. L. K. Film Co., Chicago. From being associated with these various enterprises, Mr. Eisner has come to be well known among moving picture men.

The Kansas City office of the William L. Sherry Service already has four men on the road covering the Middle West territory. Frank M. Brown is the Missouri and Oklahoma traveler for the company; J. D. Thatcher, Jr., formerly with Jewel Productions and later with the World Film Corporation, is covering Kansas; and Eddie Carr has charge of the Nebraska and Iowa territory. Joseph Silverman, who is well known among exchange men as proprietor of the Emerald and Prospect theatres in Kansas City at one time, is with the William L. Sherry Service, covering greater Kansas City.

The new film exchange is already securing bookings on Catherine Calvert in "A Romance of the Underworld" and "Out of the Night" as well as Doris Kenyon in "The Street of Seven Stars," and "The Inn of the Blue Moon." The Sherry Service also has the Burlingham Travel Series ready for release at this time.

United Theatres to Move.

The United Picture Theatres of America, now at 1003 Commerce Building, is making arrangements to move into the offices of the General Film Company on the second floor of the Gloyd Building.

Exchanges to Push Loan Campaign.

Moving picture exchanges in Kansas City are making all arrangements to push the Fourth Liberty Loan campaign with all possible enthusiasm. Besides providing special Liberty Loan films free to exhibitors, some of the exchanges are expecting to bring stars to Kansas City during the drive. Practically all of the leading theatres are arranging to show special war subjects at this time. The Griffith production, "Hearts of the World," will appear at the Grand Theatre for a week's run, September 22. "America's Answer" will be shown at Convention Hall from September 30 to October 5 in connection with the Liberty Loan drive. "Smashing Through to Berlin," the new Jewel production, also opens at Convention Hall, October 9 and 10.

Kansas City Exchange Notes.

Mr. Quade, formerly representative for Mutual out of Oklahoma City, and at one time owner of the Bonaventure Theatre in Kansas City, is now with the Universal Film Exchange here. Mr. Quade will cover the Missouri territory for Jewel productions, taking the place of William T. Bernfield who has been transferred to Oklahoma City.

D. D. Lederman, special representative for the home office of the Universal Film Exchange, was in Kansas City recently, leaving that point for Des Moines, Iowa. Mr. Lederman is special efficiency man and has been conducting a tour of the various exchanges.

Mr. Kiser has been added to the sales force of the Standard Film Corporation to cover the territory in Kansas. Mr. Malone is now covering the Missouri territory for the same company.

The Standard Film Corporation has secured the producing rights on "Berlin via America" for the State of Kansas. This concern has also taken over the Ford Weekly for Missouri, Kansas and Northern Oklahoma.

Joe Brandt, general manager of the Universal Film Corporation, New York, is in Kansas City for a conference with the sales force of the local exchange.

Herman Sturn, formerly city salesman for the New York Universal office, has been transferred to the Kansas City branch in the capacity of Bluebird salesman, covering the larger towns of Missouri and Kansas.

O. K. Mason, manager of the Universal exchange, Wichita, Kan., was in Kansas City this week for a conference with Mr. Brandt, general manager from the New York office.

P. B. Dana, of the publicity department of the Kansas City Feature Film Corporation, Paramount-Artcraft distributors in this territory, has just returned from a week's trip through southern Missouri. He states that the wide advertisement of National Paramount-Artcraft week met with all hoped for success locally, one example of this is the fact that the Casino Theatre at Excelsior Springs, Mo., had such large receipts during the Paramount-Artcraft week that it has contracted for the entire Paramount-Artcraft output for the coming year.

Harry K. Rogers, formerly manager of the Princess Theatre, Marion, Kan., is now traveling representative of the General Film Company in the Oklahoma and Kansas territory.

E. J. Peskey, formerly salesman with the Equitable Film Corporation, is back in his territory in western Missouri awaiting his call to service.

The Hodup-Towne Photoplay Company will hereafter be known as the W. B. Towne Photoplay Company, as V. H. Hodup is no longer associated with the company. Jack Rodman has been made manager of the Kansas City office.

J. J. Rotchford, assistant manager of the Select Pictures Corporation, is in Kansas City on his way from New York to the coast. Mr. Rotchford came to Kansas City directly from St. Louis.

ORGANIZE TEAMS TO PUSH BOND SALES

Salesmen of Philadelphia Exchanges to Work in Crews to Aid Liberty Loan Drive

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

LOCAL theatre men and exchange managers have already prepared extensive plans to boost the Fourth Liberty Loan in Philadelphia. Headed by that indefatigable worker, Frank W. Buhler, managing director of the Stanley Company's theatres and chairman of the Motion Picture Liberty Loan Committee, the next campaign promises to be a revelation to the Government by the manner in which the selling of Liberty Bonds will be pushed. The campaign will be opened by Mr. Buhler with the presentation of entirely patriotic photoplays during the first week of the campaign, while the exchange managers have organized teams among their salesmen to sell bonds everywhere. There is expected to arise a keen rivalry between the various exchanges that are going to strive to break records. J. Hagarty, manager of the Triangle, held a special meeting last week, and called all of his employees before him to notify them that this was the most critical period of the war and that he expected everybody connected with his organization to go out and do their level best to sell Liberty Bonds. Fred Nixon-Nirdlinger, managing director of a large chain of theatres, has also avowed his intention of going into the campaign with great determination, and has also issued orders to every one of his managers to afford every one identified with the selling of Liberty Bonds the entire freedom of the houses under their management.

To Organize F. I. L. M. Club.

A special meeting will be held shortly which will be attended by all the local exchange managers in order to organize a F. I. L. M. club similar to the one now being conducted in New York.

Earle W. Sweigert Promoted.

Earle W. Sweigert, of the Paramount and Artcraft Exchange, received a well deserved promotion last week when he was placed in charge of the local sales and contract department. Manager John Clark has noticed a steady increase in business during the past month, and predicts a notable fall season for the motion picture industry in general.

Benefit for Film Men in Service.

A benefit for the boys of the motion picture industry who have gone into Uncle Sam's service will be held October 1 at the Forrest Theatre, where the popular show "Business Before Pleasure" is now playing. The funds which is being obtained by the sales made from tickets will go toward buying "smokes" for our lads in the army and navy. From present indications the local motion picture men are going to be represented there 500 strong, and a large bundle of "smokes" will soon be on its way to each former movie man. The benefit will be given under the auspices of the local boys and "Vine Street."

Piacentino Enters the Navy.

S. Piacentino, a popular exhibitor having been identified in the motion picture industry during the past twelve years, has enlisted in the navy. Mr. Piacentino was formerly manager of the Electric Theatre at Eighth and Washington avenues and Lills Opera House, Consohocken, Pa., for Harry Schwalbe, the proprietor.

Four-Minute Men Honor Exhibitors.

J. Drinker, local director of the Four-Minute Speakers, gave a luncheon in honor of all the theatre managers last Friday at the Hotel Adelphi, in appreciation of the splendid work of the managers and the excellent results accomplished by them in co-operating with the speakers during the past year. A large number of exhibitors were on hand and the plans for the coming Liberty Loan campaign were outlined. Among the prominent exhibitors present were Frank W. Buhler, chairman of the Motion Picture Committee; Fred Nixon-Nirdlinger, Harry Jordan, G. Metzel, Abe Einstein, Ben Shindler, Sablosky and McGuirk, Alexander R. Boyd, Herbert Effinger, G. M. Graver, H. Hendricks, W. Goldenberg, Edgar Wolf and H. Forbes.

Collects "Smoke" Money for Soldiers.

J. Cunningham, of the Globe Theatre, Sixtieth and Market streets, donated his theatre to the Soldiers' Smoke Fund Committee, Sunday, September 15, when there was given a special concert, consisting of music, singing, motion pictures and addresses by prominent citizens of this district. The entire proceeds of the voluntary silver offering at the door went to provide "smokes" for the boys "Over There."

Critical Reviews and Comments

Concerning Current Productions

"THE STRANGE WOMAN"

Gladys Brockwell Star of a Fox Production Made from the Stage Version of William J. Hurlbut's Work.

Reviewed by Walter K. Hill.

WHEN Ruby LaFayette, a kindly old lady of the earlier days of stage accomplishments, took to the films to spend her declining years of entertainment usefulness there was a great gain for the screen. It was Miss La Fayette's work that held true and good in "The Strange Woman" as screened in the Fox projection room, with Gladys Brockwell playing the star role—a part created by Elsie Ferguson in the original stage version of William J. Hurlbut's work. It was this kindly old lady that lifted her part into such idealism that it saved from entire disregard the whole story as scenarioized by J. Grubb Alexander.

More years ago than is necessary to here record, Ruby LaFayette was heading her own company in the Middle West, after being graduated from the supporting ranks of numerous stars of other days. In her stage schooling, Miss La Fayette secured a touch of art, a hold upon the naturalness and realities of the drama that makes her work in pictures essentially a delight—a natural sequence of thorough schooling.

"Never again will I put on the manacles of accursed, wicked marriage" is the keynote of the play—the plot undertaking to enforce the motto this sub-title nails at the masthead of the screen craft in which Miss Brockwell stars.

From a small town in Iowa a young man goes to Paris, meets the woman who has arrived at "free love" conclusions because her matrimonial ship had once been wrecked. Sailing now in the craft that has been hauled off the rocks of disappointment and restored to seaworthiness the woman in the case admits her love of the young American, and is willing to voyage without a pilot's license.

Back to Iowa comes the young man with his Parisienne love, and would start instanter to convert his mother to the acceptance of "free love" faith.

This matter of social "salvation" is taken out of his hands by the women folks who constitute the villagers. Their ideas do not quite coincide with the Parisienne view of matrimony, and they all have read a copy of the Frenchwoman's book on the subject. For, when a small town starts upon its mission, we are led to believe that they go through with it, whether the job be knitting for soldiers or ripping up the frail reputation of a Parisienne society matron.

Through this concerted movement on the part of the villagers the Frenchwoman is able, in due season, to tell the natives of Delhi, Iowa, what she thinks of them, and then speeds home to tell the good old lady, the supremely trustful old lady, the abidingly loyal old lady—who believes in her son and believes in the woman who loves him because he is her son.

As a matter of fact the mother is shown to be turning over to the "free love" faith (a trick of this particular mother love) that finishes off the story by opening the eyes of the Parisienne to the better and more substantial uses of the marriage bond.

Gladys Brockwell has a thankless role, and enacts it with credit. What we lack in admiration for her dogmas we pitch into the naturally heavy-weighted scales of her personal charm, and enjoy the show because Miss Brockwell is so really nice, agreeable and pleasant to look upon in the person of her photographic deputy. As for the denizens of Delhi, Iowa; Paris, and the scenes and settings that introduced them, all are in excellent order and faithful to the varying occasions.

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"QUEEN OF HEARTS"

Virginia Pearson Has Melodramatic Role In Fox Production of Mystery Story.

Reviewed by Edward Weitzel.

CONSTRUCTED with the sole object of baffling the spectator, "Queen of Hearts," a five-part Fox production written by Harry O. Hoyt and directed by Edmund Lawrence, accomplishes its purpose. The mystery concerns a murder, and three different men are suspected of the crime. If the story is taken at its own valuation and no doubting questions asked it will interest the seeker after the sensational. It is produced and acted so as to catch the fancy of the non-critical, and follows in the path marked out by a long line of popular successes. The introduction of a coffin and the emblems of mourning that go with it will not be approved of by many persons, and adds nothing to the impressiveness of the story.

Pauline Cheraud is the daughter of a prominent citizen in New Orleans who loses his fortune on the stock exchange and turns professional gambler. The little girl is sent to France and educated in a convent. Meanwhile her father is established in New York in one of the most prosperous gambling houses in the city. When Pauline is eighteen she returns home and learns the truth about her father's business. She begs of him for her sake to give it up. Cheraud promises to do so.

That night he is murdered. Suspicion points to three different men. One of them met Pauline in France, and is already interested in her. The evidence against the trio is strong enough to keep Pauline, and also the spectator, in doubt as to the guilty person. The author plays his trump card by clearing all three of the charge and implicating an old family servant. In her efforts to discover and punish the murderer, Pauline has the gambling house kept open, and earns the title of "Queen of Hearts" by the high play she encourages. She and Jimmie Dreen are married at the end, Jimmie being the young chap that met her abroad.

Virginia Pearson does her best work as the gambling house queen. She has the personality and method to bring out this phase of the character. As the young girl at the convent she is not nearly so convincing. Joseph Smiley, Victor Sutherland, Edward J. Burns, Peggy Shaner, John Webb Dillion and James A. Furey are members of a capable support.

"THE RAINBOW TRAIL"

William Farnum Scores Success in Fox Screen Version of Zane Grey Novel.

Reviewed by Edward Weitzel.

A WESTERN romance of Utah and the reign of the Mormons, "The Rainbow Trail" is a sequel to Zane Grey's "Riders of the Purple Sage," and carries on the story with the same leading characters. The screen version produced by William Fox, with William Farnum in the dual role of Lassiter and Shefford, retains much of the romantic atmosphere of the original in the scenes among the mountains. The stirring story with its strongly contrasted characters and its many dramatic situations has been effectively produced by Frank Lloyd, who also assisted Charles Kenyon in preparing the scenario.

"The Rainbow Trail" takes up the thread of narrative about twelve years after John Lassiter, Jane Withersteen and Fay Larkin are first trapped in the valley, where they are driven by the Mormons. During all this time the three have been held prisoners by the great rock which blocks the entrance. Fay has grown into young womanhood, and she and her companions are clad in the skins of the wild animals Lassiter has killed.

John Shefford, who is related to Lassiter and bears a striking resemblance to him, starts to hunt for his kinsman. Before he locates the valley, Wagoner, the Mormon Elder, and two of his men, have found their way into the place and carried off Fay. The elder wants to make her one of his wives. Shefford meets her, and the two fall in love. Wagoner tries to put Shefford out of the way, but the gritty Gentile turns the tables on the Mormon. There are several lively fights between the two, and any number of live incidents all through the story. Lassiter and Jane are rescued from the valley, and there are two happy couples at the finish.

William Farnum doubles Lassiter and Shefford skillfully, and both men have the advantage of his vigorous physical development and his aptitude for romantic acting. He is ably supported by Ann Mersch, William Burress, William Nye, Genevieve Blinn and George Ross. Photographed by Billy Foster.

"A SOCIETY SENSATION"

Bluebird Subject Features Carmel Myers in Story of Contrasts.

Reviewed by Robert C. McElravy.

THIS five-reel offering, "A Society Sensation," was adapted by Hope Loring and Paul Powell from a story written by Perley Poore Sheehan. It contains numerous elements of universal appeal, and will hold the interest even though it contains no great novelty or suspense. The production is well cast, featuring Carmel Myers as the vivacious heroine, and she is assisted by M. Rodolpho De Valentina, Lydia Yeamans Titus, Alfred Allen, Fred Kelsey, Zasu Pitts and Harold Goodwin.

The opening scenes at once catch the interest, the locale being a fishing village on the Southern California coast. Capt. Parmelee, an old fisherman, believes that he is of noble birth, and that he should really be a member of the House of Lords. His pretty daughter, Sydney, does not take much stock in this belief, but the story eventually makes its way into the papers, and they get considerable notoriety as a result. The family receives a visit from a crooked lawyer and a certain Mrs. Jones, who has been trying to break into San Francisco society. The latter thinks she can use Sydney to good advantage, and induces her to go to the city with her.

The contrast of social conditions is brought out in an enjoyable way. In fact the whole first part of the production is above the average, but it does not quite hold up to the pace set at the beginning. The story is nevertheless a clean, pleasant sort of a tale, and, though there is no particular question about how it is going to turn out, there are some interesting twists in the general situation from time to time. The beach scenes and other settings are attractively pictured.

"CARMEN"

Paramount Reissue of Lasky Production with Geraldine Farrar Still a Vivid Picture.

Reviewed by Edward Weitzel.

CECIL B. DeMILLE'S screen version of "Carmen," with Geraldine Farrar as the gypsy, still retains the intense dramatic force and glow of passion that made the picture such a success when it was first released. The vivid romance of the beautiful cigarette girl has been transferred to the screen with a surprising amount of the original atmosphere that was enriched by the immortal strains of Bizet. All the scenes that Geraldine Farrar and her support acted with such effect—the tavern scenes, the fight in the cigarette factory, the smuggling episodes and the final tragedy before the doors of the bull ring—have their old power to grip the spectator.

"THE GOAT"

First Fred Stone Picture Released by Paramount Is Filled with Star's Acrobatic Stunts.

Reviewed by Edward Weitzel.

FRED STONE, the celebrated comedian of the musical comedy stage, has become a screen actor, and introduced his talented legs, wonderfully trained muscles and daring stunts in a picture called "The Goat," produced by Paramount. The scenario is the work of Frances Marion, and was directed by Donald Crisp. The star plays Chuck McCarthy, a young iron worker, who is in love with a stenographer in a moving picture studio. Chuck gets bitten with the movie actor craze, and determines to sign his name to a studio pay roll.

While doing construction work for a moving picture company he has a chance to chase the leading lady's monkey, when the little beast gets away and climbs over the frame of the new building. This gives the star an opportunity to do some of his acrobatic stunts. Chuck catches the animal, and is rewarded by being given a small part in a picture. He is greatly disappointed at his humble beginning, but he has promised his sweetheart he will earn the money to help her pay off a mortgage, so sticks to his job and hopes for better things.

The great moment comes when the leading man refuses to risk his life in a war drama, and Chuck is asked to double the part in the dangerous scenes. While being pursued by Mexican bandits, Chuck's horse falls, and his rider is badly hurt. He is taken home and nursed by Molly. The next day the film company send him a check for $1,000. Molly and he decide to go to Niagara Falls on their honeymoon, and Chuck quits the movies for good.

Fred Stone is not at ease in the quiet scenes, but performs all the stunts with his well-known skill. The studio portions of the picture are cleverly handled. Winifred Greenwood as Molly, Rhea Mitchell as Bijou Lamour and Philo McCollough as Marmaduke X. Caruthers are the leading members of a capable support.

"RULING PASSIONS"

First of Schomer Productions Fortunate in Selection of Cast Headed by Edwin Arden and Julia Dean.

Reviewed by Margaret I. MacDonald.

THE first effort of the Schomer Photoplay Producing Company, Inc., to make a picture evidences great sincerity of artistic purpose. Recalling the old adage concerning good intentions, this is no reason why the production, "Ruling Passions," written and directed by Abraham S. Schomer, should be a faultless one. Before going into detail regarding its faults and its virtues we will say that Mr. Schomer was exceedingly fortunate in his choice of a cast, and he would have been more fortunate still had his scenario been better planned, for here the most serious faults evidently lay.

Edwin Arden and Julia Dean have the leading roles, with Claire Whitney, Earl Schenck and Dean Borrup in support. The work of Edwin Arden in this production is superb. He defies the disadvantage of appearing in a faultily made production to restrain him from doing his very best—he has not deviated one instant from the path of art.

The story of "Ruling Passions" concerns the overmastery of an otherwise splendid and generous character by hate and revenge, which are in turn obliterated by love and mercy. The production makes a good start by the presentation in allegorical fashion of these ruling passions. In the telling of the story proper in picture form the author-director has in a sense fallen down. He has made his start in the middle of his story, and has then fallen back on the servant in the house to reveal to his nurse its commencement, in making known to the audience the reason why John Walton, banker and broker, is embittered against the world, before resuming the thread where he broke off. The story as told by the servant is so lengthy and has been developed to such an extent that the impossibility of this servant being acquainted with all the details as shown in the picture is immediately conveyed to the mind of the spectator. The situation between the man and his nurse who discovers what others have failed to do—that it is his mind and not his body that is responsible for his misery—does not ring true. The sudden change brought about in his mental condition by an absolute stranger is rather unconvincing. The language of the subtitles is not skillfully chosen, causing them to lose effect. Other minor faults occur in the course of the picture.

On the other hand the development of individual scenes is often very effective. And, while the lack of suspense causes the production to drag toward the end, there will be many picture patrons who will enjoy it. This, we will say again, is largely due to the good work of the cast, especially that of Edwin Arden.

"UNEXPECTED PLACES."

Bert Lytell Gives Pleasing Performance in Metro Production of Passable Merits.

Reviewed by Margaret I. MacDonald.

THE STORY from which the five-part Metro production, "Unexpected Places," was taken is one by Lieut. Frank R. Adams, in the Blue Book Magazine. The picture was directed by E. Mason Hopper, with Bert Lytell and Rhea Mitchell in the leading roles. Others of the cast are Louis Morrison, Colin Henny, Edythe Chapman, John Burton, Rosemary Theby, Stanton Heck and Jay Dwiggins. The picture is not one of Metro's best. The suspense is not well sustained; the method of development is entirely too obvious, and only at times is there a feeling of satisfaction with the action of the picture.

As the story runs, a young reporter is sent out to get the facts of the story of the murder of the valet of an English nobleman who has come to America on an important secret mission. The reporter, arriving at the hotel at which the nobleman is stopping just at the moment when he is being overcome by a dose of poison delivered to him in his coffee, becomes the keeper of his lordship's secret and plans which are concealed in a dispatch box in the lid of his trunk. By force of circumstances he poses as the nobleman and enters the home of the Englishman's American relatives and carries out the deception by means of which he keeps next to a pretty girl and at the same time holds to the papers. Some interesting scenes occur when the persecuting party tries to obtain possession of the papers and finally kidnaps the girl, a cousin of the nobleman and sweetheart of the reporter in a last attempt. The police are called in and the matter settled in the usual way. Bert Lytell gives a pleasing interpretation of the role of the reporter.

"THE CRAVING"

Five-Part State Rights Production on M. H. Hoffman Program Employs Old Tricks with New Ideas.

Reviewed by Margaret I. MacDonald.

THOSE looking for a production with which to drive home the principles of temperance will not find exactly what they are looking for in the Francis Ford production, "The Craving," the state rights of which is being handled by M. H. Hoffman, for in spite of the fact that its author and director has had in mind the projecting of a forceful lesson on the cure of the alcohol habit through the conquest of mind over matter, his ideas are not clearly presented. Francis Ford has directed the picture and also played the leading male role. Mae Gaston has the feminine lead and Peter Gerald plays the heavy. Old tricks of photography employed some ten years ago by the Vitagraph Company have been effectively worked into this production, and no doubt are an improvement on the first revelation of the sort that the screen offerd in bygone days. Girls are seen to dance in a champagne glass which stands on a table in front of the drunkard—forms which his distorted fancy has conjured up. They also mingle with the liquor being poured from the bottle, and when the bottle lies on its side on the table they cavort within. He impatiently plucks one of the saucy imps and puts her in his outside breast pocket, occasionally flicking his finger at her as at a fly when she momentarily disappears only to tantalizingly emerge again. The scene in the bottom of the bottle as seen when the man's spirit leaves the body and enters the bottle is somewhat questionable, presenting as it does a bevy of nude girls moving in rapid scenes of confusion.

The plot of the story is at variance with what seems to be the basic idea to such an extent, that one is at a loss to know exactly which of two ideas is the one primarily intended to be followed. The second idea of the story concerns two scientists, one of which is endowed with

hypnotic power which he exercises over the mind of a young girl of whom circumstances has made him guardian. He sends her to another scientist who has been experimenting with an explosive to lead him back to his former drink habit, and thereby place him in his power that he may acquire the formula of the explosive. In the end the girl comes to the man in spirit and helps him to conquer.

"SWAT THE SPY."

The Lee Kiddies Are Stars of Lively Comedy That Keeps Them in Evidence Almost Continuously.

Reviewed by Walter K. Hill.

GRANTED that the public make their own favorites, Jane and Katherine Lee have been screened in an offering that will give great delight to every individual who revels in the pranks and doing of these clever children. Basing the assertion upon the original premise, the "Baby Grands" will have in "Swat the Spy" the best feature they have ever worked in for satisfying the demand for their screen doings.

It will consequently be their best picture, because they are on view practically all of the time throughout five reels of broad comedy. The things they do are many, and the ways they will accomplish laughs are various. Director Arvid E. Gillstrom has looked well into the methods of screen farce, and there might be written many "L-Komiums" in praise of the results. The scenes move fast and switch quickly from one "stunt" to another until the things the "Baby Grands" do would form a card-index of almost every juvenile prank known to pictures.

The spy is swatted through no design of the kiddies; it is an outcome of their mischieveousness that finally lands the devotees of Kultur in durance vile. The purpose of the production (to exploit the two cut-ups) has been accomplished to the limit of possibilities, and exhibitors who operate where Jane and Katherine Lee are favorites may confidently assure their patrons of a "Baby Grand" carnival of comicalities.

LIBERTY LOAN SPECIALS.

Motion Picture Industry's Boost for the Fourth Liberty Loan Splendid Tribute to the Art.

Reviewed by Margaret I. MacDonald.

THE influence brought to bear on the public in the Fourth Liberty Loan Drive by the special short productions which have been contributed by the motion picture industry will be unlimited in its appeal. A group of these contributions viewed by the writer are astonishingly effective, especially as they are confined to a very few hundred feet each. In every instance the big thought is put over with a bang. True there are some that contain more force than others: for instance the Goldwyn all-star number, which is a satirical masterpiece, and visualizes the war as a poker game between the nations, in which he who has the biggest backing is bound to win. The Earle Williams number is also tremendously forceful. It has been developed in the shape of an allegory visualizing the tragedy of Belgium, and the several attempts of the Allied nations to break the chains which bind her. Uncle Sam's representative tries three times to sever the chains, returning each time with a file larger than the last, each representing a Liberty Loan. Finally with the last tremendous file the purpose is accomplished.

Then there were George M. Cohan and William Faversham, who put their appeal over the top with irresistible speeches. Alice Brady fully equips ten soldiers, Harold Reid institutes a bond pocket in which he puts all the money which he would otherwise spend for pleasures, and Edith Storey holds up a bandit with his own gun and forces him not only to give to the Liberty Loan, but also to enlist. In fact, the motion picture industry's contribution to boost the Fourth Liberty Loan is a tribute to the art and to the industry.

"WHATEVER THE COST."

Moonshine Melodrama the High Spot in Five-Part Plaza Production Featuring Anita King.

Reviewed by Margaret I. MacDonald.

THE W. W. Hodkinson Corporation is distributing the five-part Plaza production entitled "Whatever the Cost," which was written by Captain Leslie T. Peacock and directed by Robert Ensminger. October 7 is set for its release date. The featured member of the cast is Anita King, "the outdoor girl," who gives a pleasing portrayal of the orphan daughter of a moonshiner. Others of the cast are Bruce Smith, Charles Dudley, Stanley Pembroke, Gordon Sackville, Patrick Calhoun and Corenne Grant. The production is a fair sample of melodrama, which at times falls shy of that convincing element that even melodrama must have to meet standard requirements.

The story follows the fortunes of Jess Farley, an orphan who has been brought up among moonshiners and dresses in male attire. One day having accompanied her father to the village dance hall, she is noticed by the piano player of the saloon, who becomes enamoured of her, ferrets out her home, and, ejected forcibly from it by Jess, shoots her father because he refuses to consent to give his daughter to him. The girl, unaware of who her father's murderer is, goes to the dance hall as an entertainer, and after a series of events suspects a man with whom she has fallen in love, because she discovers that it is his gun that has been used in the murder of her father. Finally the real murderer, after a fight with his rival, dies, confessing his crime.

"THE HEART OF RACHAEL."

Brunton Adaptation of Kathleen Norris Novel for Hodkinson Program Features Bessie Barriscale.

Reviewed by Margaret I. MacDonald.

THE screen has long been partial to stories of wrecked domestic happiness. These stories no doubt find favor with a vast majority of the public, especially when they are well screened. "The Heart of Rachael," from the novel by Kathleen Norris, is one of this kind, and has the advantage of competent direction and a good cast headed by Bessie Barriscale. The picture, which is in five reels, was made at the Robert Brunton studios, and was directed by Howard Hickman. The arrangement of the story, which runs smoothly, by-the-way, was made by Jack Cunningham. In the cast besides Bessie Barriscale are Hershel Mayall, Ella Hall, Herbert Heyes, Edward Coxen and Gloria Hope. A clever little boy, Ben Alexander, plays the part of Rachael's little son. Miss Barriscale's graceful personality appears to advantage in the production, although it does seem that there are an overabundance of closeups of the star in which her expression varies very little. It is also noticeable that the unpleasant character of the husband, from which the wearied wife obtains a divorce, detracts materially from the driving home of the point which the story evidently intends to impress on its audience, and that is, when a wife divorces herself from her husband, and in turn her second husband seeks a divorce from her, she has little right to complain.

The story is a fairly interesting one of its kind, and Bessie Barriscale does intelligent work throughout. The work of Hershel Mayall is also noticeably good. The production is being distributed by the W. W. Hodkinson Corporation.

"THE BORDER WIRELESS"

Arteraft-Ince Production with William S. Hart in a Sensational Story of Patriotism by Gardner Sullivan.

Reviewed by Louis R. Harrison.

TIMELY subject matter of a sensational nature and a new characterization by Hart will carry this picture over to success. Still an outlaw, a price on his head for manslaughter, Hart is grim-visaged only at intense moments. I actually smiles and conducts himself du ing courtship with a rare sense of humo instead of taking himself too seriousl His love for a young telegraph operat is, however, merely incidental to the joint discovery of a wireless plant on t Mexican border, through which code me sages are being sent to Berlin by way Honduras. It has become known to t German Secret Service headquarters New York that General Pershing ar staff have sailed for Europe at our de laration of war, and particulars are fo warded through the border wireless, l cated at the abandoned Magdalena mine Interception of this important messag comes about through a combination sensational circumstances, but primarli through a harmony of spirit between t girl telegrapher and the outlaw.

On action, vivid and realistic, give strong motive by intense patriotism, i terest is founded, and it is sustained t the end by dramatic incident with an el ment of suspense besides. Great inger uity and care are shown in developin what has every appearance of being a important wireless plant. There is blend of good story, strong star and capa ble direction which should win with a American audiences.

"THE MIDNIGHT BURGLAR"

Little Gloria Joy Featured in Pleasin Heart Interest Story.

Reviewed by C. S. Sewell.

IN THIS offering of the Oakdale serie released by General Film Company, th diminutive star, Gloria Joy, adds fur ther to her laurels and further demon strates her ability; a striking feature o her work is her absolute naturalnes There is plenty of heart interest in th story, and it should prove pleasing t both young and old.

Marylee's wealthy father owns filth tenements, while her mother's pet fad i charity. At a ball, Marylee is dressed a a child of the slums and begs pennies fo the poor. One of the guests masquerade as a burglar, to her amusement. Maryle slips away from home, goes to one o the tenements where, due to the unsani tary surrounding, the wife of one of th workmen has contracted typhoid. Mary lee seeks to help her, buys some food and then, remembering the "burglar, slips back home and gets a large baske of food, including cakes and jam. B morning her absence is discovered and large reward offered. In the meantim she becomes ill and the workman take her home. He receives the reward, an Marylee's father fears that she, too, ha contracted the disease. However, the doc tor says it is only from eating too muc jam. The father, overjoyed, promises t improve the condition of his tenements

The picture is directed by Bert Ens minger, who has made rather too muc of an amusing incident where Maryle catches a little pig and endeavors to cool it without killing it first. She is assisted by a cast that handles their parts well including Neil Hardin as the father, Ethe Ritchie as the mother, and Charles Dud ley as the factory hand, with Daniel Gli feather as the doctor.

"THE ROAD TO FRANCE"

Seven-Reel World Picture Mingles Patriotism and Melodrama.

Reviewed by Robert C. McElravy.

THIS patriotic production in seve reels, "The Road to France," wa headed for first honors in the open ing reels, as it began without hesitatio an absorbing story. But the productio suffers later from the infusion of a serie of prolonged melodramatic situations of very unconvincing sort. The ship launch ings at the close make another good fea ture, and if liberal cutting could be em ployed, or perhaps the impossible situa tions rebuilt in some way, the productio might be made a more desirable one. A it stands, the chief interest is in the fin shipbuilding scenes and the work itself

hile much of the footage is consumed y the activities of the German spies, hose villainy is so exaggerated that it ever creates any real suspense.

Carlyle Blackwell appears as the hero, om Whitney, assisted by Evelyn Greeley s the girl, Helen Bemis. The story opens ith Tom on the Bowery, out of a job nd a practical derelict. It develops that e is the son of a wealthy man who had st him off because he was dissipated nd had been lured into a marriage while a state of intoxication.

The youth secs a sign before an em- oyment agency which says men are eeded at the government shipyards. He oes to the Bemis yards, owned by the rl's father, and gets a job as common borer. Here he comes in contact with me German-paid agitators, and the ual love story is worked in. The spy ature would have been acceptable if ndled more convincingly, but as it ands this weakens an otherwise excel- nt subject.

The story was written by Harry O. oyt and the direction was in charge of ell Henderson.

"THE GRAY PARASOL"

iangle Spy Story Featuring Claire Anderson Has Well Sustained Mystery.

Reviewed by Edward Weitzel.

WRITTEN by Fred Jackson, "The Gray Parasol," a five-part Triangle picture directed by Lawrence Win- m and featuring Claire Anderson, at- ns its object. It is a spy story with well sustained mystery, and is ably yed by the entire cast. Plots of this ture depend upon their ability to keep e spectator guessing, rather than to sclose any serious attempts at character awing or strength of theme.

Claire Anderson plays Estelle Redding, young girl whose father has left a for- ula for a coal substitute known as oalex," Edward Burnham, her half other, wants to get hold of the formula d turn it over to two German agents, t Estelle has it hidden in the handle of gray parasol and refuses to give it up. rnham and the Germans resolve on a ld stroke and arrange to kidnap the l. They are forcing her into a cab nen Hamilton Hill, a wealthy young ap, comes along and knocks Burnham wn. During the excitement Estelle es- pes, and her half brother tells Hill that e has stolen a valuable paper which he trying to recover for the government. e game of cross purposes starts in at tively rate after this and keeps up the ne pace until Hill learns the truth out Estelle and also the pleasing in- rmation that she loves him.

The other members of the cast include llington Cross as Hamilton Hill, Joe nnett as Edward Burnham, Frank rne as Bud Ralston, Ed Brady as Rod- r Irwin and William Quinn as Faraday ilds. The cameraman was S. S. Norton.

"HOBBS IN A HURRY"

erican-Pathe Subject Features William Russell in Western Comedy.

Reviewed by Robert C. McElravy.

A COMBINATION of humor and "pep" make this six-reel subject, "Hobbs in a Hurry," an entertaining number spite the fact that the story is almost o preposterous to be convincing. There e any quantity of good special stunts nning through this, and because of this is too bad more care was not taken to lp the plot itself more within the unds of reason. We think, on the whole, e subject will get over well, as it has fficient exuberance to carry it past the ak spots.

William Russell is particularly pleas- g in the role of Hobbs, Jr., a young man ways in a hurry in spite of the fact that has nothing in particular to do. His her, a Wall Street financier, decides to nd the youth to New Mexico to buy ck a mining property he had sold to Louis Willoughby. The mine was originally thought to be practically worthless, but he now believes it to be a bonanza.

Hobbs, Jr., first arouses interest by the dashing manner in which he hums his way to New Mexico on a passenger train, carrying out some hair-raising stunts en route. Rufus Renshaw, the father of Helen Renshaw, his sweetheart, is also on the train with the girl, and they are accompanied by Lord Willoughby, brother of Louis. The girl's father is also anxious to buy the mine.

The events in New Mexico include a dash on a stage coach, some difficulties with Angus MacDonald and his cowboys, and a real and fake purchase of the mine. The trip back is a strong feature of the story, in which Hobbs, Jr., impersonates the colored porter, and Lord Willoughby passes himself off as his brother. The plot is full of ingenuity, but the construction is not always convincing. Clear, attractive photography is a pleasing feature.

The story was written by George Lee McCandless and directed by Henry King. Winifred Westover appears as the girl, Hayward Mack doubles as Lord and Louis Willoughby, Henry Barrows appears as Hobbs, Sr., and Carl Stockdale as MacDonald.

"A DIPLOMATIC MISSION"

Earle Williams the Hero in Highly Colored Romance Produced by Vitagraph.

Reviewed by Edward Weitzel.

ANOTHER of those impossible but amusing romances of the American hero who woos and wins a noble lady with a title, "A Diplomatic Mission," produced by Vitagraph, and starring Earle Williams, tells of one Sylvester Todd, born and bred in the United States, who stops off at a South Sea island that is not on the map and makes things interesting for all there who have handles to their names.

The most thrilling moment is when Todd comes upon a third-rate German princeling telling the Lady Diana Loring, who is English by birth, that she must be his by fair means or foul, and assists the representative of an arrogant and wabbling dynasty from the scene with the toe of his boot. As this is a pleasant reminder of how Bill, the Hun, is going to make his exit from his seat on the German throne the incident is bound to be received with loud applause from all loyal Americans.

As for the rest of the story, Don Bartlett, the author, tells us that an English family had a platinum mine on another island that is not on the map, and that, just before the great war broke out, the mine had a German foreman. Todd has to run away after kicking the prince. He goes to the platinum island at the request of an English diplomat who has heard that the Hun foreman is getting ready to destroy the mine, and has started an uprising among the natives.

When Todd gets there he finds things just to his liking—plenty of good, stiff fighting. The arrival of Lady Diana completes his happiness. With her to fight for there is nothing he does not dare and accomplish. The German leads the blacks against the chateau where Todd and his English friends are staying. The gate is battered in, and the inmates give themselves up for lost, but the arrival of an American warship brings a star spangled finish.

Earle Williams and Grace Darmond as Todd and Lady Diana head a good cast. Jack Conway directed the picture.

"BATTLING JANE"

Dorothy Gish Makes a Hit in Comedy Melodrama Released by Paramount.

Reviewed by Louis Reeves Harrison.

DOROTHY GISH has responded delightfully when given opportunity in the story of a pure American type, "Battling Jane," by Arnold Bernot, the visualization directed by Elmer Clifton. She is not the "weepy" heroine so much affected by those authors who know more about past generations than they do about the present one. The "weepy" heroine is a dead one so far as young America is concerned. The young girls of today, those genuinely American, have too much sense of humor to take themselves seriously, to say nothing of tearfully. They have the old fighting spirit of the country in their blood, but they have a more independent viewpoint than the girls of yesterday, are better able to take care of themselves in an emergency. This is of the type portrayed by dauntless Dorothy, the most comically adventurous soul at the outset ever shown on the screen.

The story of "Battling Jane," though by turns pure comedy and pure melodrama, is logically and consistently told, the bright picture of a brave young heart, cheerfully adaptable to circumstances, as foolish as the rest of us in love affairs, but keen enough to see the comical side of it all, herself included. Her sense of humor is so powerful that it breaks out in the midst of her tragic adventures, and she is continually adventuring. A spirited little waif from nowhere in particular, with no objective in view, Jane battles for her living and to save the fine baby of a dying woman as well. She fights for her own rights and those of the child through some stormy melodramatic episodes; she battles for the baby in courtship, and the baby unconsciously battles for her in the end, bringing her triumph over older and weaker minds and an assured future. We could even stand more of her adventures, though it might not be wise to play on this one note so long. Dorothy has "arrived," an A-1 comedienne, pleasing a large audience at the Rivoli.

"MRS. LEFFINGWELL'S BOOTS"

Constance Talmadge Has Congenial Role in Clever Select Comedy Adapted from Thomas Play.

Reviewed by Edward Weitzel.

TO PUT it truthfully, "Mrs. Leffingwell's Boots" fit Constance Talmadge as snugly as does the character of the charming lady herself. This five-part Select picture, adapted from Augustus Thomas' clever comedy that had a successful stage career, has been turned into scenario form by Edith Kennedy with much skill, and directed by Walter Edwards with corresponding ability. The spectator who is not pleasantly entertained by the neat turns of plot and light-hearted fun of the picture doesn't know a good thing when he sees it. It also refutes the absurd contention that stage plays can not be made into acceptable screen stories.

An extravagant wife, a pair of expensive slippers and an economical husband start the trouble, which always affords a hearty laugh for the onlooker. Mrs. Leffingwell pays seventy-five dollars for the slippers after Mr. Leffingwell has told her he cannot afford the price. Walter Huntley, engaged to Mabel Brown, buys the mates to the Leffingwell slippers for his sweetheart and gives them to his maid after a quarrel with Mabel. In consequence of the twists and turns that all good dramatists give to human affairs in a comedy, friend husband is made to think that friend Huntley bought and paid for the slippers that friend wife is wearing at a dance. Matters get very serious for Leffingwell, and he goes in search of Huntley's life. The innocence and good sense of Mrs. Leffingwell saves any bloodshed, and both couples make it up in time for the final scene.

Constance Talmadge evidently enjoyed playing the title role. Harrison Ford is excellent as Mr. Leffingwell. George Fisher as Walter Huntley, Fred Gooodwin as Aleck Brown, Julia Faye as Mabel Brown, Vera Doria as Mrs. Brown and Herbert Prior as Mr. Brown complete the efficient cast.

COMMENTS

General Film Company.

SOOTHING THE HEART OF ITALY (American Red Cross Picture Bureau).—This reel of views visualizes the successful effort of the Red Cross to strengthen the morale of the Italians, which at one time during the war was partially destroyed. The picture is reviewed in the Educational Department of our issue of October 12.

OF NO USE TO GERMANY (American Red Cross Picture Bureau).—A reel of interesting material showing how the old men, women and children, also the sick and worked-out Belgians and French who have been under the German rule, are dumped by train loads at Evian-les-Bains and are taken care of by the Red Cross. A review will be found in the Educational Department of our issue of October 12.

Bluebird Photoplays, Inc.

A SOCIETY SENSATION (Bluebird).—A five-reel offering, adapted from a story by Perley Poore Sheehan, with Carmel Myers in the part of the heroine. She appears as the daughter of a fisherman who is believed to be of noble birth. A San Francisco society woman takes her in tow, and some interesting situations follow. The story is a pleasant one of about average strength. Reviewed at length elsewhere.

THE TALK OF THE TOWN (Bluebird).—A five-reel subject, written by Harold Vickers and produced by Allen Holubar, with Dorothy Phillips in the lead. The plot is one of light texture, but contains numerous appealing scenes. It makes a production of about average interest. Reviewed at length in last week's issue.

Famous Players-Lasky Corporation

THE MARRIAGE RING (Ince-Paramount), Aug. 26.—Enid Bennett has a dramatic role in this five-part picture. The scenes are laid in the Sandwich Islands. Fred Niblo directed the production. The picture has considerable novelty of plot and location.

THE GOAT (Artcraft), Sept. 22.—The well-known acrobatic comedian, Fred Stone, makes his film debut in this five-part picture. It tells a story of the studio, and was written by Frances Marion. The star does a number of his celebrated stunts. A longer review is printed on another page of this issue.

THE BORDER WIRELESS (Artcraft-Ince).—A highly sensational story of patriotic service on the Mexican border, with William S. Hart in a new and pleasing characterization. A winning production.

Fox Film Corporation

SWAT THE SPY, Sept. 29.—Exploiting Jane and Katherine Lee, this comedy will be voted the best these clever children have ever essayed, for it keeps them on view practically all the time and will give their admirers a full measure of delight in the things they do. Mischief of many kinds propels a speedy shifting of scenes and incidents, and in the end the spy is "swatted" in good and proper fashion. Exhibitors where the Lee kiddies are in special favor will do well to promise almost anything from these clever little ones, and "Swat the Spy" will make good.

THE STRANGE WOMAN, Nov. 3.—Gladys Rockwell is star of this feature, directed by E. J. Le Saint from William J. Hurlbut's stage play of the same title. Elsie Ferguson starred in the original, and Miss Rockwell may not be fairly compared because of the way the scenario has turned out the stage story. The shock a small Iowa town gets from disciples of "free love" is the theme that leads to the one valuable point in the story—mother love and its vast comprehension. There will be a shock to some, a smile for others and average screen entertainment for nine out of ten "fans."

Goldwyn Pictures Corporation

LAUGHING BILL HYDE (Rex Beach-Goldwyn), Sept. 30.—A very humanizing and satisfying story of a confirmed thief by Rex Beach, with Will Rogers a decided success in the title role. Reviewed in last week's issue.

Greater Vitagraph, Inc.

A NYMPH OF THE FOOTHILLS, Sept. 9.—Blue Ridge mountaineers and city folk are the characters in this five-part picture, the heroine having a stormy time before she settles down to married life. Gladys Leslie has the title role and plays it well.

A DIPLOMATIC MISSION, Sept. 30.—Written by Don Bartlett, this five-part picture is a romance of a lively young American and an English lady of title. It is full of the adventures belonging to highly colored romance. Earle Williams and Grace Darmond head the cast. A longer review is published on another page of this issue.

M. H. Hoffman

THE CRAVING (Francis Ford-Hoffman).—A five-reel novelty film, the story of which is based on the alcohol habit. A great deal of trick photography has been used in the picture, forming the most interesting and entertaining part of the production, which in other respects is ordinary and ineffective. These tricks are not altogether new, such as girls dancing in champagne glasses, but are attractive. A full review will be found in another part of this issue.

W. W. Hodkinson Corporation

THE HEART OF RACHAEL (Brunton).—A five-part production featuring Bessie Barriscale. The story is one of wrecked domestic happiness and has been well made. A full review will be found in another part of this issue.

THE EMBARRASSMENT OF RICHES (Lillian Walker-Hopkinson), Sept. 23.—A five-part comedy-drama featuring Lillian Walker. The screen version of the Louis K. Anspacher play does not seem to provide great opportunities for the star, and we believe that the direction rather than the play is to blame. A full review will be found in our issue of October 5.

WHATEVER THE COST (Plaza), Oct. 7.—A five-part moonshine melodram featuring Anita King. The production is a fairly good one, but at times fails to be convincing. A full review will be found in another part of this issue.

Jewel Productions, Inc.

THE YELLOW DOG (Jewel), Nov. 1.—An excellent six-reel patriotic number, based on a short story by Henry Irving Dodge. The events take place in a small shipbuilding company where a "Yellow Dog" club is organized for smoking out peddlers of German propaganda. This number has humor as well as a dramatic finish of an inspiring sort. Reviewed at length elsewhere.

Metro Pictures Corporation

UNEXPECTED PLACES (Metro), Sept. 30.—A five-part comedy-drama featuring Bert Lytell. The production is based on a fairly interesting story and could have been made considerably more attractive than it has. A full review will be found in this issue.

Mutual Film Corporation.

KEEP HER SMILING (Strand).—Elinor Field and Bobby Vernon are the featured members of the cast in this moderately entertaining comedy. The story follows the love story of a young girl whose father wants her to marry a man of his choice rather than her own. Her sweetheart, a young doctor, in a plot to win able. Most of the incidents occur at a beach resort, in which various concessions are brought into play, with some laughable results. Harry Pollard and Bebe Daniels are also in the cast.

MONEY ISN'T EVERYTHING (American-Pathe).—A five-reel comedy-drama featuring Margarita Fisher. It is this star's first appearance on the Pathe program, and it is a pity that her opportunities have not been greater. The production falls short on the comedy line. A full review will be found in our issue of October 5.

THE MANTLE OF CHARITY (American-Pathe).—A five-reel number, with Marguerita Fisher and Jack Mowrer in the leads. The hero and heroine conduct rival charity organizations, one run on the familiar red tape line and the other on an open plan for dispensing supplies to the needy poor. There is some good comedy running through this subject, which is enjoyable. Reviewed at length elsewhere.

appears in this as a man just out of jail, with a companion crook. They invade a girl's school to kidnap one of the fair maidens, but get the pricipal by mistake. The scenes in the girls' school are the most amusing; the number as a whole is of average interest.

THE TRIUMPH OF TRANSPORTATION (Pathe), Oct. 6.—This gives a brief review of the various forms of transporting goods since the days when manpower itself was the only means. Ox carts, prairie schooners, and other vehicles are shown, and the film then gives interesting glimpses of the way in which modern auto trucks are assembled. A short comic is added at the close.

WHY PICK ON ME? (Rolin-Pathe), Oct. 13.—One of the funniest of Harold Lloyd comedies, which is saying considering feature of this instalment. Echo makes a great dash in a stage coach to escape them, during which some fine riding scenes are pictured. But she is captured and once more taken to the temple. Plans are laid to sail to Peru, but Two-gun Carter and his men are already scheming to recover the girl.

OFFICIAL WAR REVIEW, No. 14 (Pathe) Sept. 29.—This opens with scenes from the American trenches in France, then shows President Poincaire and officers of the French army decorating heroes. Other features deal with the Italian front, inspection of British troops by the Earl of Scarborough, and the number closes with a living flag photographed at the Great Lakes Naval Training Station.

NO PLACE LIKE JAIL (Rolin-Pathe), Oct. 6.—The first of some new comedies with Stan Laurel as chief comedian. He out, has had her carried home apparently injured from a fall from her horse. He is then sent for to attend her, and effecting a wonderful cure wins the sympathy of the father and the hand of the maiden.

SCREEN TELEGRAM NO. 59 (Mutual).—This issue opens with some scenes from the front showing how a handful of marines captured 165 Germans. Other scenes of interest show the Legion of Honor here to take part in the Fourth Liberty Loan campaign, the funeral of Cardinal Farley and a Californian duck farm.

SCREEN TELEGRAM NO. 60 (Mutual).—Over Chicago by aeroplane is the first item in this issue. This encompasses a fine birdseye view of the city. Other events recorded are Brooklyn honoring its heroes, a bathing girl revue at Idor Park, California; a school for the instruction of shipbuilders at Hog Island Yard, Philadelphia, caterpillar wheat harvesters at work, soldiers of 1918 on a visit to Lookout Mountain, and deaf mutes rendering "The Star Spangled Banner" with their hands.

Pathe Exchange, Inc.

TOSSED IN THE TORRENT (Pathe), Sept. 29.—Episode No. 7 of "Hands Up." Fighting with the Inca Indians is a lead-

Schomer Photoplay Corporation

RULING PASSIONS (Schomer).—A multiple reel production in which Edwin Arden and Julia Dean play the leading roles. The picture, which is faulty in construction, is fortunate in having been played by an excellent cast. Edwin Arden's work is superb. A full review will be found elsewhere in this issue.

Select Pictures Corporation

MRS. LEFFINGWELL'S BOOTS (Select).—Taken from a story by Augustus Thomas, this five-part picture is full of clever comedy situations. Constance Talmadge has a neatly fitting role. The picture is reviewed at length on another page of this issue.

Triangle Film Corporation

THE SECRET CODE, Sept. 8.—Gloria Swanson has a weepy role in this five-part story, written by Adela Rogers St. John. The scenes are of official life in Washington. Albert Parker directed the production.

THE GRAY PARASOL, Sept. 29.—Claire Anderson is the leading player in this five-part picture, which deals with German secret agents in this country. It has an interesting plot. A longer review is printed on another page of this issue.

Universal Film Company

ANIMATED WEEKLY, No. 41 (Universal), Sept. 11.—The launching of the "Piave" leads this number, which includes a meeting of Y. M. C. A. leaders in Washington, scenes from the World's Series, a chicken show at Petaluma, Cal., gasolineless Sunday in New York, and various other features.

CURRENT EVENTS, No. 71 (Universal), Sept. 21.—War training at Harvard University, American registration, Secretary Daniels reviewing "Devil Dogs," aerial mail from New York to Chicago, scenes from the American front, and numerous other features are included in this. It closes with an animated cartoon by Leslie Elton.

NUTS AND NOODLES (L-Ko), Oct. 2.—A two-reel comic, with "Oriental Charlie," Eva Novak, Rube Miller and others in the cast. The fun consists almost entirely of small stunts which are quite amusing in their way, though a stronger connecting plot would have helped. A burro, a goat, a pig and a cow and calf "assist." This is of about average strength.

THE DEAD SHOT (Western), Oct. 26.—This is a Western offering, in which a girl, Helen Gibson, plays the part of a stranger with a quick finger on the trigger. She rounds up her erring husband and child in an interesting manner. This varies the usual conventional "bandit" theme, by having a woman play the leading role.

THE BRASS BULLET, No. 13 (Universal), Oct. 28.—This opens with Jack's dive from the steamer to safety. Rosalind escapes from Gilbert at the dock in a taxi, but the crooked taxi driver takes her to a blackmailers' resort. Jack comes to rescue her and is beaten up by the gang. The number carries the interest along in a rather conventional, but acceptable, way.

World Pictures Corporation

THE APPEARANCE OF EVIL (World-Picture).—A five-reel subject, written by Horace Hazeltine, and directed by Lawrence C. Windom. June Elvidge and Frank Mayo appear as a pair of newlyweds who keep their marriage secret under critical conditions. This has some weak points in development, but is novel and entertaining. Reviewed at length in last week's issue.

"His Birthright" Goes Big in Chicago.

Mutual's reports from the large Chicago houses showing "His Birthright," the first Sessue Hayakawa production, indicates that the Japanese star is one of the greatest box-office assets in the Windy City.

The Woodlawn Theatre, the mecca of the South Side motion picture fan, ran "His Birthright" September 13 and 14, and Managing Director Andrew Karzas reports capacity houses both days. Although no special exploitation or house display was made, the star's name was sufficient guarantee of the quality of the production, and the result was gratifying to the box-office.

Goldwyn's Second Quintet Is Up.

A further strengthening of exhibitor interest and support has been recorded in every section of the United States following the release of five big production "hits" by Goldwyn. As in no other business successful productions have a way of making themselves immediately felt, and Goldwyn benefits from the national approval of Geraldine Farrar in "The Turn of the Wheel," Mabel Normand in "Peck's Bad Girl," Tom Moore in "Just for Tonight," Madge Kennedy in "The Kingdom of Youth," and Rex Beach's "Laughing Bill Hyde," with Will Rogers.

Now, following up these initial successes, Goldwyn presents five more productions, each of which, the organization is certain, will win the same exhibitor liking and public popularity as was bestowed upon the initial releases of the company's first season under the Star Series sales policy.

The next five Goldwyn productions in point of release are Mae Marsh in "Hidden Fires" on October 7; Mabel Normand in "A Perfect 36" on October 14; Tom Moore in "Thirty a Week" on October 28; Madge Kennedy in "A Perfect Lady," by Channing Pollock and Rennold Wolf, on November 4, and Geraldine Farrar in "The Hell Cat" on November 11.

Changes in Vitagraph's Directing Staff.

There have been a few transfers in the directorial staff at the Vitagraph Hollywood studio. Robert Bradbury, who played one of the "heavies" in the serial "The Woman in the Web," is assisting Director Paul Hurst in the concluding episodes of "The Iron Test," the serial in which Antonio Moreno and Carol Holloway are the featured stars. Gilbert Pratt has been given the direction of Earle Montgomery and Joe Rock in the two-reel Big V Special Feature Comedies. R. H. McCray, who directed these comedians in a two-reel submarine comedy at Catalina, could not be spared by W. S. Smith, manager of the studio, and he has again resumed his place as assistant to Mr. Smith.

Fritzi Brunette Making "Sealed Orders."

Fritzi Brunette, whose two Bluebird features, "Playthings" and "The Velvet Hand," are now going strong, will have as her next starring vehicle "Sealed Orders," a play based on an original story by Andrew Soutar and George Hull," from which Harvey Gates has prepared a script. The story is said to give the star a highly melodramatic part that will give her full opportunities. Douglas Gerrard will again handle the megaphone.

Fourth Big V Comedy Named.

"Bears and Bad Men" is the title of the fourth Big V Special comedy to be listed by Vitagraph since the inauguration on September 16 of its two-reel weekly feature comedy service. This subject has for its star Lawrence Semon, and is scheduled for release October 7. It is said to be the best picture that Semon has made since he began his career as a screen comedian and director.

Shows Lesser Known Side of War.

"The Far Flung Battle Line," Official War pictures, issued by the British Government, and distributed by Pathe, on the week, beginning October 6, will give a view of an unfamiliar side of the war. From far away French Indo-China come these pictures, showing France's long line of man supply—from Senegal in Africa—colonies of the French motherland, whose peoples are eager to take their part in the great world conflict. The pictures are entitled "French Colonial Troops in the War." Slant-eyed Asiatics and full-lipped Africans are seen doing their bit. The Indo-Chinese are used mostly for work behind the lines, and the Senegalese as warriors to France in the front battle line. These pictures constitute intimate studies of native colonials, their work, their play, and their ardent patriotism for the flag of France.

Outing-Chesters Go Big in South.

S. T. Stephens, general supervisor of Mutual exchanges, who has been in Chicago the last few days, reports to Assistant General Manager Kirkpatrick that the Outing-Chester Pictures are well liked in the South, and the bookings have taken a big jump within the past few weeks. Throughout the Middle West the large theatres are featuring this Mutual brand on their programs. The Circle Theatre, of Indianapolis, is now showing the Outing-Chester Pictures with Screen Telegram.

"Scars and Bars" Has a Surprise.

Director Noel Smith has just completed a comedy feature for the L-KO company, entitled "Scars and Bars." According to advance information the story abounds in new comedy elements, ending with a decided and novel surprise. Dick Smith, the versatile comedian, carries off the honors as a gloom chaser in his laughable interpretation of the poor jailbird who always gets left on everything. Bobbie Richards gives a clever presentation of the hero thrust into fame and into the arms of the beautiful girl, Helen Lynch.

Rebooks Vitagraph's "Over the Top."

There's one exhibitor who is firmly convinced that advertising pays and he feels so strongly on the subject that even in advertising a return engagement of such a big attraction as Vitagraph's "Over the Top" he is running a billboard campaign as extensive as he used on the first showing of the great war special. The exhibitor is Dr. Charles J. Alleman, proprietor of the Bijou Theatre, Church Point, Ia., and he sent in an order for a full line of paper, including twenty-four sheets, sixes, threes, ones, window cards and 1,000 heralds. Dr. Alleman is one of the many exhibitors who have booked "Over the Top" for repeat showing, and he plans to show it for two days—October 8 and 9.

Female Strategy in "Keep Smiling."

In her next release, "Keep Smiling," Elinor Field, the star of Mutual-Strand comedies, applies female strategy to get out of a situation which is not entirely pleasing to her.

Appearing with Miss Field in this picture is Harry Depp, who was recently secured to play leads in the Strand comedies. "Keep Smiling" will be released by Mutual on October 1.

Mission Productions Star Gloria Joy.

Mission Productions, the newest California motion picture corporation, has been organized to star Gloria Joy, the child actress, whose first releases are just coming to the screen through Oakdale Films. I. W. Keerl, formerly business manager of Dustin Farnum productions and secretary of the Corona Cinema Company, is chief organizer of Mission Productions, and will have charge of production, with the office of secretary and general manager.

Sherwood Macdonald, formerly of Balboa, will direct Gloria Joy, and William Beckway will have charge of photography. Dan F. Whitcomb, author of most of the famous Little Mary Sunshine Stories filmed by Balboa and released through Pathe, has been retained to write for Gloria Joy, and as Mr. Whitcomb wrote "The Locked Door," one of the Oakdale features starring Gloria Joy, he is thoroughly familiar with her requirements.

Production will begin as soon as Mr. Whitcomb's work is finished, and until further developments Mission Productions' features will be staged at the Robert Brunton studios.

Advertising Aids for Busy Managers

"A SOCIETY SENSATION."

Bluebird Presents Carmel Myers in the Brisk Comedy of a Lawyer-Made Nobility for a Pretty Girl.

Cast.

Sydney Parmelee ("The Duchess") ..... Carmel Myers
Dick Bradley ..... Rodolpho De Valentina
Jim ..... Fred Kelsey
Mary ..... Zasu Pitts
Capt. Parmelee ..... Alfred Allen
Tommy ..... Harold Goodwin

Directed by Paul Powell.

The Story: Capt. Parmelee, a fisherman, has seen a steel engraving of a Sir Hugh Parmelee and gradually comes to believe that he is related to him. He brings up his family in that belief, and refuses the hand of his daughter, Sydney, to a fisherman on that account. A San Francisco paper picks up the story for a Sunday feature, and Mrs. Jones, who is seeking to break into society, invites Sydney for a visit. The girl's beauty makes an impression on Dick Bradley, son of the real leader of fashion, and they fall in love. Then Mrs. Parmelee comes for her daughter, learning that the claims are false, and Dick follows her to the island, where, after a battle with the disdained fisherman, he wins her for his own.

Feature Carmel Myers as Sydney Parmelee and Rodolpho De Valentina as Dick Bradley.

Program and Advertising Phrases: How Society Was Shocked Into Realizing Its Own Shortcomings.
How a Fisherman Imagined Himself a Nobleman and Surprised Society.
Sensational Newspaper Story Works to Advantage of Photoplot.
Surprisingly Sensational Outcome of a Tamely Started Episode.

Advertising Angles: About the best way to get this over would be to rouse interest in the story through veiled allusions, heading one advertisement, perhaps, with "Have you a little duchess in your home?" and working along similar lines to awaken curiosity in the story. Put a withered branch in a tub in the lobby, and announce it as the Parmelee family tree, details of which may be learned inside.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released September 23.

"CARMEN"

Paramount Presents a Reissue of the Famous Production in which Geraldine Farrar Made Her Debut on the Screen.

Cast.

Carmen ..... Geraldine Farrar
Don Jose ..... Wallace Reid
Escamillo ..... Pedro De Cordoba
Morales ..... William Elmer
Pastia ..... Horace Carpenter
Frasquita ..... Jeanie Macpherson
Mercedes ..... Anita King
Garcia ..... Milton Brown

Directed by Cecil De Mille.

The Story: Carmen, a beautiful cigarette girl, is persuaded by a band of smugglers to work her wiles upon Don Jose, a young officer whose honor they cannot purchase with bribes. She wins the love of the officer, but later turns her fickle fancy to Escamillo, a bull fighter. But Don Jose is not so easily to be denied and she pays for her amours with her life.

Feature Geraldine Farrar as Carmen and Wallace Reid as Don Jose.

Program and Advertising Phrases: Famous Opera Screened by the Most Famous Interpreter of the Original Role.
Geraldine Farrar, Queen of Opera, Brings Her Greatest Triumph to the Screen.
Brilliant Production of Famous Opera with Most Wonderful of "Carmens."
Picturing the Career of Fiction's Greatest "Villainess."
Paramount Presents Geraldine Farrar in Her Greatest Stage Role.
"Carmen," the Opera; "Carmen," the Drama; "Carmen," the Picture All in One.

Advertising Angles: Announce this as a reissue, and do not seek to suggest it is new. Seek rather to capitalize the fact that it was one of the best productions, now revived because of its excellence. Use the name of the star freely, and back this up with photographs and paper.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 29.

"PALS FIRST"

Metro Presents Harold Lockwood in a Screen Version of Lee Wilson Dodds' Dramatic Version of Francis Perry Elliott's Novel of the Same Title.

Cast.

Danny Rowland ..... Harold Lockwood
Dominie ..... James Lackaye
Jean Logan ..... Ruby de Remer
Judge Logan ..... Frank de Vernon
Dr. Harry Chilton ..... Richard R. Neill
Uncle Alex ..... Anthony Byrd
Aunt Caroline ..... Pauline Dempsey
The Sheriff ..... Walter P. Lewis
The Squirrel ..... Rollo Lloyd

Directed by Edwin Carew.

The Story: Danny Rowland and his pal, Dominie, arrive at Winnicrest Hall in Tennessee, where Danny is recognized as Richard Castleman by the aged servitor. Dick is supposed to have been buried at sea, but the servant is strong in his faith. Dominie, however, knows that Danny lately served a term with him in state prison. Danny, accepted by all, finds that Dr. Chilton is trying to persuade his supposed sweetheart, Jean, to marry him, declaring Dick to be dead. He learns of the imposition and denounces Danny, but Danny maintains that he is Dick. He is about to marry Jean, when Dominie intervenes and betrays his pal to protect the girl, but to the surprise of all it develops that Danny really is Dick and never has served in San Quentin, and Jean's faith is justified.

Feature Harold Lockwood as Danny Rowland and Ruby de Remer as Jean Logan.

Program and Advertising Phrases: Greatest of Last Season's Stage Successes Now Brought to the Screen.
Interest Impelling Mystery Story with a Surprise Finish.
Graduates of Yale and Jail Give Society a Surprise Party.
Thrilling Story of Love Conquering Over Intrigue and Villainy.
How a Fight for Fortune Ended in a Victory for the Oppressed.
How Two Jail Birds Brought Reformation and Won a Great Victory.

Advertising Angles: Announce that here is Harold Lockwood in a real story. Play him up vigorously. Also use the play-novel for an argument, and give an incomplete synopsis. Play up the "pal" angle by such questions as, "Would you split on your pal?"

Advertising Aids: Four styles one-sheet, three three-sheets, two six-sheets, one twenty-four-sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three-column ready made advertisements. Scene cuts.

"THE GOAT"

Jesse L. Lasky Presents Fred Stone in His First Motion Picture Production as the Comedian of the Ironworkers Who Joins Out in a Studio.

Cast.

Chuck McCarthy ..... Fred Stone
Mrs. McCarthy ..... Fannie Midgely
Mr. McCarthy ..... Charles McHugh
Bijou Lamour ..... Rhea Mitchell
The Baby Vampire ..... Sylvia Ashton
Marmaduke X. Caruthers ..... Philo McCollough
Molly O'Connors ..... Winifred Greenwood
Director Griffin ..... Noah Beery
Jimmy Quicksilver ..... Raymond Hatton
Director Graham ..... Charles Ogle
Studio Manager ..... Ernest Joy
Casting Director ..... Clarence Geldart

Directed by Donald Crisp.

The Story: Chuck McCarty is an ironworker who is sent to a studio to do some construction work. Chuck made something of a hit at an undertaker's picnic once as a comedian, and he decides to stay on as an actor. He breaks his engagement with Molly O'Connors and "joins out," to become the goat of the fun-loving players. Because he is athletic he doubles for the hero in a war play. He is seriously injured and the star is promptly sent to the hospital and press-agented while poor Chuck is hidden away in the studio. That discourages him, but the thousand dollars he gets for keeping the secret enables him to furnish a flat for Molly without the aid of the instalment house.

IN THIS ISSUE.

Carmen (Paramount).
The Eagle's Mate (Paramount).
The Girl of the Golden West (Paramount).
The Goat (Paramount).
Hidden Fires (Goldwyn).
Johanna Enlists (Arteraft).
The Lure of Luxury (Bluebird).
Marriages Are Made (Fox).
The Man from Funeral Range (Paramount).
Money Isn't Everything (Pathe).
Pals First (Metro-Screen Classics).
The Rainbow Trail (Fox).
A Society Sensation (Bluebird).
Three Mounted Men (Universal).
The Yellow Dog (Universal).
Zaza (Paramount).

Program and Advertising Phrases: Screen Debut of Fred Stone, Famous Comedian and Dancing Acrobat of Musical Comedy Stage.
Fred Stone, Star of Beautiful "Girl" Shows, Becomes a Screen Actor.
How an Iron Moulder Broke Into "The Movies" and Broke Out Again.
Daring Deeds, Wild Riding and No End of Thrills in Being the Goat.
Here's a New Screen Star to Delight You With His Skill and Artistry.

Feature Fred Stone as Chuck McCarthy and Rhea Mitchell as Bijou Lamour.

Advertising Angles: Fred Stone is too well known as a stage comedian to need much introduction to audiences save in the smallest towns. Tell that he has gone into pictures rather than who he is. Play up his acrobatic ability and say that he does even more in the films than the stage permitted. Work the title for some advance teaser stuff, as "Would you be the goat?", "Who is the Goat?", etc. For the playing date organize a goat carriage parade with a prize for the finest turnout. Also work the angle of the boob in a studio and point out the vast possibilities for fun. Get out a throwaway: "Do you want to act in the movies? Don't. See what would happen to you in The Goat at (house and date)." Do extra advertising for this and you'll make extra money.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 22.

"JOHANNA ENLISTS"

Artcraft Presents Mary Pickford, the Darling of the Screen, in a Story Based Upon The Mobilizing of Johanna, by Rupert Hughes.

Cast.

Johanna Renssaller.....Mary Pickford
"Maw" Renssaller.....Anne Schaefer
"Paw" Renssaller.....Fred Huntley
Private Vibbard.....Monte Blue
Capt. Van Renssaller...Douglas MacLean
Lieutenant LeRoy.....Emory Johnson
Major Wappington.....John Steppling
Colonel Fanner.....Wallace Beery
Johanna's Brother.....Wesley Barry
Her Twin Sisters..June and Jean Prentis

Directed by William D. Taylor.

The Story: Johanna is a rather uncouth country girl whose sole love affair has been a long-distance flirtation with a freight brakeman. Then war comes and a regiment camps near her father's farm. Johanna's prayer for a beau is answered by the devotion of hundreds of men. She sets the entire regiment by the heels, but a lieutenant and a private are the chief contenders, and jealousy causes an outbreak leading to a court martial in which Johanna solves her love difficulties by falling in love with the adjutant, and the picture closes with the breaking of camp and Johanna riding off to her wedding on a gun carriage.

Feature Mary Pickford as Johanna Renssaller and Emory Johnson as Lieutenant LeRoy.

Program and Advertising Phrases: Little Mary Returns in the Best Comedy-Drama She Has Ever Presented.
When Lonely Johanna Prayed for a Husband She Got a Thousand.
Quaint Reflections of a Girl's Drudgery and Delights.
Mary Pickford Seen at Her Best in Her Newest Comedy-Drama.
How a Quaint Country Girl Made a Regiment of Yanks Surrender.
Sudden Host to a Regiment of Soldiers, Country Girl Wins Triumph.

Advertising Angles: Announce that this is the last Artcraft made by Miss Pickford and, therefore, will be the last Pickford to be released for many months. Tell that she contemplates a rest for a year or two. You can work up a lot of excitement by going over the various reports of her engagements in the back numbers. For the more direct angle recall that this appeared serially in the Saturday Evening Post and is one of the most human stories of the training camps. Make it plain that it is not a war story, but the story of soldiers in the making and the part a country girl played in the affairs of the regiment.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 29.

"THE GIRL OF THE GOLDEN WEST"

Paramount Presents Mabel Van Buren in Blanche Bates' Great Belasco Success with a Strong Cast of Stars.

Cast.

The Girl.....Mabel Van Buren
Jack Rance.....Theodore Roberts
Ramerrez .....House Peters
Wowkle .....Anita King
Sidney Duck.....Sydney Deane
Ashby .....Billy Elmer
Nina .....Jeanie MacPherson
Castro .....Raymond Hatton
Senora Slim.....Dick Le Strange
Nick .....Tex Driscol
Antonio .....Art Ortego
Stage Coach Driver.....John Ortego
Guard .....James Griswold
Old Minstrel.....Ed Harley

The Story: The Girl is the keeper of a saloon in a California town during the mining craze of '49. She has many suitors, but only the Sheriff, an ex-gambler from New Orleans, appeals to her. The Sheriff is looking for Ramerrez, a stage robber, for whose capture $5,000 have been offered. The Girl chances upon him after one of his robberies, during which he has been wounded, and aids him to bandage the hurt wrist, taking him to her home. Not knowing her to be "the girl," he plans to rob her saloon, knowing it to contain much gold. The jealous Sheriff badly wounds the robber, and the girl plays a game of cards with the Sheriff for the man's life. She wins; but a second time his life is saved by her, and together they seek the hills to begin anew.

Feature Mabel Van Buren as the Girl and Theodore Roberts as Jack Rance.

Program and Advertising Phrases: Picture Version of Belasco's Stage Success Which Brought Fame to Blanche Bates.
One of the Greatest of American Dramas Brought to the Screen.
Vigorous and Vital Drama of a Woman's Overpowering Love.
Picturization of Blanche Bates' Greatest Stage Triumph.
Love and Sacrifice in the Days of the California Gold Rush.
Mabel Van Buren Enacting the Role Blanche Bates Made Famous.

Advertising Angles: Play up the unusual cast concerned in this play, and, even more, play up the story itself, for it has the unusual distinction of having been adapted to the grand opera stage—the only modern American play other than Mme. Butterfly to be thus distinguished. Recall Blanche Bates' unusual sucess in this under the Belasco management and add that the production is carefully modeled on the Belasco version. Make your patrons realize that this is something unusual.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 15.

Are you doing your share to help the Motion Picture Industry sell One Billion in Liberty Bonds?

"THE EAGLE'S MATE"

Famous Players Presents Mary Pickford in Her Greatest Screen Success, Revived Because of Its Widespread Popularity.

Cast.

Anemone Breckenridge.....Mary Pickford
Lancer Morne.....James Kirkwood
Sally Breckenridge.....Ida Waterman
Mr. Morne.....Robert Broderick
Fisher Morne.....Harry C. Browne
Rev. Mr. Hotchkiss.....Russell Bassett
A Young Clansman.....Jack Pickford

Directed by James Kirkwood.

The Story: The Mornes, of Virginia, are known as "the eagles" because of their fierce natures, and partly because of their home, located on top of an almost inaccessible cliff, known as The Eagle's Eyrie. Lancer Morne, son of the leader, is sent to college by Mrs. Breckenridge, herself a Morne. Her niece, Anemone, is ignorant of the relationship. Lancer's father is arrested for moonshining, and Lancer returns to head the clan and set him free. Fisher Morne, an uncouth cousin, falls in love with Anemone and abducts her. Anemone appeals to Lancer, who announces that he will have her for himself. He fights and conquers Fisher and marries the girl. Anemone declares her hatred for him and he tells her that she must speak the first word of love. He has nothing to do with her, though she continues to reside in the eyrie. But later she is returned to her aunt, but comes back to Lancer, whom she has learned to love, to warn him of an attack by the officers, and to help him beat them off, a true mate for the eagle at last.

Feature Mary Pickford as Anemone Breckenridge and James Kirkwood as Lancer Morne.

Program and Advertising Phrases: Story of a Dainty Girl Whose Lot is Cast Among Rough Mountaineers.
Mary Pickford's Abiding and Greatest Dramatic Screen Triumph.
Little Mary Heroine of Gripping Story of Rugged Mountain Life.
Strong Photoplay of Tennessee Mountains and Moonshiners.
Role of Intense Dramatic Power for "Little Mary" Pickford.
Mary Pickford in "The Eagle's Mate" Has Best Role of Her Career.

Advertising Angles: Most picture patrons will need no introduction to this play. It should sell itself if properly announced. Where it is not known tell that this is one of the most virile stories in which Miss Pickford has ever appeared; far better than most of her recent offerings. Make them realize that it is a play worth while through using every advertising scheme from newspaper work to throwaways.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 1.

"THREE MOUNTED MEN"

Universal Presents Harry Carey in a Novelty Story with All the Dash and Fire of the Lawless West.

Cast.

Cheyenne Harry.....Harry Carey
Bill Sparks.....Joe Harris
Warden's Son.....Harry Carter
Lola .....Neva Gerber

Directed by Jack Ford.

The Story: Cheyenne Harry and Bill Sparks are fellow convicts. They have a fight and become bitter enemies. Sparks is pardoned, and the warden's son is afraid that he will tell how he and Sparks doctored the books of the prison. Sparks goes to his home and finds his sister supporting their mother by working in a dance hall. To get money he blackmails the warden's son. The latter offers Harry his freedom if he will get Sparks back into the toils. Harry goes with his two

brothers to the town and, while waiting for an opening, falls in love with Lola, not knowing her to be Bill's sister. He warns the warden's son that Bill is about to rob a coach. Bill is caught, but when Harry finds that Lola is related to Bill, the three mounted men ride forth and bring Bill back in safety. Lola is his reward.

Feature Harry Carey as Cheyenne Harry and Joe Harris as Bill Sparks.

Program and Advertising Phrases: Harry Carey, Star of Another Wild Riding, Straight Shooting Drama.
Quick on the Trigger and Eager to Avenge.
Typical Western Drama Reflecting a Passing Era of Recklessness.
Flash-Backs from Frontier Days When Men Fought Their Way Forward.
Skilled Horsemanship, Dexterity and Straight Shooting Bring Thrills.
Love and Adventure Combined in Vigorous Story of the West.

Advertising Angles: Play on Carey's popularity for your chief angle. Three mounted men in Western costumes can be used for street work with advertisements on the saddle clothes the second day, if desired.

Advertising Aids: Two ones, two threes, one six-sheet and one 24-sheet. One sheet of players. Black and white lobby displays. Slides. Player cuts. Heralds. Press book. Ideas sheet.
Released October 12.

"THE LURE OF LUXURY"

Bluebird Presents Ruth Clifford in the Screen Version of a Saturday Evening Post Story by Naibro Hartley.

The cast includes Ruth Clifford, Edward Hearn, Harry V. Meter, Elizabeth Janes, Janet Sully.

Directed by Elsie Jane Wilson.

The Story: Dale Aldis, convent-bred, comes to take possession of World's End, the country home of Lord Aldis who sought to bury memories in a country town in America. The attitude of Lord Aldis and his wife have estranged the country people, and their enmity passes to the orphaned Dale. She falls in love with John Coventry, son of the village drunkard, whose ideal she has been since childhood, and virtually proposes to him. Then comes Philip Leswing, her guardian and administrator of her father's estate. He covets Dale's fresh young beauty and cleverly plans to disgust her with the idea of life as a farmer's wife, but in the end love wins over luxury and Dale proves loyal to her better self.

Feature Ruth Clifford and Harry V. Meter.

Program and Advertising Phrases: How Desire for Ease and Fine Clothes Opened a Girl's Heart to Her Own Understanding.
How Two Lives Were Nearly Wrecked by Girl's Social Ambitions.
Brilliant Photoplay Vizualizes Valuable Lesson in Sociology.
How a Dashing Beauty Chose Between Luxury and Labor.
Making the Choice Between Honest Life, True Love and Luxury.
Tense Drama Reflects a Lesson of Abiding Usefulness.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released October 7.

The Simplex Projector

Remember the old saying:
"ALL IS NOT GOLD THAT GLITTERS"

Because a machine has a lot of nickel plate on it does not say that it is the most efficient.

The Quality of a projector is the results obtained.

The performance of the SIMPLEX MACHINE GUARANTEES ITS SUPERIORITY.

Write Today for Catalog

Amusement Supply Co.

Largest Exclusive Dealers to the MOTION PICTURE TRADE

300-302 Mallers Bldg.
5 South Wabash Avenue
CHICAGO, ILLINOIS

Dealers in Mutiograph, Standard and Simplex Moving Picture Machines, National Carbons, Mimusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

'OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

"MONEY ISN'T EVERYTHING"

American Presents Margarita Fisher in a Diverting Screen Version of Fred Jackson's Novel, "Beauty to Let."

Cast.

Margery Smith.....Margarita Fisher
Franklyn Smith.....Jack Mower
Henry P. Rockwell.....J. Norris Foster
"Diamond Tim" Moody.Wedgewood Nowell
Betty Nan.....Kate Price

Directed by Edward Sloman.

The Story: Margary Smith goes to Franklyn Smith, an impecunious lawyer, for advice on how to gain money. Frank doesn't know or he would have more himself. But he conceives the idea of farming out Margery's beauty, convinced that she has not brains, and manages the "Beauty to Let" corporation. Margery is sought as a guest at teas and dances, but the chief seekers are Henry Rockwell and "Diamond Tim" Mooney. Rockwell commissions Frank to propose marriage to Margery, but Margery wants Frank and not the millionaire, and announces that she prefers "Diamond Tim" if it is a matter of marrying for money. Frank locks her in her apartment to prevent her going to Tim, but over the telephone she learns that Tim has buncoed Smith in a real estate deal and is preparing to leave town. She goes down the fire escape and Frank finds her in Tim's bedroom. Then Tim finds both of them there and sends for the police, and the events that follow convince Frank that Margery has both beauty and brains.

Feature Margarita Fisher as Margery Smith and Jack Mower as Franklyn Smith.

Program and Advertising Phrases: How a Beauty Trust Was Run for Revenue and Went Bankrupt When Dan Cupid Became Manager.
Cleverly Devised Photoplot Leads Through Gripping Episodes.
How a Woman's Heart Was Capitalized for Money Making Purposes.
Cupid Makes a Bad Mess of a Perfectly Good Love Corporation.
When the Head of the Firm Fell in Love, "Beauty to Let" Went Bankrupt.
Pretty Girl Proved That She Had Brains as Well as Beauty.

Advertising Angles: Play up Miss Fisher and work on the title for novelty advertising. Display portraits of the star with cards reading "Money was not everything to this pretty girl. What do you suppose was? You can find out at the (house and date)." Put these in windows and use the same idea, with a cut, for newspaper work.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"HIDDEN FIRES"

Goldwyn Presents Mae Marsh in An Exceptional Story in Which She plays An Interesting Dual Role.

Cast.

Peggy Murray... }
Louise Parke.... } .....Mae Marsh
George Landis.....Rod La Rocque
Mrs. Treadway Parke...Florida Kingsley
Dr. Granville.....Alec B. Francis
Stephen Underwood.....Jere Austin

Directed by George Irving.

The Story: Louise Parke has been wronged and leaves her home. To save

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

the life of her mother, who does not know of the girl's disappearance, Peggy Murray, a clerk in a hotel news stand is induced to take her place and cleverly passes off the deception. But Peggy feels uneasy at enjoying the comforts and position that rightfully belong to another and finds relief in welfare work. In the slums she comes face to face with the girl whose place she has taken and after righting the wrong returns contentedly to her former humble station.

Feature Mae Marsh as Peggy Murray and Louise Parke and Rod La Rocque as George Landis.

Program and Advertising Phrases: Mae Marsh in Gripping Story Involving Dual Identity in Righting a Cruel Wrong.

How a Working Girl Entered Society to Appease a Mother's Misery.

Mae Marsh in Dual Role Plays Two Entirely Different Characters.

Working Girl Makes Society Leader Right a Cruel Wrong.

Society Man Gets the Worst of It in Battle with Working Girl.

How the "Lower Five" Showed the "Upper Ten" the Way to Decency.

Advertising Angles: The press sheet offers several good stunt suggestions, but place your main reliance upon the personality of the player and get her name and portrait well to the fore in all advertising. In your press work hammer upon the dual role and the scope it affords the player and add that it is one of the most intensely dramatic plays she has ever been given as a vehicle.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue sheet.

Released October 7.

"ZAZA"

The Famous Players-Charles Frohman Co. Present the Emotional Actress, Pauline Frederick, in a Play Made Famous by Three International Stars.

Cast.

Zaza .....Pauline Frederick
Dufrene .....Julian L'Estrange
Madame Dufrene.....Ruth Sinclair
Cascart .....Mark Smith
Duc De Brissac.....Charles Butler
Dubois .....Walter Craven
Aunt Rosa.....Maude Granger
Louise .....Blanche Fisher
Nathalie .....Helen Sinnott

Directed by Edwin S. Porter and Hugh Ford.

The Story: Zaza is a music hall star in Paris. She meets Bernard Dufrene and a flirtation develops into an intense love on her part. She is in despair when she discovers that he already has a wife and child. To visit them and announce herself as the mistress of the husband and father is her first idea, but the charm of the child restrains her. She cannot strike the blow and passes off her visit with an improvised excuse. She dismisses Bernard and returns to the stage, where she gains real fame as a dramatic artist. Once more he seeks her, but again the memory of the child saves her to her better self.

Fenture Pauline Frederick as Zaza and Julian L'Estrange as Dufrene.

Progrnm and Advertising Phrases: Mrs. Leslie Carter's Famous Drama Now Screened with Pauline Frederick, the Star.

Superb Photo Presentation of the Century's Dramatic Sensation.

Famous Player Adapts to the Screen an Immortal Stage Success.

Picturizing the Play That Brought First Fame to David Belasco..

Drama of Another Decade Vizualized in Modern Screen Settings.

"Zaza" Was a Stage Triumph Before the Screen Was Recognized.

Advertising Angles: This is a play in which Bernhardt, Rejane and Mrs. Leslie Carter have made their mark. It created a furore when first presented in this country at the Garrick Theatre, in New York, and has been played thousands of times by stars of all degrees of merit. Make strong emphasis on the play, then add that it is the strongest production Miss Frederick has ever had, though one of her earliest, and add that it has been revived as representative of the best this company has ever done.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 22.

"THE RAINBOW TRAIL"

William Fox Presents William Farnum in Zane Grey's Vivid Sequel to Riders of the Purple Sage.

Cast.

Lassiter.... }
Shefford.... } .....William Farnum
Fay Larkin.....Ann Forrest
Jane Withersteen.....Mary Mersch
Waggoner .....William Burress
Shad.....William Nye
Ruth.....Genevieve Blinn
U. S. Marshal.....George Ross

Directed by Frank Lloyd.

The Story: The story is taken up some years later than the end of "Riders of the Purple Sage." Lassiter, Jane and Fay are still entombed in the Secret Valley and Fay has grown into a charming young woman. John Shefford, a kinsman of Lassiter, determines to run down the legends of the lost valley. Meantime a landslide has made the valley accessible from without and Waggoner, one of Lassiter's enemies enters the valley and abducts Fay with the idea of making her one of his plural wives. There is a raid and Shefford and Fay meet and go in search of Lassiter and Jane. A rescue is effected, but the quartet are opposed by Waggoner's gang, who have followed, and only the prompt arrival of help saves the refugees.

Feature William Farnum as Lassiter and Shefford and Mary Mersch as Jane Withersteen.

Program and Advertising Phrases: Now Comes the Sequel to William Farnum's "Riders of the Purple Sage."

Second of William Farnum Presentations of Zane Grey Stories.

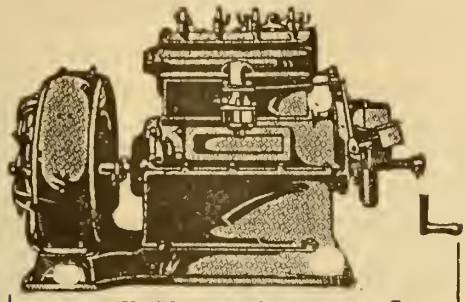
Brilliant and Inspiring Picture Story of Gripping Romance.

Further Revelations of Early Life Among the Mormons.

Wild Riding Cowboys Led by William Farnum in Dashing Forays.

Advertising Angles: You can make the success of "Riders of the Purple Sage" clean up for you on this. Announce it broadcast as the sequel to the first story, and tell that it deals with Fay grown up and the rescue of the imprisoned. Do not spoil the story by telling it, but make your patrons want to see how it came out. It will be worth your while to get out a mailing card to your regular patrons on this.

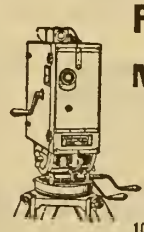
Advertising Aids: Two each, one and three sheets; one each, six and twenty-



4 K. W. Electric Generating Se.
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States. $3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago



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NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11 Chicago

The big question in film DEVELOPMENT and PRINTING is: "Ability."
This covers quality of work, responsibility and promptness in observing an agreement.
On every point EVANS' SERVICE is paramount.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

four sheets. Lobby displays, 8x10 (black and white), 11x14 gelatine), 22x28 (colored), 8x10 stills of water, 22x28 sepia gelatine of star. Slides. Scene cuts and mats. Music cues. Advertising cuts and mats. Press book.

Released October 27.

"MARRIAGES ARE MADE"

William Fox Presents the Charming Star, Peggy Hyland, in a Delightful Little Romantic Comedy.

Cast.

Susan Baird.....Peggy Hyland
James Morton.....Edwin Stanley
Peter Morton.....George Clarke
Ethelbert Granger.....Al Lee
Cyrus Baird.....Dan Mason
Doris Kemp.....Ellen Cassidy
Max Rupholdt.....William H. Boyd
Sheriff.....Ed. Begley
Deputy Sheriff.....George Halpin

Directed by Carl Harbaugh.

The Story: Cyrus Baird is trying to force his daughter to marry Ethelbert Granger, wealthy but effeminate. She meets and falls in love with James Morton, nephew of Baird's pet enemy. Ethelbert takes the Bairds to cruise in the houseboat of Max Rupholdt, who has a mine layer concealed in the innocent looking craft. Morton, suspected of disloyalty, penetrate Max's secret and rescues the girl just before the fleeing spy meets extermination through one of his own mines.

Feature Peggy Hyland as Susan Baird and Edwin Stanley as James Morton.

Program and Advertising Phrases: Peggy Hyland, Star of Tremendous Drama Pulsating with Passion and Patriotism.

Every Hundred Per Cent. American Will Want to See This Drama.

Poignant Passion, Powerful Patriotism and Sublime Heroism.

How Miss America Outwitted Hun Traitors and Intriguers.

Turning the Searchlight of Exposure Upon Hun Plotters.

In Which Cupids Traps a Spy and Masters a Maiden's Love.

Advertising Angles: Play up the personality of Miss Hyland and for a secondary angle work the local spy scare if it has not already been overdone in your territory. You can work some advance teaser advertising on the title.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Release October 13.

"THE MAN FROM FUNERAL RANGE"

Jesse L. Lasky Presents Wallace Reid in the Striking Story of a Man Who Bore a Woman's Crime, Then Found She Was Not the Criminal.

Cast.

Harry Webb.....Wallace Reid
Janice Williams.....Ann Little
Budlong.....Willis Marks
Mark Brenton.....George McDaniel
Frank Beekman.....Tully Marshall
Dixie.....Lottie Pickford
Freddie Leighton.....Phil Ainsworth

Directed by Walter Edwards.

The Story: Harry Webb loves Janice, a cabaret girl, who is coveted by Mark Brenton, who lures her to a hotel room by means of a note with Webb's signature. He is killed by Dixie, another cabaret girl, who is jealous. Webb believes that Janice committed the crime, and assumes the guilt. He is sent to San Quentin, but escapes and takes refuge in the Funeral Range. After a year of seclusion he returns in disguise, and through an odd chain of circumstances the truth is told at last.

Feature Wallace Reid as Harry Webb and Ann Little as Janice Williams.

Program and Advertising Phrases: Wallace Reid, Star of Gripping Drama of Love and Adventure in Rugged Climes.

Base Intrigue Against Woman's Honor Foiled by Brave Hero.

Demonstrating the Fury That Develops in a Woman Scorned.

Original Photoplot Develops Gripping Story in Fascinating Scenes.

Thrills and Excitement Attend Unfolding the Gripping Love Story.

Adventure and Thrills Worked Into Stirring Love Drama.

Advertising Angles: Make your chief appeal with the star's name, building up this with a suggestion of the power of the story. For a side angle tell that Lottie Pickford is to be seen in his support, as well as Ann Little.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released October 6.

"THE YELLOW DOG"

Universal Presents a Screen Version of Henry Irving Dodge's Story That Has Made Thousands of Better Americans.

Cast.

"Nosey" White.....Antrim Short
Alexander Cummings.....Frank Clark
Karl Schneider.....Will Machin
Albert Walker.....Arthur Hoyt
Jones.....Frank Hayes
Babbitt.....Frederic Starr
Kate Cummings.....Clara Horton
Mrs. Blakely.....Ruby LaFayette
Tom Blakely.....Ralph Graves
His Sweetheart.....Lily Clark
Max Kummich.....Fred Kelsey

Directed by Colin Campbell.

The Story: Albert Walker, a 100 per cent. American, tiring of the horde of senseless rumors repeated by unthinking citizens, organizes the boys of Danforth into a Yellow Dog Club. The members pledge themselves to ask, "How do you know?" when they hear rumors being spread, and in the end they save a shipyard from destruction, unmask a spy, and put an end to hurtful, baseless rumors.

Feature Arthur Hoyt as Albert Walker and Clara Horton as Kate Cummings.

Program and Advertising Phrases: Picture Version of Henry Irving Dodge's Saturday Evening Post Story.

How Boy Detectives Brought Home to American Villagers Hun Plots.

6A motors complete with speed controllers, including switch and cover, 110 V. 220 V. either A. C. or D. C. $40.00. Motors are new and guaranteed. A few used 6A mechanisms.

The Stern Mfg. Co., Inc.

1023 Race St., Philadelphia, Pa.

MOVING PICTURES made to order. Multiple set Studio for rent. Perfect developing and printing.

ROTHACKER FILM MFG. CO.

1339-51 DIVERSEY PARKWAY
CHICAGO, U. S. A.

Equipped with a UNIVERSAL
MOTION PICTURE CAMERA
"You get the picture and get away before the other fellow is ready."
UNIVERSAL CAMERA CO.
559 W. Jackson Blvd. Chicago, Ill.
821 Market St., San Francisco, Cal. (Atlas Educational Film Co., Distributors); Burke & James, 240 E. Ontario St., Chicago.

The PALMER PLAN

Endorsed by the foremost figures in all branches of the motion picture industry
SCENARIO WRITERS: Send for Frederick Palmer's Free Booklet, "The Secret of Successful Scenario Writing," and learn how we can serve your interests.
PALMER PHOTOPLAY CORPORATION
596 I. W. Hellman Bldg., Los Angeles, Cal.

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

Watch for
coming announcement
of
SESSUE HAYAKAWA
PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

about the new light source for motion picture projection — the WESTINGHOUSE MAZDA LAMP — which produces better pictures for less money.

Write for a copy of this booklet.

Visit our booth at the Motion Picture Exposition at Madison Square Garden, and let us show you how much easier and simpler the WESTINGHOUSE MAZDA LAMP is to operate than the arc light; why it uses less current, makes better pictures and is more reliable in every way.

Westinghouse Lamp Co.
165 Broadway, New York

Sales Offices and Warehouses Throughout the Country
For Canada—Canadian Westinghouse Co., Limited, Hamilton, Ont.

WESTINGHOUSE MAZDA LAMPS

for Motion Picture Projection

Don't Be a Tool of Hun by Spreading Kultur's Propaganda.
Putting a Curb on Fool Tongues Wagging for the Kaiser.
Be an All-American Foe of Rotten Hun Propaganda and Kultur.
Showing the Way Babbling Tongues Spread the Hell of Hunism.

Advertising Angles: Don't book this story unless you are willing to go the limit. Leave it to your opposition. It must be circused, **plus.** Form the boys into a Yellow Dog Club. If you have not already done so. Hold a morning Yellow Dog meeting for grownups. Get the papers working with you, they'll be willing to give you extra space for the patriotic angle. Use as a keynote the line from the story, "He realized that many yellow dogs might be yellow without knowing it." Work from that angle. Get employers of labor to buy blocks of tickets. Work the schools and churches, and begin not less than two weeks in advance. It will all come back in box office returns.

Advertising Aids: Two styles of one and three sheets. One six-sheet and one twenty-four-sheet. One-sheet of players. Black-and-white lobby displays. Slides. Player cuts. Heralds. Press book. Ideas sheet.

Released November 1.

Picture Theatres Projected

DAYTONA, FLA.—Bell-Carleton Company will remodel Keating Casino. Improvements will include new floor, stage, decorations, etc.

FORT PIERCE, FLA.—Crystal Theatre will be remodeled.

JACKSONVILLE, FLA.—E. C. Hillyer has contract to erect $100,000 theatre at Ocean and Forsyth streets for S. A. Lynch Enterprises.

BENTON, ILL.—Mars Theatre has been remodeled and reopened under name of Benton Hippodrome.

CHICAGO, ILL.—Photo Amusement Corporation has been incorporated with $2,500 capital by Alexander Kleinman and George West.

CHICAGO, ILL.—Ascher Brothers have plans by H. L. Newhouse, 5,000 Woodlawn avenue for an addition to theatre, to cost $20,000.

McCOMB, ILL.—V. F. Grubb, owner Tokyo Theatre, has leased Chandler Theatre. Latter will be conducted under management of Jack Howland.

TERRE HAUTE, IND.—New Terre Haute Theatre costing $135,000 has been opened.

WASHINGTON, IND.—Liberty Theatre Company has been incorporated with $2,500 capital by Albert R. Devos, Harry Vonderschmitt and Theresia Vonderschmitt.

ROCK RAPIDS, IA.—R. W. Steen has disposed of Strand Theatre to C. J. Dyvig, of Sioux Falls.

PORTLAND, ME.—Strand Amusement Association has been incorporated with $50,000 capital.

DETROIT, MICH.—E. Bloss has let contract to Fidler Brothers, 272 Medbury avenue, to build one-story addition to moving picture theatre, 30 by 76 feet, to cost $4,500.

EUREKA, MONT.—A. Balubien, of Anaconda, has purchased Majestic Moving Picture Theatre from J. O. Parker.

LINCOLN, NEB.—F. D. Eager, 1325 P street, has let contract to A. A. Knecland, 1909 Cherry street, to remodel two-story theatre, to cost $5,000.

ROCKAWAY BEACH, L. I., N. Y.—Max Kreamer, 558 Boulevard, has plans by J. P. Powers Company for interior alterations and an addition to moving picture theatre, to cost $3,000.

MANDAU, N. D.—H. L. Hartman has sold his interest in Palace Theatre to J. D. Maitland.

DAYTON, O.—Auditorium Realty Company has been incorporated with $300,000 capital by Milton Rauh, Joseph B. Doolidge and others. New company will rebuild Auditorium Theatre.

NELSONVILLE, O.—J. Talliver has plans by William Nellis for a moving picture theatre, to cost $18,000.

ERIE, PA.—Columbia Theatre will be remodeled, and an addition built, increasing the seating capacity. Improvements will cost above $20,000.

FARRELL, PA.—William A. Ullom, Horton-Hamilton building, is preparing plans for remodeling Cymric Theatre. Improvements will cost about $5,000.

DALLAS, TEXAS.—Jean Finley has taken over management Old Mill Theatre.

NEWPORT NEWS, VA.—J. Ormof, 20th street and Jefferson avenue, has plans by W. H. Simpson, Board of Trade Building, Norfolk, Va., for one-story theatre, 50 by 100 feet, to cost $25,000.

TOMS CREEK, VA.—M. Cousins, Norton, Va., has contract to erect theatre for Virginia Iron, Coal and Coke Company.

PORT ANGELES, WASH.—Port Angeles Amusement Company has plans by Architect Grinnold for moving picture theatre.

TACOMA, WASH.—Melbourne Theatre will close for an indefinite period, during which time the structure will be enlarged and newly decorated.

EAGLE RIVER, WIS.—J. R. Brazell has taken over management of Dreamland Theatre.

PHOENIX, ARIZ.—A. C. Hubbard, Redlands, Cal., has plans by Alfred W. Rea and C. E. Garstang, 720 Black Building, Los Angeles, for two-story moving picture theatre, with balcony, 50 by 137½ feet, having seating capacity for about 1,000 persons and to cost $25,000.

JONESBORO, ARK.—Princess Theatre has been converted into moving picture house, renamed the Liberty, and opened under the management of Whitney Collins.

BRIDGEPORT, CONN.—S. Z. Roll, 26 Church street, New Haven, Conn., has plans by Thomas W. Lamb, 844 Eighth avenue, New York, for remodeling theatre here.

ATLANTA, GA.—Contracts for remodeling interior Loew's Grand Theatre building have been awarded.

BELLEVILLE, ILL.—Arthur Esberg has taken over management of Washington Theatre and Airdome.

DECATUR, ILL.—Decatur Theatre Corporation has been incorporated with $20,000 capital. T. J. Prentice interested.

HEBRON, ILL.—Arthur Latham has taken over Hebron Moving Picture Theatre.

PEKIN, ILL.—George E. Troughton has purchased Court Theatre from Robert Kennedy and plans to install pipe organ.

ELKHART, IND.—According to Ezra Rhodes of South Bend, Orpheum Theatre, originally designed as vaudeville house, will be converted into moving picture theatre.

SALEM, IND.—Bedford Theatre Company has purchased Dream Theatre from J. H. Christy.

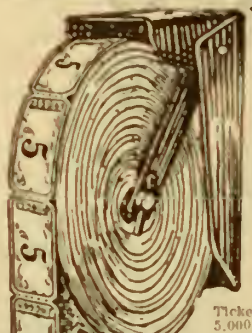
"NEWMAN" Brass Frames and Rails

Corner Unit Hinged Frames

Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passerby to see at a glance the entire program.

Send sketch for prices and ask for new 1918 catalog.

The Newman Mfg. Co.
ESTABLISHED 1882
We manufacture the frames in various finishes which do not require polishing.
Write for our Latest Catalogue
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

5 NAMES ARE LISTED IN PERSHING'S SECOND DAY'S REPORT ON
ounded on the Long Army List;
0 Marines Killed and 138 Wounded
THE DALLAS MORNING
ERICAN CASUALTY LIST
Day's List Swells Grand Total
In Army and Marines to 21,562
NEW ENGLAND MEN
ON CASUALTY LIST
KILLED IN ACTION
SEVERELY WOUNDED
THE HONOR RO
OVERSEAS CASUALT
CHICAGOANS IN
ARMY
KILLED IN ACTIC
PRIVATE.
WOUNDED SEVEREL
SERGEANT.
PRIVATE.
Daily
Casualty List
4 California
Are Named i
Casualty Lists
Our Casualty Lists–
Let's not get used to them—
Let's STOP them—quickly!
HOW? By rolling up an overwhelming subscription to the Fourth Liberty Loan.
After four long, frightful years the tide of battle is turning! The time has come at last when MONEY MIGHT will go far toward hastening the Victory that will stop these dreadful casualty lists and bring our boys home again.
Buy Liberty Bonds—to the very limit of your means! Never mind how many you have bought already—buy more, and more, and more!
Don't think about the money—that will all come back to you with interest. Think about the brave young Americans who are fighting and suffering and dying Over There for you.
Don't make excuses—make sacrifices!
BUY U.S. GOVERNMENT BONDS
FOURTH LIBERTY LOAN
Contributed through Division of Advertising
United States Gov't Comm. on Public Information
This space contributed for the Winning of the War by
CHALMERS PUBLISHING CO.
ARMY CASUALTIES TO DATE, 17,269
Marine Corps List Totals 2750 Names, Says Weekly Report of War Department.
3568 DIE IN ACTION
THE SPOKESM
ST. LOUIS POST-DISPATCH
One St. Louisan Kille
Two Wounded in
Sunday's Casualty List Also Includes
From Near-by Places—Dead Her
a Post-Dispatch Newsboy.
ARMY CASUALTY LIST SHOWS 57 AS KILLED IN ACTION
10 Others Die of Wounds, 2
of Disease, 4 of Accidents,
225 Are Wounded and 7
Missing.
GRAND TOTAL TO DATE IS 17,667
Of These 3631 Have Died in
Battle, 1115 of Wounds,
1536 of Disease and 67
in Accidents.
AMERICA'S
ROLL OF HONOR
FORMER POST-I
NEWSBOY, DEAL

List of Current Film Release Dates

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Comedy).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).
Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).
Tohin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken D (Wolfville Tale—Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 22.

A Japanese Nightingale (Fannie Ward—Five Parts—Drama—Astra).
Hands Up! (Episode No. 6—"Flames of Vengeance"—Two Parts—Drama—Astra).
The Great Water Peril (Toto—Comedy—Rolin).
A Hollandized Caribee, Dutch West Indies (One Reel—Travel—Post Film).
Official War Review No. 13 (Topical)
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
The Far Flung Battle Line—American Troops on Furlough in France (Topical—French Film).

RELEASES FOR WEEK OF SEPT 29.

Getaway Kate (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 7—"Tossed in the Torrent"—Two Parts—Drama—Astra).
Swing Your Partners (Harold Lloyd)—One Reel—Comedy—Rolin).
St. Kitts, the Mother Colony (One Reel)—Travel—Post Film).
The Far-Flung Battle Line—The Crusader's Dream Realized by the Capture of Jerusalem, December 10, 1917 (One Reel—Topical—British Film).
Official War Review No. 14 (Topical).
Hearst-Pathe News No. 80 (Topical).
Hearst-Pathe News No. 81 (Topical).

RELEASES FOR WEEK OF OCTOBER 6.

The Border Raiders (George Larkin—Five Parts—Drama)—Diando.
Hands Up (Episode No. 8, "The Fatal Jewels"—Two Parts—Drama—Astra).
No Place Like Jail (Stan Laurel—One-Reel Comedy—Rolin).
Antigua—British West Indies (One Reel—Educational—Post).
The Far Flung Battle Line (French Colonial Troops in the War—One Reel—Topical—French Pictures).
Triumph of Transportation (Liggett-Gruen—One Reel—Educational).
Official War Review No. 15 (Topical).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

RELEASES FOR WEEK OF OCT. 13.

Hands Up (Episode No. 9, "A Leap Through Space"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 1, "The Torture Trap"—Two Parts—Drama).
Why Pick On Me (Harold Lloyd—Comedy—Rolin).
Barbados, British West Indies (Travel—Post).
The Far Flung Battle Line (Egyptian Contingent Behind the Line—Topical).
Official War Review No. 16 (Topical).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

RELEASES FOR WEEK OF OCT. 20.

The Bells (Frank Keenan—Five Parts—Drama Anderson-Brunton).
Hands Up (Episode No. 10, "The Sun Message"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 2, "The Iron Chair"—Two Parts—Drama).
An Enemy of Soap (Toto—Comedy—Rolin).
On Caribbean Lapped Shores (Travel-Post).
Winning the War No. 1 (Topical).
The Far Flung Battle Line (France's Dusky Warriors—Topical—French Pictorial).
Official War Review No. 17 (Topical).
Hearst-Pathe News No. 86.
Hearst-Pathe News No. 87.

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Sept. 8—His Wife's Friend.
Sept. 22—Sleuths.
Oct. 6—Beware of Boarders.
Oct. 20—Whose Little Wife Are You?

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Oct. 27—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).
Oct. 6—The Man From Funeral Range (Wallace Reid—Five Parts—Drama).
Oct. 6—Battling Jane (Dorothy Gish—Five Parts—Drama).
Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Drama).
Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).
Oct. 20—The Make Believe Wife (Billy Burke—Five Parts—Drama).
Oct. 20—Gipsy Trail (Bryant Washburn—Five Parts—Drama).
Oct. 27—Woman's Weapons (Ethel Clayton—Five Parts—Drama).
Oct. 27—A Daughter of the Old South (Pauline Frederick—Five Parts—Drama).
Oct. 27—Mirandy Smiles (Vivian Martin—Five Parts—Drama).

Artcraft Pictures.

Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).
Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).
Oct. 20—My Cousin (Enrico Caruso—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).
Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).

SUCCESS SERIES (REISSUES).

Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).
Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).
Oct. 20—Snobs (Owen Moore—Five Parts—Dr.).
Oct. 27—The Cheat (Special—Five Parts—Dr.).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 6—A German Trick That Failed—Goodrich Dirt Millionaire.
Oct. 13—Why Movies Move.
Oct. 20—Building the Eagle Boat.
Oct. 27—The Development of Big Gun Construction.

PARAMOUNT-BURTON HOLMES.

Oct. 6—Sight of Suva.
Oct. 13—Methodized Cannibals.
Oct. 20—Fiji Does Its Bit.
Oct. 27—Fire Walkers of Beqa.

PARAMOUNT-FLAGG COMEDIES.

Sept. 1—Hick Manhattan.
Sept. 29—Romance and Brass Tacks.
Oct. 13—Tell That to the Marines.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

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SITUATIONS WANTED.

MANAGER at liberty; American; 42; fourteen years' experience; knows business thoroughly; go anywhere; best references. Address Expert, care M. P. World, N. Y. City.

ORGANIST—Gentleman, experienced (pipe organ), desires position where artistic picture accompanying would be appreciated. Draft exempt. X. L., care M. P. World, N. Y. City.

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ORGANIST AT LIBERTY for first-class engagement. Experienced, reliable man; thorough musician. Fine picture player and recitalist. Splendid library. Good organ and salary essential. Arthur Edward Jones, Box 472, Hagerstown, Md.

CAMERAMAN 45 years old; own professional camera, eight years' experience with large producing company, is open for engagement. Best references. P. B., care M. P. World, N. Y. City.

FILM SALESMAN—Branch manager covered entire South, knows conditions. Would consider Southern territory. Write Experience, care M. P. World, N. Y. City.

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LABORATORY HELP WANTED.—Male and female, apply Evans Film Mfg. Co., 416 West 216th St., N. Y. City.

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THEATRE OWNERS—Within the past thirty days we have received over two hundred calls for moving picture houses. If you want to realize a good, spot cash price for your movie, write to Lewis, 580 Ellicott Square, Buffalo, N. Y. Send particulars and photograph by first mail, also statement of your last month's receipts. Our terms are reasonable, and we produce results.

EQUIPMENT FOR SALE.

POWER'S 6A machine, practically new, 60 ampere mercury arc tube, subject inspection. Hugh Salmon, 2725 N. Clark St., Chicago, Ill.

SIMPLEX—Used six months, good as new, $225, with Edison inductor. See it. Clarke, 35 Lincoln Park, Newark, N. J.

FOR SALE—The following used machines: One slightly used Simplex, $275.00, guaranteed one year. Two Power's 6A, each $100; two Edison model D, each $75; one Motiograph, $75. Webster Electric Co., 719 9th St., N. W., Washington, D. C.

FILMS FOR SALE OR RENT.

THREE hundred one and two-reel subjects; send for list. Variety Pictures Corporation, 412 East Baltimore street, Baltimore, Maryland.

FEATURES FOR SALE—"Midnight at Maxim's," "Dante's Inferno" and many others. D. W. Griffith's two reel Biograph features. "Brute Force," "Little Tease," "Mothering Heart," "Beast at Bay," "Last Drop of Water," "The Fatal Wedding." Send for complete list. Federal Feature Exchange, Inc., 145 West 45th St., N. Y. City.

200 REELS of film for sale cheap. Will sell in any quantity desired. Send for list. A. P. Kowalski, Gillitzin, Pa.

CAMERAS, ETC., FOR SALE.

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List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 25—No. 43 (Topical)—03201.
Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.
Oct. 16—No. 46 (Topical)—03233.
Oct. 23—No. 47 (Topical)—03243.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03159.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.
Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Sept. 25—Hello Trouble (Babe Hardey—Two Parts—Comedy)—03200.
Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.
Oct. 16—Scars and Bars (Helen Lynch—Two Parts—Comedy)—03232.
Oct. 23—Painless Love (Babe Hardy—Two Parts—Comedy)—03242.

NESTOR.

Sept. 16—Pat Turns Detective (Pat Rooney—Comedy)—03190.
Sept. 23—The Slow Express (Victor Potel—Comedy)—03199.
Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03231.
Oct. 21—The Love Craze (Florence Lawrence—Comedy)—03241.

UNIVERSAL SPECIAL ATTRACTION.

Oct. 5—Fighting for Freedom (Episode No. 1, "Admiral Beatty's Fleet in Action"—Topical)—03218.
Oct. 7—Fighting for Freedom (Episode No. 2, "Bomb Dropping from Aerial Submarine Destroyers")—03209.
Oct. 7—Around the Clock With the Sailor—03230.
Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03240.
Oct. 26—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Oct. 26—Kiss or Kill (Priscilla Dean—Five Parts—Drama)—03249.

UNIVERSAL SCREEN MAGAZINE.

Sept. 28—Issue No. 90 (Educational)—03202.
Oct. 5—Issue No. 91 (Educational)—03212.
Oct. 12—Issue No. 92 (Educational)—03222.
Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.

UNIVERSAL SPECIAL FEATURE.

Sept. 29—The Brass Bullet (Episode No. 8—"The Magnetic Bug"—Two Parts—Drama)—03205.
Oct. 5—The Brass Bullet (Episode No. 9, "The Room of Flame"—Two Parts—Drama)—03215.
Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.
Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters"—Two Parts—Drama)—03237.
Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03247.

UNIVERSAL CURRENT EVENTS.

Sept. 28.—Issue No. 72 (Topical)—03203.
Oct. 5—Issue No. 73 (Topical)—03213.
Oct. 12—Issue No. 74 (Topical)—03223.
Oct. 19—Issue No. 75 (Topical)—03235.
Oct. 26—Issue No. 76 (Topical)—03245.

STAR COMEDIES.
(Lyons-Moran Pictures.)

Sept. 21—Nearly A Chaperone—03198.
Sept. 28—Please Hit Me—03208.
Oct. 5—Frenzied Film—03217.
Oct. 12—The Price of a Rotten Time—03228.
Oct. 19—Nailed at the Plate—03239.
Oct. 26—Why Worry—03250.

WESTERN AND RAILROAD DRAMAS.

Sept. 21—The Human Tiger (Eileen Sedgwick—Two Parts)—03195.
Sept. 28—Under False Pretenses (Helen Gibson—Two Parts)—03204.
Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.
Oct. 19—The Husband Hunter (Neal Hart—Two Parts)—03236.
Oct. 26—The Dead Shot (Helen Gibson—Two Parts)—03246.

Mutual Film Corp.

STRAND.

Sept. 3—Taking the Count (Elinor Field)—36-C-S-T-1.
Sept. 10—Cupid in Quarantine (Elinor Field)—37-C-S-T-1.
Sept. 17—All Kinds of a Girl (Elinor Field—Comedy)—38-CST-1.
Sept. 24—A Maid and a Man (Elinor Field)—39-CST-1.
Oct. 1—Keep Smiling (Elinor Field—Comedy—40-CST-1.
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.

MUTUAL STAR PRODUCTION.

Aug. 25—No release this date.
Sept. 8—His Birthright (Sessue Hayakawa—Five Parts—Drama)—1 SP-H-5.
Sept. 15—Love's Law (Gail Kane—Five Parts—Drama)—27-FK-5.
Sept. 22—No Release This Date.
Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 13—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Sept. 14—Screen Telegram (Topical)—57-T-1.
Sept. 17—Screen Telegram (Topical)—58-T-1.
Sept. 21—Screen Telegram (Topical)—59-T-1.
Sept. 24—Screen Telegram (Topical)—60-T-1.
Sept. 28—Screen Telegram (Topical)—61-T-1.
Oct. 1—Screen Telegram (Topical)—62-T-1.
Oct. 5—Screen Telegram (Topical)—63-T-1.
Oct. 8—Screen Telegram (Topical)—64-T-1.

OUTING-CHESTER PICTURES.

Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-O-1.
Sept. 8—Finest on Four Feet—11-O-1.
Sept. 15—Saba, the Astonishing—12-O-1.
Sept. 22—The Jungle Joy Ride—13-O-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama)
Oct. 21—A Perfect 36 (Mabel Normand—Five Parts—Comedy).
Oct. 28—Thirty a Week (Tom Moore—Five Parts—Comedy-Drama).
Nov. 4—A Perfect Lady (Madge Kennedy—Five Parts—Comedy-Drama).
Nov. 11—The Hell Cat (Geraldine Farrar—Dr.).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts)
Oct. 21—A Pair of Pink Pajamas (Two Parts).
Nov. 4—The Jelly Fish (Two Parts).
Nov. 18—You Know What I Mean (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Strings (Olive Tell—Five Parts—Drama).
Oct. 14—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Oct. 21—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Oct. 28—The Testing of Mildred Vane (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Ahhe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Oct. 20—Reckoning Day (Belle Bennett—Five Parts—Drama).
Oct. 27—Love's Pay Day (Rosemary Theby—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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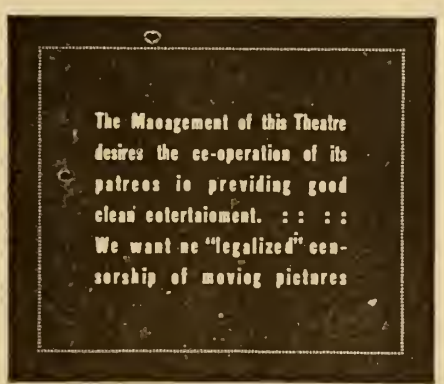
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List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Oct. 21—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Oct. 28—Miss Ambition (Corinne Griffith—Five Parts—Drama).

BIG V. COMEDIES.

Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.
Sept. 30—Roofs and Riots (Two Parts).
Oct. 7—Bears and Bad Men (Two Parts).

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)
Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Fox Film Corporation

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 25—Ali Baba and the Forty Thieves.

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept. 1—The Prussian Cur.
Sept. 1—Queen of the Sea (Annette Kellerman).
Sept. 8—Why America Will Win.
Oct. 15—Why I Would Not Marry.
Oct. 15—Eighteen to Forty-five.

FOX STANDARD PICTURES.

Sept. 1—Riders of the Purple Sage (William Farnum).
Sept. 15—The Caillaux Case.
Sept. 29—When a Woman Sins (Theda Bara).
Oct. 13—The Woman Who Gave (Evelyn Nesbit).
Oct. 27—The Rainbow Trail (William Farnum).
Nov. 10—The She-Devil (Theda Bara).

EXCEL PICTURES.

Sept. 1—Bonnie Annie Laurie (Peggy Hyland).
Sept. 15—Queen of Hearts (Virginia Pearson).
Sept. 29—Swat the Spy (Jane and Katherine Lee).
Oct. 13—Marriages Are Made (Peggy Hyland).
Oct. 27—Buchanan's Wife (Virginia Pearson).

VICTORY PICTURES.

Sept. 8—Mr. Logan, U. S. A. (Tom Mix).
Sept. 15—Kultur (Gladys Brockwell).
Oct. 6—On the Jump (George Walsh—Five Parts).
Oct. 20—Fame and Fortune (Tom Mix).
Nov. 3—The Strange Woman (Gladys Brockwell).
Nov. 17—I'll Say So (George Walsh).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept. 22—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept. 1—The Accident Attorney.
Sept. 8—At the Front.
Sept. 15—To the Rescue.
Sept. 22—The Kaiser's New Dentist.
Sept. 29—Bulling the Bolshevik.
Oct. 6—Our Four Days in Germany.
Oct. 13—The Side Show.

Feature Releases

AFFILIATED DISTRIBUTORS CORP.

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Lafayette, We Come! Pershing, '17—(Perret Productions).

AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BLUEBIRD PHOTOPLAYS, INC.

Beans (Edith Roberts—Five parts—Drama)—03197.
Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.
Oct. 19—Together (Violet Mercereau—Five Parts—Drama)—03238.
Oct. 26—Hugon The Mighty (Monroe Salisbury—Five Parts—Drama)—03248.

CHRISTIE FILM COMPANY.

Sept. 2—Some Cave Man (Comedy).
Sept. 9—Are Second Marriages Happy?
Sept. 16—Married By Proxy.
Sept. 23—Look Who's Here.
Sept. 30—Oh Bobby How Could You?
Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.

EDUCATIONAL FILMS CORPORATION.

Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Grieves Distributing Corporation, 51 East 42d Street, New York City.

No. 109—Factory.
No. 110—Dog.
No. 111—Ausable Chasm.
No. 112—Lake Champlain.
No. 113—Kilauea Volcano.
No. 114—Training Mechanics for Our National Army.
No. 115—Work or Fight.

W. W. HODKINSON CORP.

Sept. 9—Angel Child (Kathleen Clifford—Five Parts—Drama—Plaza).
Sept. 16—Prisoners of the Pines (J. Warren Kerrigan—Five Parts—Drama—Hampton).
Sept. 23—Embarrassment of Riches (Lillian Walker—Five Parts—Drama—Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Racheal (Bessie Barriscale—Five Parts—Drama—Paralta).
Oct. 21—The Divided Law (Kathleen Clifford—Five Parts—Drama—Plaza).
Oct. 28—Three X Gordon (J. Warren Kerrigan—Five Parts—Drama—Hampton).
Sept. 30—The Heart of Rachael (Barriscale—Five Parts—Drama).
Oct. 14—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

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Among the Cannibal Isles of the South Pacific (Educational).

GEORGE KLEINE.

Conquered Hearts (Rialto De Luxe).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

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What Does a Woman Need Most (Six Parts).

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Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).
Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

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Aug. 11—Out of the Night (Catherine Calvert).
Aug. 18—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production)
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

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List of State Right Releases

WORLD PICTURES.

Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

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The Lust of the Ages.
A Grain of Dust.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.
A Woman's Experience (Bacon-Backer Production—Drama).

FROHMAN AMUSEMENT CORPORATION.
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Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

IVAN FILM PRODUCTION.
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Two Men and a Woman.
Human Clay.
Life or Honor.

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(Featuring Twede-Dan.)
Aug. 1—Oh! What a Day (Two Parts).
Sept. 1—The Fly Ball (Two Parts).
Oct. 1—Ain't It So (Two Parts).
Nov 1—Some Baby (Two Parts).
Nov. 15—Camouflage (Two Parts).

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

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July—The Ranger (Five Reels).
Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).

The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Corona Cinema Company.
Mother, I Need You (Six Parts).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

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The Siren in the House.

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The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
Staking His Life (Five Parts—Drama).
Series of two-reel productions.
Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
Series of sixteen two-reel Shorty Hamilton two-reel Western comedy-dramas.
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.

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EDWIN FRAZEE.
The Haunted House (Mystic Comedy—Two Parts).

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Crime of the Hour (Seven Parts—Drama).

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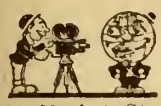

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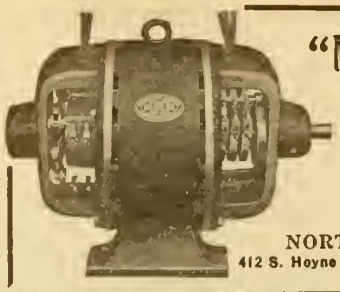

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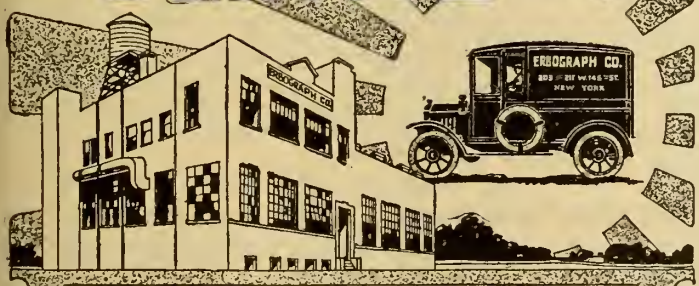

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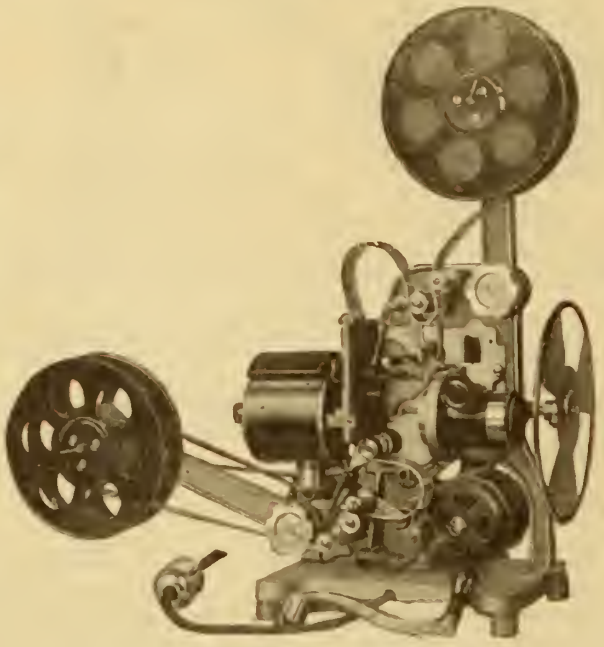

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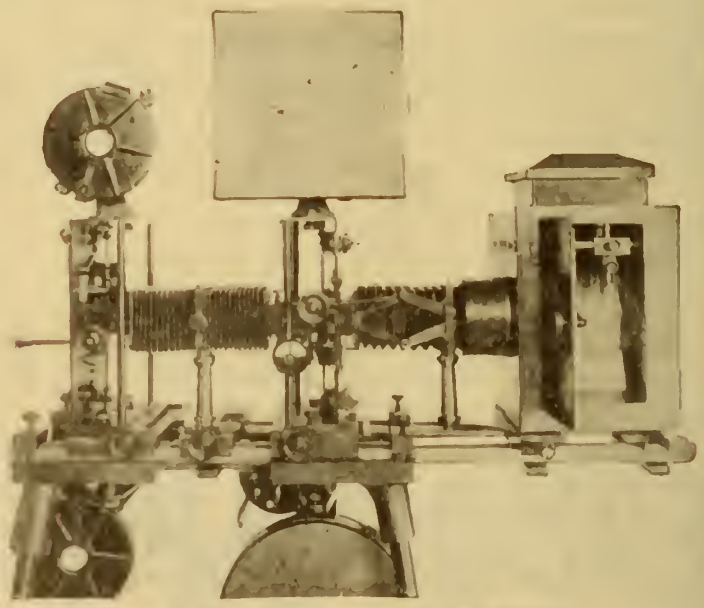

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235-50

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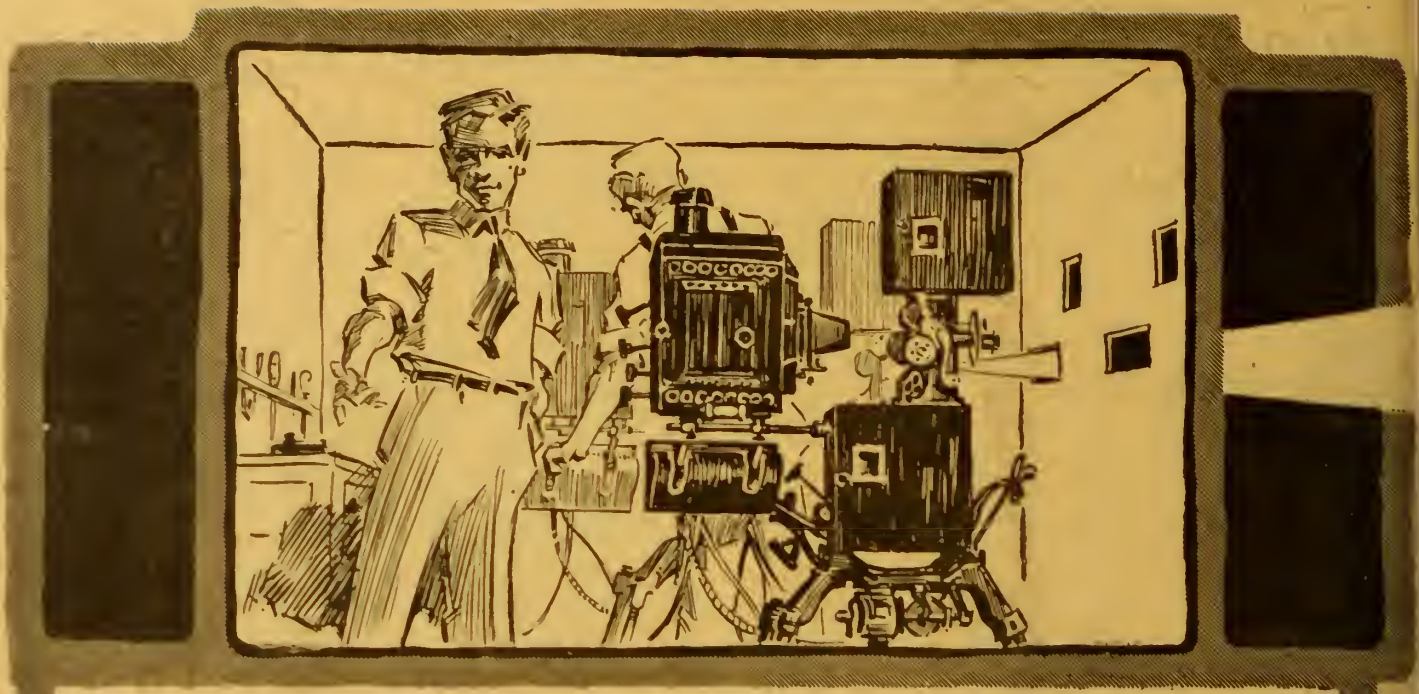

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NEW YORK

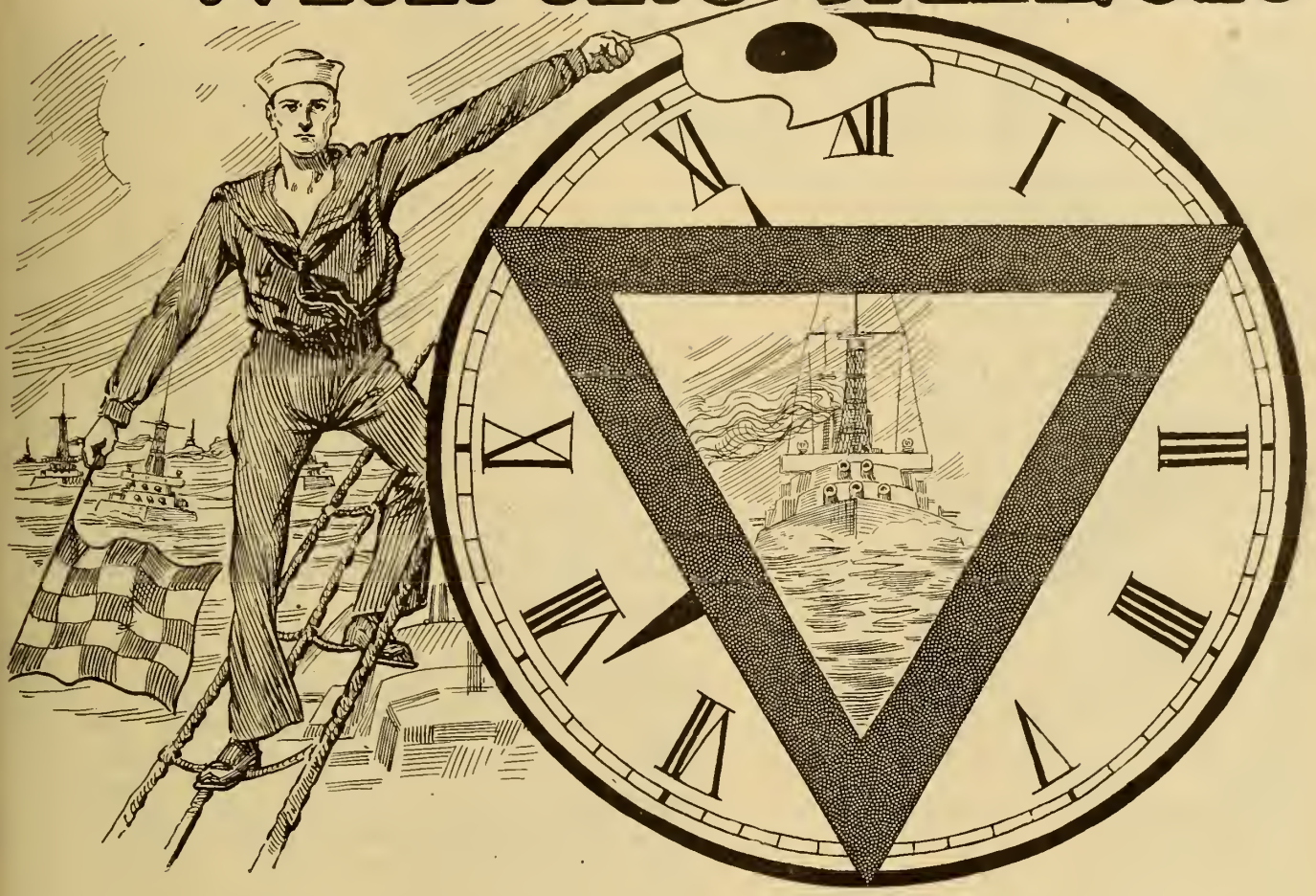
A RIOT!

"HOW CHARLIE CAPTURED THE KAISER" is shaking the whole country with laughter. . . . IT'S A RIOT . . . and if you handle this Comedy with the right kind of advertising, you can show it for 2—3—or 4 days or a week and the crowds will automatically stalk in to get the fastest, best roarfest of the season. Special newspaper advertising mat can be had from your Exchange.

Book through your nearest Universal Exchange or communicate with the UNIVERSAL FILM MANUFACTURING CO., largest film manufacturing company in the Universe. CARL LAEMMLE, President, 1600 BROADWAY, NEW YORK.

Note: This is the Second Picture of this Series

"AROUND the CLOCK with the SAILOR"



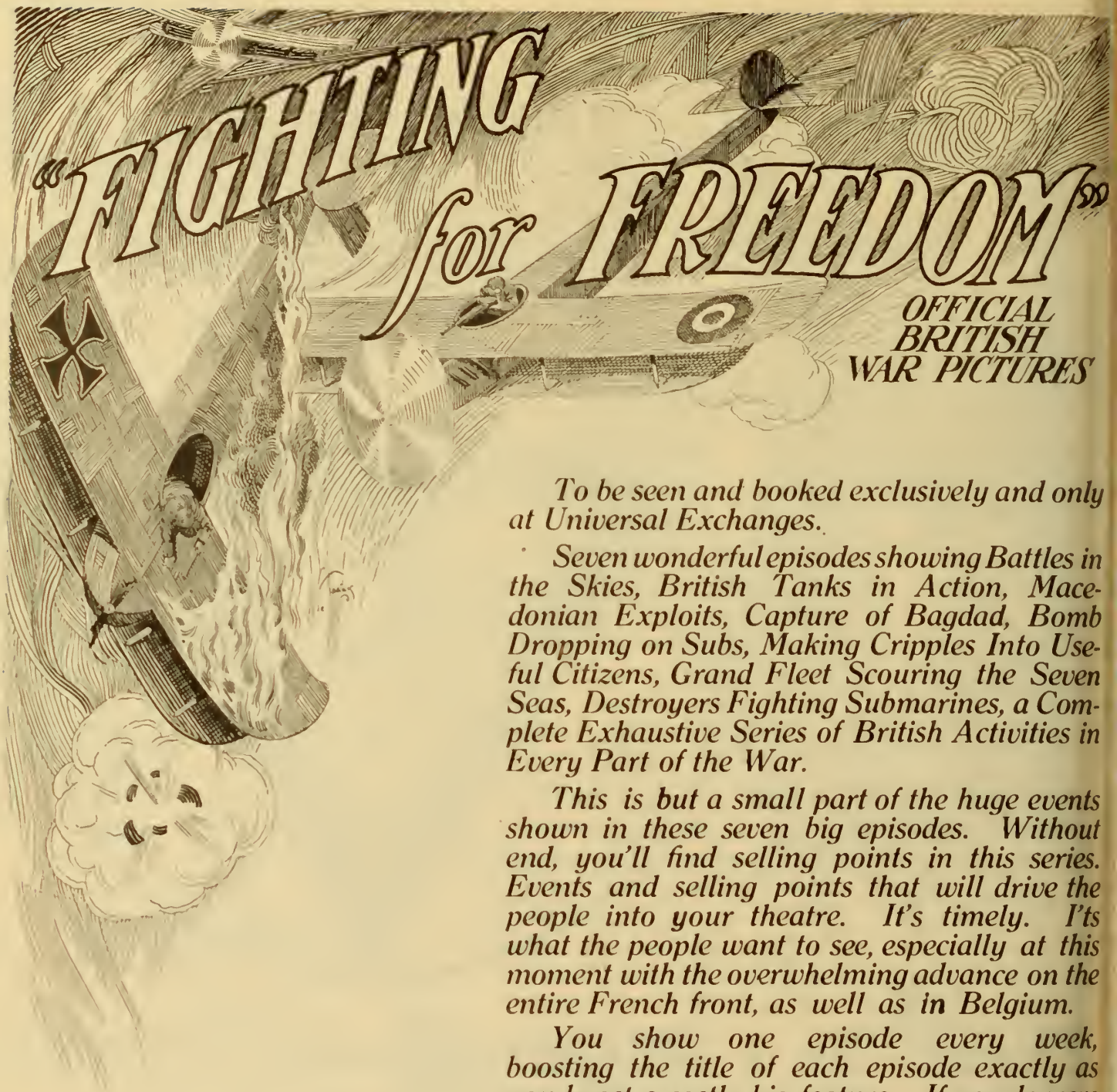
Packing 'Em in the Biggest Houses Everywhere

Nothing So Timely. Nothing So Entertaining

THE Millions of people who have already seen the first release—"AROUND THE CLOCK WITH THE ROOKIE"—are packing theatres showing the second release—"AROUND THE CLOCK WITH THE SAILOR"—and will continue to pack 'em when the third release comes out—"AROUND THE CLOCK WITH THE MARINE"—WHY? Because it's what the people want. The fathers, mothers and relatives are eager to see the boys in play, in action anywhere and at any time.

CASH in on that sweeping nation-wide demand and eagerness to see our boys. Thrill your people—entertain them—send them away happy, eager and anxious for the next release of this series. The Y. M. C. A. stands back of this series. The local officials will get behind you and help you put this series over. Confer with the local Y. M. C. A. people at once—then BOOK and boost to the limit.

Book through your nearest Universal Exchange or communicate with the UNIVERSAL FILM MANUFACTURING CO., largest film manufacturing company in the Universe. CARL LAEMMLE, President, 1600 BROADWAY, NEW YORK.



To be seen and booked exclusively and only at Universal Exchanges.

Seven wonderful episodes showing Battles in the Skies, British Tanks in Action, Macedonian Exploits, Capture of Bagdad, Bomb Dropping on Subs, Making Cripples Into Useful Citizens, Grand Fleet Scouring the Seven Seas, Destroyers Fighting Submarines, a Complete Exhaustive Series of British Activities in Every Part of the War.

This is but a small part of the huge events shown in these seven big episodes. Without end, you'll find selling points in this series. Events and selling points that will drive the people into your theatre. It's timely. It's what the people want to see, especially at this moment with the overwhelming advance on the entire French front, as well as in Belgium.

You show one episode every week, boosting the title of each episode exactly as you boost a costly big feature. If people were interested in war doings a year ago they are a hundred times more eager to know and see all the big happenings NOW.

It's your big opportunity to bring to your house the big things Great Britain has done in the war. These pictures are exclusive and can be seen and booked ONLY at Universal Exchanges. Book now. Play it up BIG. Posters, ads and everything all prepared and READY.

Your nearest UNIVERSAL Exchange will send you a copy of the Advertising Campaign Book that tells the whole big story of this big seven-reel production. Get a copy today. Study it and realize the big money-making possibilities of this wonderful series.

Mr. Boyd Tells How To Break Box-Office Records

A Stunt That Worked!

THE easiest methods often are the most efficient. Alexander R. Boyd, of the Arcadia and Great Northern Theatres in Philadelphia, tried a simple plan for filling his Great Northern Theatre at **every** performance.

And it **worked**! It broke all records!

All he did was to book the Success Series and to advertise them. The public did the rest—crowding his theatre to see these masterpieces.

Mr. Boyd writes to Walter E. Greene, Managing Director, Department of Distribution, Famous Players-Lasky Corporation, as follows:

> I want you to know how well pleased I am with the SUCCESS SERIES, now playing at the Great Northern Theatre.
>
> Paramount Pictures always brought a lot of business but the SUCCESS SERIES breaks the record.
>
> The Great Northern patrons are Paramount fans and the house is filled at every performance.
>
> I cannot say too much regarding the SUCCESS SERIES and hope other exhibitors swell their box office receipts by booking these features.

Mr. Boyd is only one of hundreds of exhibitors who are finding that the Success Series pictures **are** buried treasure, dug up for all the theatres.

Have you got your share yet?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

TRADE MARK
Paramount Pictures

Success Series Schedule

In Order of Release

September

MARY PICKFORD in "The Eagle's Mate"

MARGUERITE CLARK in "Wildflower"

Special.. THE GIRL OF THE GOLDEN WEST

PAULINE FREDERICK in "Zaza"

GERALDINE FARRAR in "Carmen"

October

JOHN BARRYMORE in "The Man from Mexico"

JACK PICKFORD in "Seventeen"

VICTOR MOORE in "Snobs"

Special "THE CHEAT"

November

MARY PICKFORD in "Caprice"

MARGUERITE CLARK in "The Goose Girl"

PAULINE FREDERICK in "The Eternal City"

Special
"THE OLD HOMESTEAD"

TRADE MARK
Paramount Pictures

Dorothy Gish, one of the Griffith stars in "Hearts of the World," now in its tenth week at Alcazar.

"Hearts of the World" Is Making Record Run at the Alcazar

...cation Notes

Eleventh Week

The Baby That Made Five Hundred "Bucks" In Five Seconds—

And the kid was newly adopted, at that! But as soon as she was worth five hundred in real money, a Pop turned up, oh! so quick! Gee! men are all alike!

THE NEW ART FILM COMPANY presents
DOROTHY GISH
IN
"BATTLING JANE"
A Paramount Picture
By Arnold Bernot. Directed by Elmer Clifton
TO-DAY
MOUNT
...RE

The Kid who helped Stick-up the Doctor

You see, they had a Thrift Stamp Drive, and to boost the Drive they had a Baby Show, and Battling Jane's adopted kid won the $500 prize and then the real father turns up and tries to prevent the kid soaking the whole suit in Thrift Stamps. Lord, it's funny!

THE NEW ART FILM COMPANY presents
DOROTHY GISH
IN
"BATTLING JANE"
A Paramount Picture
By Arnold Bernot. Directed by Elmer Clifton
TO-DAY
PARAMOUNT
THEATRE

DOROTHY GISH

FIVE hundred right at one swoop in a small town, and before you know it the kid bought Thrift Stamps with the whole roll and showed she was American! Some picture!

THE NEW ART FILM COMPANY presents
DOROTHY GISH
IN
"BATTLING JANE"
A Paramount Picture
By Arnold Bernot
Directed by Elmer Clifton
TO-DAY
Paramount Theatre

Dorothy Gish Triumphs!

IN Dorothy Gish, the great moving picture public has found a mighty welcome friend—a comic, pert little person as lovable in her Paramount Pictures as she is in D. W. Griffith's "Hearts of the World."

Read what the conservative New York Times said about her:

DELIGHTFUL Dorothy Gish—the adjective just seems to stick to her name—makes her first appearance as an independent Paramount star at the Rivoli this week in "Battling Jane," and that will be good news to many. Miss Gish has unusual pantomimic ability. She can make a part comprehensible and real without the aid of interrupting lines. Her acting suggests the bit of verse anent the complete death of the little dog Rover—when she acts she acts all over. It is a positive delight to watch her.

In "Battling Jane" she has a part similar to that of the Little Disturber in "Hearts of the World." As a care-free vagabond she appears in a New England village—or a Southern or a Western or any other kind of village—and adopts an abandoned child because there is no one else to adopt it. Her battles follow with the child's brutish father, a crook, and with the deafness of a storekeeper, with a rain storm, and almost everything else that could be assembled against her.

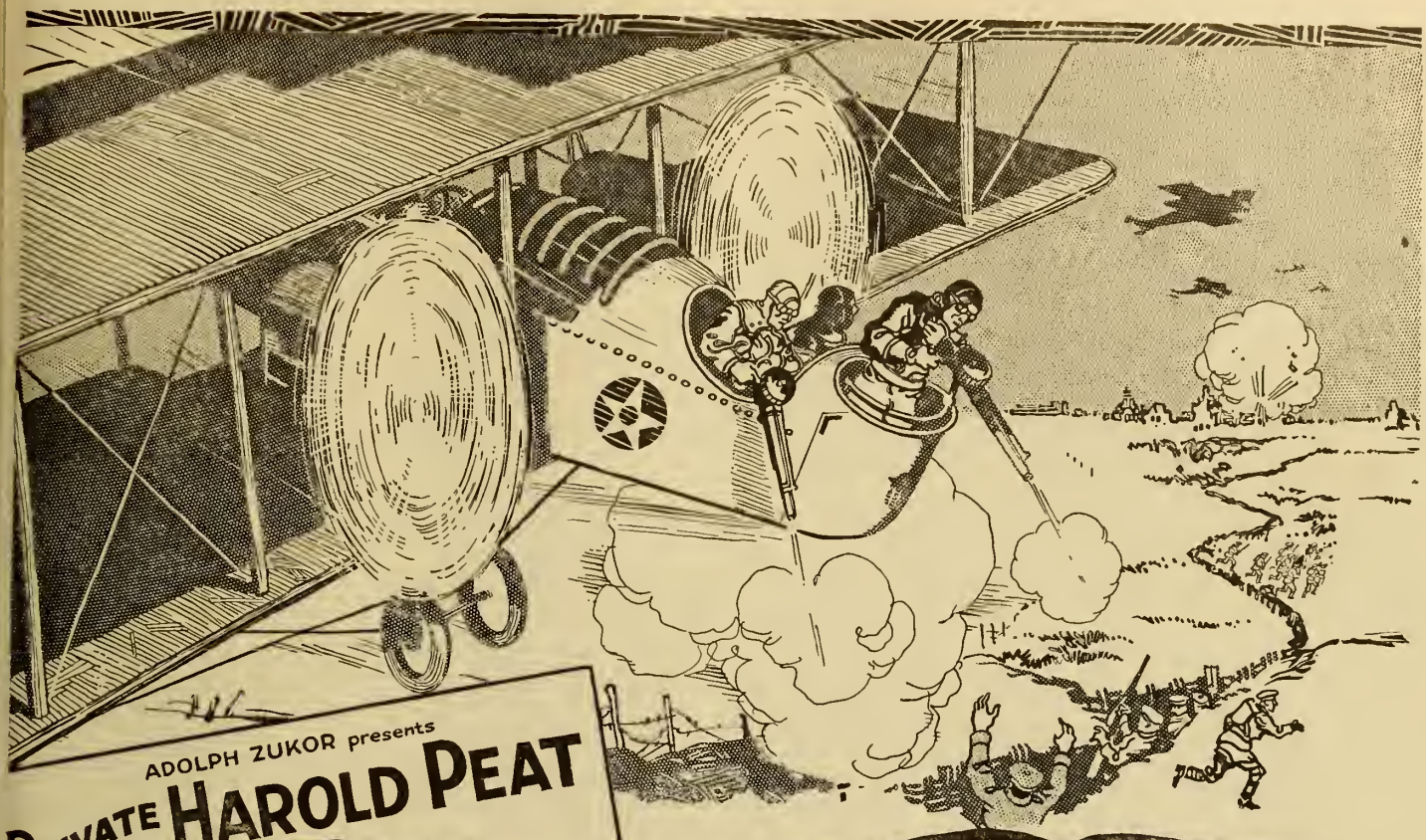
ADVERTISE "Battling Jane!" Her first Paramount Picture will make Dorothy Gish one of the biggest money-makers on your list.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

PARAMOUNT SPECIAL OFFICIAL HERE



"Two Years in Hell and Back with a Smile"

PRIVATE Peat's story has already been made world-famous by the newspapers, by the book he wrote, and by the talks he has given.

But the screen version of his Bobbs-Merrill Company's best seller is as vivid as life. It will show America just what the American boys are battling through and how they are grimly smiling as they do their job neatly.

Just back from the trenches, Private Peat shows you what life is like for our boys on the battlefields of France.

It's a PARAMOUNT-ARTCRAFT SPECIAL, and you and all the folks in your town know **that** means a production as big as a circus.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

SCREEN CLASSICS INC.

presents

HAROLD L

in the supreme production

Directed in 6 ACTS by Edwin Carewe ·

Distributed Exclusively by METRO PICTURES CORPORATION ·

OCKWOOD
PALS FIRST

Produced by Yorke Film Corporation · Adapted from Lee Wilson Dodd's dramatization of Francis Perry Elliott's famous novel published by Messrs. Harper & Bros.

NOW BOOKING

METRO PRODUCTIONS

compel public approval and you can get the proof from any Metro Exhibitor anywhere · They are the great stories, made so skillfully and so well acted that they are the greatest entertainments in the world · They are supervised by MAXWELL KARGER, the really big picture maker of today ·

Make their success your success ·

The newest All Star Series Metro is

SECRET STRINGS

with

OLIVE TELL

of To Hell with the Kaiser fame

and Marie Wainwright ·

The great Kate Jordan wrote it for Ainslee's Magazine, June Mathis adapted it for the screen and John Ince directed it ·

RELEASED BY
METRO
OCTOBER 7th
Maxwell Karger Mgr. of Productions

THE RIGHT PICTURE AT THE RIGHT TIME!

BOOK THE SCREEN CLASSICS, INC.,
PRODUCTION

MR. ARNOLD DALY

IN

MY OWN UNITED STATES

DURING THE LIBERTY
LOAN DRIVE!

FROHMAN AMUSEMENT CO., WM. L. SHERRILL, President

METRO

Exclusive Distributors

BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS

SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY

SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY

OUR CHIEF DUTY

———and it's both a patriotic and a pleasing duty———is to knuckle down and do all we can———and even more than that———to

WIN THE WAR!

OUR NEXT DUTY

———and it's also pleasing and patriotic———is to make the best possible pictures:

Pictures so good they will cheer and entertain our people whose sons and husbands and fathers are fighting the unspeakable demons of Kultur;

Pictures so good they will increase the war revenue of our Government, and enable us to purchase double our proportion of

LIBERTY LOAN BONDS

Independent exchanges and exhibitors in every part of the United States are co-operating with the Gaumont News and Graphic to show to the people attractive pictures calculated to stimulate subscriptions to the FOURTH LIBERTY LOAN.

Gaumont PARIS

Gaumont Co.

FLUSHING, N. Y.

Gaumont LONDON

BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS

Goldwyn Pictures

He Dared To Love The Daughter Of The Richest Man In Town.

A HANDSOME chauffeur on "thirty per" in war-time. A beautiful girl who made him forget all about the high cost or living—and loving.

The romance of a thin bankroll and a stout heart.

Obstacles, disappointments, adventures—none of these could keep Danny Murray, with the laughing eyes and the romantic heart, from winning. His motto was "You can't beat the luck of the Irish."

In the great game of Love he came, he wooed, he conquered. This will indicate to every live exhibitor *how he can exploit and profit on*

TOM MOORE in Thirty A Week

by Thompson Buchanan
Directed by Harry Beaumont

Released everywhere October 21. *This rattling, speedy story would make any likable personality a star over-night.*

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

"AUDIENCES ROSE FROM

THERE'S *the dollar-mark verdict* of exhibitor and public approval of the most successful special production offered to American exhibitors in months—

Betzwood Film Company's
Spectacular Patriotic Melodrama

For the FREEDOM

with **LADY TSEN MEI**
THE SCREEN'S ONLY CHINESE STAR

Conceived and Directed by **Ira M. Lowry**

It is the verdict of the great Stanley Theatre, Philadelphia, which *has never before played any special production of an independent producer.*

As proof of its great profit-making powers, this production has been booked for second, third and fourth runs in Philadelphia; at every important neighborhood house in the city, and for first runs in all the larger cities in the entire Philadelphia territory.

"For the Freedom of the East" thrills because it is packed to the brim with action, melodrama, romance, mystery, intrigue and heroism. A picture showing *history in the making* and revealing the dramatic alliance of America, China and Japan *that has crumbled the Kaiser's hopes of conquest through Asia.*

Honored by the attendance of China's Ambassador to the United States and his aides at its opening performance.

THEIR CHAIRS AND CHEERED"

of the EAST

PHILADELPHIA PRESS: Opening the Fourth Liberty Loan campaign, "For the Freedom of the East" proves a smashing attraction at the Stanley. Love, romance, hatred and strife as the themes and the unusual star, Lady Tsen Mei, were responsible for record patronage.

PHILADELPHIA NORTH AMERICAN: "For the Freedom of the East" lives up to all the things that have been said about it in advance. An unusual star with personality and charm. . . *The story is a thriller.*

PHILADELPHIA BULLETIN: Rarely does the eye ever see on the screen such an unusual picture as "For the Freedom of the East." As strong a patriotic production as could possibly be conceived.

PHILADELPHIA RECORD: "For the Freedom of the East"—powerful, daring, thrilling—also shows the triumph of Allied arms and the salvation of Russia. A picture exactly attuned to the popular tastes of the moment.

PHILADELPHIA PUBLIC LEDGER: Something brand new in screen drama is "For the Freedom of the East." A really remarkable picture that all Philadelphia seems to be going to see this week at the Stanley.

PHILADELPHIA INQUIRER: A drama of gorgeous coloring revealing the deviltry and stupidity of the German spy system. A tremendously powerful and timely production.

This sensational production should be booked *now* to enable you to obtain its fullest and greatest publicity values. Directed by the same skilled hand that produced the other great money-maker, "For the Freedom of the World." Write or wire your nearest Goldwyn office at once for playing dates and prices.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42*nd* Street New York City

CAPITOL COMEDIES

THERE'S A WIDE-WORLD CRY FOR LAUGHTER

FOR happiness—fun—cheerfulness. For relief from tension and depression. *Those who have wept must also smile.*

This is THE GREAT LAW OF REACTION. Americans are hungry for something to appeal to their unquenchable and unbeatable sense of humor.

Their demand is answered every second week by a national comedian of high favor and great popularity

"SMILING BILL" PARSONS
in CAPITOL COMEDIES

26 a Year *Every Second Monday*

The twelve rollicking two-reel comedies that have established his fame and drawing power since May are in perfect condition and can be booked from any Goldwyn office at the rate of one a week until you catch up with his current bi-weekly releases. His newest releases are:

Oct. 7: Bill Camps Out
Oct. 21: A Pair of Pink Pajamas
Nov. 4: The Jelly-Fish
Nov. 18: You Know What I Mean

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

WIRE FOR OPEN TERRITORY

GRAPHIC FILM CORPORATION

729 SEVENTH AVENUE, NEW YORK

New England
GOROON & MAYER FILM CO.
35 Piedmont Street
Boston, Mass.

Eastern Pennsylvania and Southern New Jersey
QUAKER CITY FILM COMPANY
1325 Vine Street Philadelphia, Pa.

Illinois, Indiana and So. Wisconsin
SILEE FILM EXCHANGE
220 South State Street
Chicago, Ill.

New York and Northern New Jersey
GRAPHIC FILM EXCHANGE
729 Seventh Avenue
New York

HARRY GARSON

Presents

BLANCHE SWEET

In a New Kind of a story—
the Kind the Public is waiting for

THE HUSHED HOUR

with the Kind of a Cast the public
seldom sees including

MILTON SILLS MARY ANDERSON
HARRY NORTHRUP GLORIA HOPE
EDWARD M. KIMBALL WILFRED LUCAS
ROSEMARY THEBY WYNDAM STANDING
LYDIA KNOTT

Ready for Release Now

AEOLIAN HALL

HARRY GARSON

Presents

BLANCHE SWEET

In the most astounding story of the war ~ *but not a war story*

THE UNPARDONABLE SIN

by Major Rupert Hughes

directed in person by

MARSHALL NIELAN

No book by Major Hughes has had so large a sale as "The Unpardonable Sin" within the same number of weeks following publication.

NEW YORK

Ready for Release Nov. 1

A NEW ERA IN VITAGRAPH

BLUE RIBBON FEATURES AND SERVICE

HARRY T. MOREY STAR SERIES

October 14, 1918—"The King of Diamonds," to be followed by eight other Harry T. Morey features on these dates:

November 25, 1918	May 12, 1919
January 6, 1919	June 23, 1919
February 17, 1919	July 28, 1919
March 31, 1919	August 25, 1919

A Film a Day Keeps the Hun Away—Run a Liberty Loan Film Every Day of the Drive.

Albert E. Smith Presents

HARRY T. MOREY

in The First of His Nine Star Series Releases

"The King of Diamonds"

A FIVE PART BLUE RIBBON FEATURE

Written by EDWARD S. BALLOU

Directed by PAUL SCARDON

All the elements that attract and hold patrons may be found in this first Harry T. Morey Star Series Release. Its leading role is one of sheer virility that could be fittingly portrayed by but few of America's screen stars, and by none with the masterful Morey touch.

This creator on the screen of "Joe Garson" in "Within the Law" and "Paul Strong" in "Womanhood, the Glory of the Nation," seems fairly to *live* the role of Oliver Bennett in the "The King of Diamonds," a rare drama of love, adventure and vengeance.

Supporting Mr. Morey is a cast of exceptional merit including Betty Blythe, Jean Paige, George Majeroni and other Vitagraph favorites.

VITAGRAPH

Who is the Best?

Exhibitor Ad Writer
Exhibitor Publicity Man
Exhibitor Lobby Artist
Exhibitor Impressario
Exhibitor Salesman

$1200.00 IN LIBERTY BONDS

Of The Fourth Loan

TO EXHIBITORS WHO KNOW HOW TO ADVERTISE

This offer is to exhibitors who have booked "The Romance of Tarzan" prior to date of this announcement of contest, or who hold contracts for regular First National releases

Little Theatres Have the Same Chance as Big Theatres

Offer Open Until December 30, 1918

A board of experts from the trade papers will act as judges and have full control of awarding prizes

Theatres will be divided into four classes

First class—2,000 seats and over; second class—1,000 to 2,000 seats; third class—700 to 1,000 seats; fourth class—less than 700 seats.

The Subject We Have Chosen For This Test Is

"THE ROMANCE OF TARZAN"

It Affords Unprecedented Opportunities for Exploitation and Will Make Good Any Publicity Statement in Reason

THE FIRST NATIONAL EXHIBITORS CIRCUIT, Inc.

6 West 48th Street New York, N. Y.

Are Exhibitors Practical Retailers?

THE purpose of the contest is to encourage owners of later run houses to give a greater degree of attention to their advertising and retail sales campaigns for the various features they book.

Because a production is three, four or six months, or even a year old, does not imply that its merchandising possibilities are not just as great at that age as on the day of release. Excepting in rare instances, where theatre location is unusual, or normal competition is lacking, the axiom that a feature is only as profitable as its retailer is efficient will apply generally.

Just how capable the average exhibitor is as a retail salesman of motion pictures has been a much-mooted question among manufacturers, exchangemen, and even theatre owners themselves. Limited editorial space makes it physically impossible for the trade journals to publish more than a small fraction of the samples of profitable theatre advertising that are submitted to them, or to treat with more than a slight percentage of the many exhibitor ideas that come to their attention.

For this one reason no trade journal has ever been able to follow any one picture through its various ages to obtain a thorough and concrete idea of just how efficient a retail advertiser and salesman the average exhibitor is, from the first run account to the man who plays it after its first birthday.

For the edification of the industry, as an illustration to other distributing agencies of the possibility for more intimate and practical cooperation with exhibitors by keeping all of them informed of what the comparative few are doing to attain consistent returns on their bookings, and for the particular benefit of those exhibitors who play features after they are ninety days old, and who want a comprehensive illustration of how all earlier run accounts advertise and sell to the public, the First National Exhibitors' Circuit announces this contest, to be conducted with one specific release as a means of more accurately gauging the retail sales capacity of theatre owners, and the variations in method according to house location, class of patronage, competition, and conditions generally affecting the box-office.

Conditions To Be Observed

AN entry blank, correctly filled in, must accompany all matter submitted, from each individual entrant.

Entries of newspaper advertising must consist of at least one copy of each issue of local newspapers in which the copy is published. This is necessary to enable the judges, in scoring the points, to make an accurate mathematical calculation for position, general appearance on the page, and strength of copy and typography.

Entries of publicity material, in story form, must consist of at least one copy of each issue of the local newspapers in which the stories appear.

Entries of stunt publicity matter, if carried out in newspapers, must consist of at least one copy of each issue of the local newspapers in which it is printed; if it consists of special posters, banners, signs, floats, parades of characters, snipes, of lobby treatment, send one print of the scrap book photographs you will have made in the ordinary course of events.

Entries of lobby display matter must consist of one print of the usual photographs you have made, showing the arrangement and a sufficiently complete illustration of the entire lobby, so that the judges can accurately credit points on the basis of general arrangement, harmony, novelty, appeal, contrasts, visibility and its ability to create interest and curiosity in the production.

Entries of stunt presentations must consist of one print of the usual scrap book photographs of stage arrangement, interior decorations, special costumes for ushers and general employees, one copy of the house program containing the musical score, if one is used, and which shows the position on program of singers or novelty interpolations contributing in any way to effective presentation.

To avoid any possibility of error in crediting points, the judges will refuse to pass on any newspaper page, special window card sample, special poster sample, sample snipe, sample slide, copy of house program, or copies of newspapers, containing examples of advertising and publicity matter, or photographs of outdoor stunt publicity or interior decorations or arrangement bearing on presentation, unless each individual exhibit, whether newspaper, house program, sample window card, poster, snipe or photograph has written on it, plainly and legibly, the name of the exhibitor, name of the theatre, street and city address of theatre.

Every exhibit submitted will be returned to you, if desired.

The receipt of every entry will be immediately acknowledged by mail.

The Board of Judges will score the exhibits in each individual instance, crediting the entrants with the points merited by his material, the results will be published in this trade journal at the conclusion of the contest, December 31, 1918.

The awards will be made by the Board of Judges, direct to the winning contestants.

Reproductions of the winning examples of advertising in each theatre classification, and under each sub-division for style and kind of advertising, will be available, in printed form, to every exhibitor in the country, and particularly for those who will not book "The Romance of Tarzan" until after December 30, 1918.

Entry blanks for the contest will be mailed, free of any cost, by exchanges of the First National Exhibitors' Circuit, or on application to the Tarzan Editor of the First National Exhibitors' Circuit, 6 West 48th Street, New York City, or to the Exhibitors' Service Department Editor of this trade journal.

The only information that is required on an entry blank, which must be attached to, and sent with, the specimens of advertising matter submitted for scoring, is the exhibitor's or contestant's name, theatre name and address, capacity of house, number of shows given daily, number of theatres in immediate neighborhood, how often the program is changed, age of service, and class of patronage to which the theatre caters.

Entry Blank For

"THE ROMANCE OF TARZAN" ADVERTISING COMPETITION

Exhibitor's Name .....

Theatre .....

Street Address .....

City ..... **State** .....

Capacity .....

Class of Patronage .....

How Often Do You Change Program? .....

What Age of Service Do You Use? .....

Theatres of the First Class
2,000 Seats and Over

$300 in Prizes Divided as Follows:

$150 First—
$100 Second—
$50 Third Prize

Judging Will Be on Points, as Follows:

Newspaper Ads

	Maximum Points	Total Points
Novelty in Text...	2	8
Typography	2	
Effectiveness	1	
Appeal	2	
Comparative Appearance	1	
	8	
Newspaper Publicity	3	
Novelty of Material	2	
Size Space Obtained	1	
	3	
Stunt Publicity... (Outside Theatre)		5
Novelty — Originality	3	
Appeal — Sales Value	1	
For Unusual Treatment of Materials Involved	1	
	5	
Lobby Display		5
Novelty — Originality	3	
Artistic Effect.....	1	
Appeal — Sales Value	1	
	5	
Stunt Presentation		4
Novelty — Originality	2	
Appeal	1	
Value to Production	1	
	4	
Total Points Possible		25

Theatres of the Second Class
1,000 to 2,000 Seats

$300 in Prizes Divided as Follows:

$150 First—
$100 Second—
$50 Third Prize

Judging Will Be on Points, as Follows:

Newspaper Ads

	Maximum Points	Total Points
Novelty in Text...	2	8
Typography 2		
Effectiveness	1	
Appeal	2	
Comparative Appearance	1	
	8	
Newspaper Publicity	3	
Novelty of Material	2	
Size Space Obtained	1	
	3	
Stunt Publicity... (Outside Theatre)		5
Novelty — Originality	3	
Appeal — Sales Value	1	
For Unusual Treatment of Materials Involved	1	
	5	
Lobby Display....		5
Novelty — Originality	3	
Artistic Effect....	1	
Appeal — Sales Value	1	
	5	
Stunt Presentation		4
Novelty — Originality	2	
Appeal	1	
Value to Production	1	
	4	
Total Points Possible		25

Theatres of the Third Class
700 to 1,000 Seats

$300 in Prizes Divided as Follows:

$150 First—
$100 Second—
$50 Third Prize

Judging Will Be on Points, as Follows:

Newspaper Ads

	Maximum Points	Total Points
Novelty in Text...	2	5
Appeal	1	
Typography	2	
	5	
Newspaper Publicity		3
Novelty — Originality	2	
Size Space Obtained	1	
	3	
Stunt Publicity... (Outside Theatre)		8
Novelty — Originality	5	
Appeal — Sales Value	2	
Unusual Treatment of Materials Used.....	1	
	8	
Lobby Display....		9
Novelty — Originality	5	
Artistic Effect....	1	
Appeal — Sales Value	3	
	9	
Total Possible Points		25

Theatres of the Fourth Class
Less Than 700 Seats

$300 in Prizes Divided as Follows:

$150 First—
$100 Second—
$50 Third Prize

Judging Will Be on Points, as Follows:

Newspaper Ads

	Maximum Points	Total Points
Novelty in Text..	2	4
Appeal	1	
Typography	1	
	4	
Newspaper Publicity		3
Novelty — Originality	2	
Size Space Obtained	1	
	3	
Stunt Publicity... (Outside Theatre)		8
Novelty — Originality	5	
Appeal — Sales Value	2	
Unusual Treatment of Materials Used.....	1	
	8	
Lobby Display....		10
Novelty — Originality	6	
Artistic Effect....	1	
Appeal — Sales Value	3	
	10	
Total Possible Points		25

ADDRESS THE ENVELOPE CONTAINING THIS FORM AND YOUR ENTRIES TO THE TARZAN EDITOR, FIRST NATIONAL EXHIBITORS' CIRCUIT, 6 WEST 48TH STREET, NEW YORK, N. Y., AND WRITE YOUR RETURN ADDRESS PLAINLY IN THE UPPER LEFT-HAND CORNER OF THE ENVELOPE.

NOTE

The Board of Judges will credit points to entries only if they are better than ordinary in originality, style, idea and appeal. The judges will determine to exactly what extent they are better than average and award whatever number of points is warranted in their opinion, of the total allowed for each item of decision. Thus, a newspaper ad may be better than average in text and novelty of phrases and catch lines, and still not be extremely unusual, in which case the exhibitor would receive only one point instead of the two allowed for that feature of his newspaper copy. The same principle for determining values applies to each of the items under the subdivisions of the various styles and kinds of advertising.

If, in the summing up of the points credited to entries, before making the final awards of prizes, it is found that two or more exhibitors in any one class of theatres have an equal number of points, and are tied for first place, each will receive from the First National Exhibitors' Circuit a Liberty Bond of the Fourth Issue equivalent in value to the amount of the first prize. The same provision applies in event exhibitors in any of the classifications are tied for second or third prize.

FOR RELEASE THIS MONTH
Mme. PETROVA
IN HER FIFTH PETROVA PICTURE
"THE PANTHER WOMAN"
ADAPTED FROM THE FAMOUS AMERICAN NOVEL! "PATIENCE SPARHAWK AND HER TIMES."
Produced by PETROVA PICTURE CO.
FIRST NATIONAL EXHIBITORS CIRCUIT
A "FIRST NATIONAL" ATTRACTION

Edgar Lewis

"The Bret Harte of Motion Pictures" *Theatre Magazine, October, 1918*

announces

Six Edgar Lewis Super Productions

With the usual excellent Edgar Lewis cast of players

For Release During 1918 and 1919

For Distribution October 1, 1918:

Calibre .38

ALL THAT THE TITLE IMPLIES

A red-blooded story of the Northwest, with an unusual cast of players.

The Troup Train

Founded on the Saturday Evening Post story by Wm. Hamilton Osborne

Two million and a half subscribers have read this story; they will all want to see the photo play.

In Preparation:

The Sage Hen

By HARRY L. SOLTER

A "different" story, dealing with the mystery of the desert and a marvelous woman.

The Golden Woman

From the famous novel by RIDGWELL COLLUM

A woman of power, a man of determination and will, a touch of the psychic—an atmosphere of the unusual, make this a powerful, interesting photo-play.

Holier Than Thou

An original scenario by Pere Dupree.
A twentieth Century outlook on life.

Photography by Edward C. Earle

Telephone 8710 Bryant Edgar Lewis **142 W. 49th St., New York City**

The Yanks and the Tanks
Onward to Victory!
UNIFIED command and whole-hearted co-operation—and a cause that is fundamentally right and just—are the reasons why we are winning on every front today—and why the FOURTH LIBERTY LOAN is going to be an overwhelming success —that which is right and just and true must persist and prevail.
W.W.HODKINSON CORP.
527 FIFTH AVE., NEW YORK
HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES
BUY BONDS OF THE FOURTH LIBERTY LOAN

ROBERT BRUNTON

Announces the Early
Appearance of

BESSIE BARRISCALE

In a New Series of Important
Feature Photo-Plays

Directed by Howard Hickman

To Be Distributed by

W. W. HODKINSON CORPORATION

How many motion picture theatre owners have said: *"I wish I could get the right sort of comedies for my audiences!"*

Well, the right sort is here.

RAINBOW COMEDIES

RAINBOW COMEDIES

"Sparkle Like Wine"

A New Issue of
RAINBOW COMEDIES
Every Other Week

Snappy One-Reel Stories with Capable Casts and the True Atmosphere of Lightheartedness Which Appeals to Everyone

"NEARLY A SLACKER"
"SOME JUDGE"
"MY LADY'S SLIPPER"
"HOW SHE HATED MEN"
with
Lillian Vera
and Eddie Boulden

Produced by

UNITED STATES MOTION PICTURE Corporation

GENERAL FILM COMPANY, Distributor

Wolfville Tales

Mingled Thrill and Humor from the Rich Store of Western Adventure—*Written by Alfred Henry Lewis*

Short Subjects of Distinction and Charm Acted by Fine Human Types

THE CLIENTS OF AARON GREEN
CYNTHIANA
TUSCON JENNIE'S HEART
FARO NELL, LOOKOUT
THE DISMISSAL OF SILVER PHIL
THE COMING OF FARO NELL
WINNING OF THE MOCKINGBIRD
THE JEST OF TALKY JONES
THE WIDOW DANGEROUS
THE WOOING OF RILEY
THE HEIR OF THE BROKEN O
THE ROSE OF WOLFVILLE
THE CANYON HOLD UP
and other Tales released alternately with the famous O. Henry Stories.

Patricia Palmer and Otto Lederer in "The Canyon Hold-Up"

Produced for Broadway Star Features by the Vitagraph Company

GENERAL FILM COMPANY, Distributor

The First Step in the Climb for New Honors

The First of a Series of Eight Happy Pictures

"The Embarrassment of Riches"

From the Broadway Success by
Louis K. Anspacher, starring

LILLIAN WALKER

Now available at all
General Film Exchanges
Through the
Hodkinson
Service

Variety Says:

"An extremely pleasing subject—one that will make an appeal."

Billboard Says:

"A clean, refreshing story, correctly devised and adequately presented. Will please all classes."

Lillian Walker Pictures Corp.

LESTER PARK PRESIDENT

501 Fifth Avenue New York City

Be The First To Book "The Embarrassment of Riches"

featuring

LILLIAN WALKER

In Your Section and Share in the Embarrassment of Riches it Assures Exhibitors Everywhere

See the Special Hodkinson Representative At All General Film Exchanges

Here are the First Two Reviews

P. S. HARRISON in *"The Motion Picture News"*

"The kind of picture that is in demand just now. It will please because it deals with the happy side of life, and has been handled intelligently."

"Morning Telegraph"

"By all odds the best production in which this attractive young actress has ever appeared. Will undoubtedly meet with even greater success in its present form than when presented on the stage."

Book All the Eight Happy Pictures and Gain New Happiness From Your Box Office Reports

Just as "The Embarrassment of Riches" excels all Miss Walker's former successes, so the second of her series will surpass the first. It is a beautiful story of extraordinary charm, presented with the utmost appeal.

Lillian Walker Pictures Corp.

LESTER PARK, PRESIDENT

501 Fifth Avenue New York City

On and After December 24, 1918
the name

HEARST-PATHE NEWS

will be discontinued. This famous
news film will then resume the name

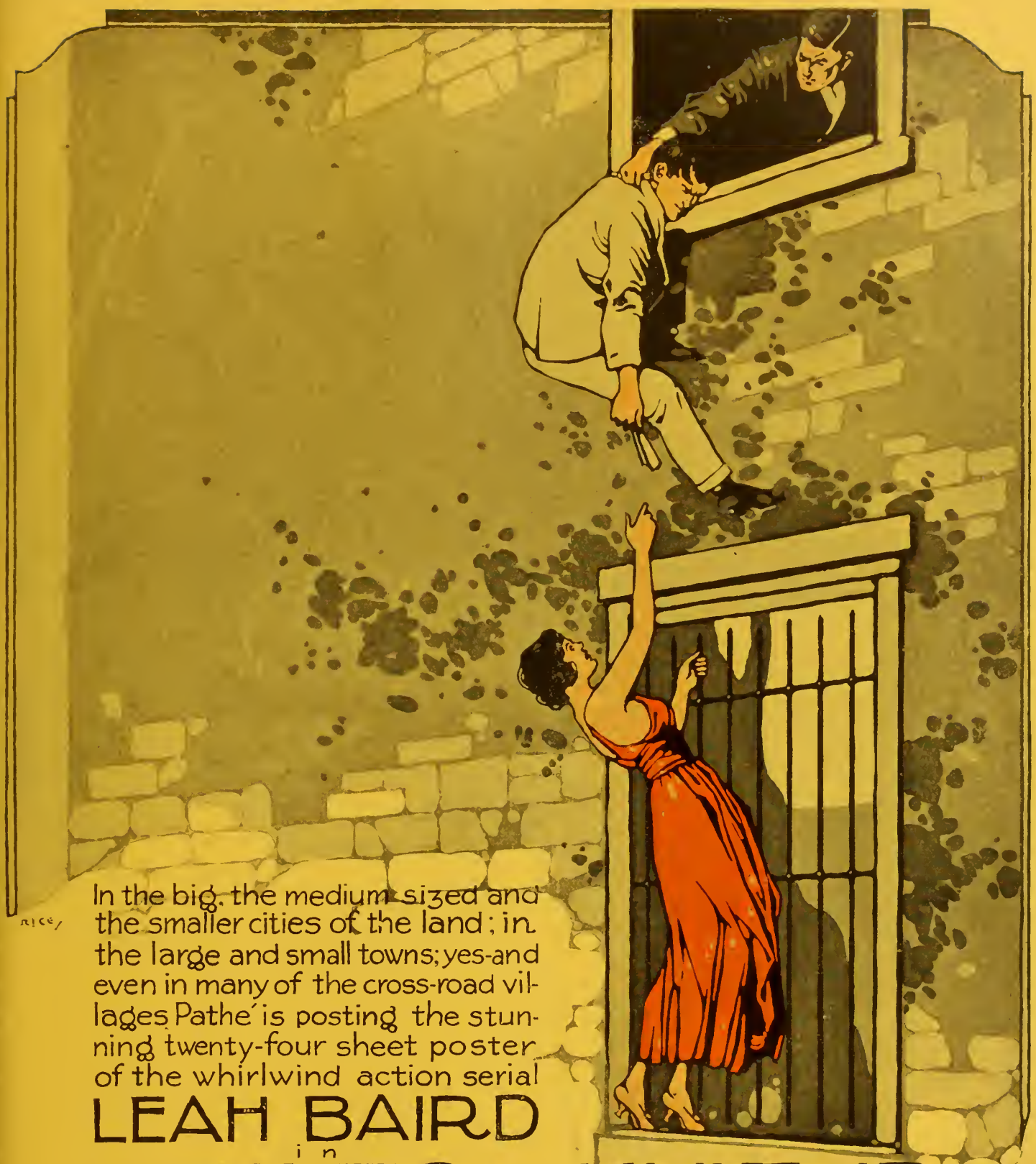
PATHE NEWS

It will be photographed
by Pathe.
Edited, Distributed, Owned and Controlled
exclusively, as it has always been,
by Pathe

The Oldest and Best of All News Weeklies

THE ONE INDISPENSABLE FILM

PATHE EXCHANGE, INC.
25 WEST 45TH STREET :: NEW YORK



In the big, the medium sized and the smaller cities of the land; in the large and small towns; yes-and even in many of the cross-road villages Pathé is posting the stunning twenty-four sheet poster of the whirlwind action serial

LEAH BAIRD
in
WOLVES OF KULTUR

with SHELDON LEWIS and CHARLES HUTCHISON

This mammoth billboard campaign will start a flood of coins to beating a rat-a-tat at your box office window!

Produced by Western Photoplays Inc. Written & Directed by J.A.Golden

PATHÉ Distributors...

Its keynote is ACTION; its great characteristic is THRILLS; It reveals the diabolical plot and counter-plot in this country of the unspeakable Kultur of the Hun

Can't you imagine how eager your audiences will be to see

LEAH BAIRD
in
WOLVES OF KULTUR
with SHELDON LEWIS

and how big a box office attraction it will be for you?

Produced by Western Photoplays Inc. Written & Directed by J.A. Golden

PATHÉ Distributors...

AMERICAN FILM CO. INC., *PRESENTS*

MARY MILES MINTER

in

"Rosemary Climbs the Heights"

By BERNARD MC CONVILLE *Directed By* LLOYD INGRAHAM

Dainty Mary Miles Minter has firmly established herself in the hearts of the fans. Big theatres everywhere know from experience they can bank on capacity attendance when a Minter picture is the attraction. Her first picture of this new series has fattened the bankroll of the houses which have shown it. It is playing to capacity this week and is booked for weeks ahead.

Visit your nearest Pathé Exchange and see this newest Mary Miles Minter offering—"Rosemary Climbs the Heights." You can book it now. Follow the lead of such exhibitors as Marcus Loew, Turner & Dahnken, Ruben & Finkelstein.

Now Playing:

Mary Miles Minter *in* *"The Eyes of Julia Deep"*

DISTRIBUTED BY PATHE'

Joseph M. Schenck presents

NORMA TALMADGE

NEVER before has any one star succeeded in making a series of pictures so universally popular and so widely successful as has been the First Series of Select Pictures in which Norma Talmadge has been starred. The value of this series to a theatre which has not already played these pictures can hardly be overestimated. Norma Talmadge is acclaimed by critics everywhere, and everyone wants to see her.

"THE MOTH"

"'The Moth' is an intense story of high society life, one that holds undivided attention through its multitude of surprising situations and its many clever character studies." —*New York Telegraph.*

"SECRET OF THE STORM COUNTRY"

(A Sequel to "TESS OF THE STORM COUNTRY")

"In it Norma Talmadge is at her impulsive, wistful-eyed, tempestuous, affectionate best; and Norma at her best would make any picture."
—*Mae Tinnee in Chicago Tribune.*

"GHOSTS OF YESTERDAY"

"This will stand as the daddy of them all. There is not a man, woman or child who can leave a theatre where 'Ghosts of Yesterday' has been shown, and refer to one shortcoming." —*Motion Picture News.*

"BY RIGHT OF PURCHASE"

"The star distinguishes the picture by her radiant personality and clever acting, which is better even than in her past few productions."
—*Exhibitor's Trade Review.*

"DE LUXE ANNIE"

"Norma Talmadge is at her best as 'De Luxe Annie, the Second.' Her piquant beauty is more noticeable than ever, though she sacrifices it dauntlessly." —*Exhibitor's Trade Review.*

"THE SAFETY CURTAIN"

"Norma Talmadge brings to this role all those varied capabilities for which she has justly gained fame as one of the greatest, if not the greatest, of emotional actresses on the screen." —*Motion Picture News.*

"HER ONLY WAY"

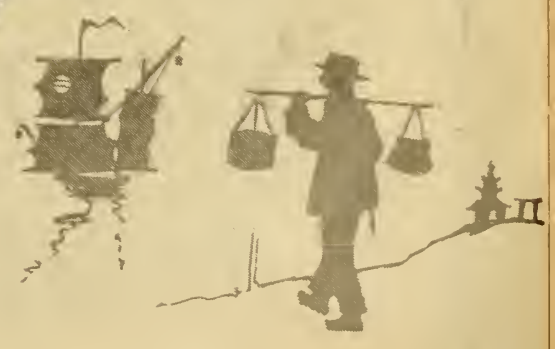
"This is the story that men will like and women will praise to the skies. Norma Talmadge is at her best, and her support is perfect."
—*Exhibitor's Herald.*

SELECT SP PICTURES

YOU as a buyer of pictures, know what a new Norma Talmadge production means to your theatre. If you are so lucky as to hold one of the Select contracts which brings "The Forbidden City" to your screen you have extra cause to be glad—for this is Norma Talmadge's finest photoplay, the top achievement of her busy young life. You can make good with this picture—make friends with it! Tell your patrons about it! Give it the superb presentation it deserves!

"The Forbidden City"
is the first of
Norma Talmadge's
Second Select Series

THE FORBIDDEN CITY"



Story by George Scarborough
Scenario by Mary Murillo
Directed by Sidney A. Franklin

MILDRED HARRIS

IN THE

LOIS WEBER

Production De Luxe

"Borrowed Clothes"

soon to be released.

JEWEL Productions INC

1600 Broadway. New York City

Timeliness

You, just as well as Manager Overstolz of the Lyric Theatres of St. Louis, know that it's timeliness that gets the biggest money. And Manager Overstolz says of

"The GEEZER of BERLIN"

A Travesty on "The KAISER, the Beast of Berlin"

AFTER playing it at both my West End houses, the West End Lyric and the Lyric Skydome, it appealed to me to switch to the big down-town house, the Lyric, for an additional day's run. A picture on this order is a wonderful tonic for the patron who is accustomed to see the ordinary week in and week out.

"A picture like 'THE GEEZER' helps all around the house. **Its timeliness makes it one of the biggest hits of the day.**

"Give us more of 'THE GEEZER' type and we'll all live in a happier atmosphere."

JEWEL Productions INC
1600 Broadway, New York City

Yes, Doctor—they have!

and today the members number over ONE MILLION!

YELLOW DOGS.

By DR. FRANK CRANE.

Somebody has started a Yellow Dog Clubbers Club. It already has a programme, a creed, a button, and everything.

I want to join.

Yellow Dog is an epithet applied to an undesirable citizen. He is otherwise known on the street as a no-account, low-life, bounder, sneak, pessimist, un-American, and moral slob.

He is also known as a crooked stick.

He sneers at the government, shakes his head dubiously over the outcome of the war, and altogether sets himself against the stream of patriotism in this country.

By these marks, some or all of them, you may know him.

He says this is a rich man's war, gotten up by the capitalists to enslave the workingman.

He says it is England's war, and we are merely pulling England's chestnuts out of the fire.

He says Germany is not so bad, and it might be a good thing for the world if she would win.

He sneers at our soldiers, and says a man's a fool to join the army or navy, and that a man of draft age ought to get out of it if he can.

He is not in favor of buying War Stamps or Liberty Bonds.

He magnifies German military successes and hints that things are a good deal worse with the allies in France than the censor will let us know.

He says Food Conservation is foolish.

He eats meat, wheat and fats whenever he feels like it.

He says the administration is deceiving the people and all the present officials want is to keep their party in power.

He finds a sinister motive for every patriotic deed.

He tells you that the men of great wealth and ability who are helping at Washington for a dollar a year are all grafters and are in it for the money.

He thinks the Bolsheviki did just right to lay down their arms and release millions of soldiers for Germany to use in France.

He says France is near collapse.

He says England is as bad as Germany.

He never does a thing to help this government, but does what he can to impede it.

He is a gloom spreader and a calamity howler.

If he is not openly pro-German it is because he is afraid; but he certainly is not pro-American.

If you know any such Yellow Dog, cut his acquaintance. The least you can do is to let him see that you despise him.

"If such there be, go mark him well,
And tell him to go plum to Germany,"

As the poet says.

(Copyright, 1918, by Frank Crane.)

Book

"THE YELLOW DOG"

and get this million behind you!

Help America get rid of the Beast.

Produced direct from Henry Irving Dodge's story in the Saturday Evening Post and Harper and Brother's Book.

JEWEL Productions INC
1600 Broadway. New York City

Yours for a "Full House"

3 Aces

in one Triangle Play

Belle Bennett

the beautiful woman whose keen intellect conquers the vicious plot to divert American charitable donations to the treasury of the Kaiser

with

J. Barney Sherry and Jack Richardson

in

"RECKONING DAY"

the photoplay based on an actual experience of the Secret Service in Washington during 1918.

Presented with three of Triangle's most popular favorites.

The proper presentation of this picture means profits for *you*, to invest in War Saving Stamps.

Play this for Profits and Patriotism

Scheduled for early release

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway **New York**

CAPACITY BUSINESS INSURED

EVELYN NESBIT

AND HER SON

RUSSELL THAW

IN

JULIUS STEGER'S GREATEST PRODUCTION

"HER MISTAKE"

with a powerful supporting company including

LOIS MEREDITH, EUGENE STRONG, CHARLES WELLSLEY,
ESTER BANKS and HARRY BARTLETT

FIRST OF

THE TWELVE BIGGEST ATTRACTIONS OF THE YEAR AT

$10 $20 $30

BOOKED THRU THE FOLLOWING EXCHANGES

NEW YORK	Liberty Distributing Corporation 130 West 46th Street
BOSTON	American Feature Film Co. 60 Church Street
NEW HAVEN	American Feature Film Corp. 131 Meadow Street
CHICAGO	Silee Film Exchange 220 So. State Street
PHILADELPHIA	Quaker City Feature Film Co. 1325 Vine Street
PITTSBURGH	Day Film Corporation 412 Ferry Street
CLEVELAND	Success Film Productions 419 Sloan Building
WASHINGTON, D. C.	Exhibitors' Film Exchange 420 9th Street N. W.

GENERAL FILM COMPANY

LOS ANGELES	738 So. Olive Street
SAN FRANCISCO	255 Golden Gate Avenue
SEATTLE	2023 3rd Avenue
PORTLAND	390 Burnside Avenue
DENVER	1533 Welton Street
MINNEAPOLIS	909 Hennepin Avenue
OMAHA	1508 Howard Street
KANSAS CITY	921 Walnut Street
NEW ORLEANS	343 Baronne Street
ST. LOUIS	3610 Olive Street
ATLANTA	111 Walton Street
DALLAS	1924 Main Street

DEMAND PROMPT AND EFFICIENT
SERVICE AT THE ADVERTISED PRICES

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 West 46th Street NEW YORK

SESSUE HAYAKAWA

The distinguished Japanese actor whose latest production "His Birthright" proved one of the big box office winners of the season, has put the same high dramatic artistry and equal box office value into his forthcoming play.

PRODUCED BY HAWORTH PICTURES CORPORATION

Special pre-release date October 13th

"The TEMPLE of DUSK"

A strange and fascinating drama in which a young Japanese poet, sworn to guard the daughter of the girl he loved, gives his freedom and then his life to carry out his sacred pledge. Written by Frances Marion—Directed by James Young.

RELEASED BY MUTUAL FILM CORPORATION

Available October the 20th

Seven Reels of Tumultuous Melodrama that Hooks Up
With Events in Europe Like An Inspired Prophecy

THE FILM OF THE HOUR

Produced by S. L. Warner—Directed by John Joseph Harvey

For territory apply to

S. L. WARNER, 220 W. 42nd Street, New York

Hiller & Wilk, Foreign Agents

Longacre Bldg., New York

Produced with Practically the Same Cast as

"My Four Years in Germany"

CAST OF CHARACTERS

Robert Busch	Earl Schenck
Crown Prince	Earl Schenck
Emily Busch	Claire Whitney
Richard Busch	Percy Standing
The Kaiser	Louis Dean
Lieutenant Patin	Jean Sunderland
Carl Von Strumpf	Fred G. Hearn
Lewis Keene	Charles T. Parr
A Blue Devil	Philip Van Loan
Little French Girl	Billie Wagner
Butler	Vic. De Linsky

She Was Not a Spy!

She was not even accused of being one. But when Brand Whitlock asked for mercy, he was answered in words that will sound forever as a trumpet call for vengeance:

"I am only sorry we haven't got four or five English women to shoot!"

The story of EDITH CAVELL, the British Red Cross nurse whose shooting inflamed the world, has been told in all its dramatic intensity by

ANTHONY PAUL KELLY

in

"The Woman the Germans Shot"

Marking the motion picture debut of

Julia Arthur and Edith Cavell

Supported by CREIGHTON HALE and a distinguished cast.

Directed by JOHN G. ADOLFI

Produced by
JOS. L. PLUNKETT and FRANK J. CARROLL
220 West 42nd Street, New York City

PROCLAMATION
Le Tribunal du Conseil de Guerre Impérial Allemand siégeant à Bruxelles a prononcé les condamnations suivantes :
Sont condamnés à mort pour trahison en bande organisée :
Edith CAVELL, Institutrice à Bruxelles.
Philippe BANCQ, Architecte à Bruxelles.
Jeanne de BELLEVILLE, de Montignies.
Louise THUILLIEZ, Professeur à Lille.
Louis SEVERIN, Pharmacien à Bruxelles.
Albert LIBIEZ, Avocat à Mons.
Pour le même motif, ont été condamnés à quinze ans de travaux forcés
Hermann CAPIAU, Ingénieur à Wasmes. - Ada BODART, à Bruxelles. - Georges DERVEAU, Pharmacien à Paturages. - Mary de CROY, à Belignies.
Dans sa même séance, le Conseil de Guerre a prononcé contre dix-sept autres accusés de trahison envers les Armées Impériales, des condamnations de travaux forcés et de prison variant entre deux ans et huit ans.
En ce qui concerne BANCQ et Edith CAVELL, le jugement a déjà reçu pleine exécution.
Le Général Gouverneur de Bruxelles porte ces faits à la connaissance du public pour qu'ils servent d'avertissement.
Le Gouverneur de la Ville,
Général VON BISSING

Announcement

FOR the past two years, or since the amalgamation of the Hearst International News and Pathe News, this reel has occupied the premier position in the news reel field.

For the past two years, THE GATHERING OF ALL FILM AND THE PHOTOGRAPHING OF ALL SUBJECTS for the Hearst-Pathe News has been in charge of the HEARST ORGANIZATION, owing to its superior and tremendous news-gathering facilities.

After December 24th, 1918, the name of PATHE will be discontinued, and this news film will be issued under its former name of the

HEARST INTERNATIONAL NEWS

It will contain the up-to-the-minute news topics that have made this film famous.

It will contain the cartoons by the famous artists of the Hearst newspapers, such as Hal Coffman, Winsor McKay and Harry Murphy.

It will have behind it the unequalled facilities of the Hearst Organization for the gathering of news subjects and the tremendous publicity power of the Hearst newspapers.

Issued by the

INTERNATIONAL FILM SERVICE CO., Inc.

729 Seventh Avenue, New York City

"LAFAYETTE WE COME!"
(Pershing 1917)
A Super Patriotic Motion Picture Spectacle
FIRST - PUT THE KIBOSH ON THE BOCHE - THEN
SECOND - SEE THIS MASTER PIECE - THEN
THIRD - SHOW IT TO YOUR PATRONS - THEN YOU AND YOUR PATRONS WILL Buy
FOURTH LIBERTY LOAN BONDS
EXHIBITOR CONTROLLED
AFFILIATED DISTRIBUTORS
1476 BROADWAY NEW YORK CITY

On The Way

DAVID LLOYD GEORGE

By Sir Sidney Low

The Romantic Life Story of the Great Welsh Statesman

Produced by The Ideal Film Renting Co., Ltd., LONDON

(Under the sole direction of MAURICE ELVEY)

TEN PARTS TEN PARTS

Which allied Statesman, outside America, has most CAPTURED THE IMAGINATION and won the hearts of the world?

Beyond a doubt it is DAVID LLOYD GEORGE, the great little Welshman, who has fought his way up by sheer grit, FROM COTTAGE TO PARLIAMENT, from bootmaker's protege to the Champion of England and the cause of civilization!

Fiction in its most fascinating pages contains no more captivating chapter than the real-life ROMANCE OF DAVID LLOYD GEORGE. The old saying that "Truth is stranger than Fiction" has received no more wonderful exemplification than in Lloyd George's great upward climb to leadership.

AMERICA AND LLOYD GEORGE

To-day the entire world hangs upon his every utterance and in particular no international figure makes so VIVID an APPEAL TO THE PEOPLE OF AMERICA!

His picturesque speech, his freedom from the spirit of caste, his rise to fame from humble origins, his determination to make the common people prevail over TYRANTS IN PURPLE, all give him in especial degree the ear and the heart of the Democracy of the United States.

LIKE ABRAHAM LINCOLN

It is not to be wondered at that the Nation that produced an ABRAHAM LINCOLN should admire such a figure as DAVID LLOYD GEORGE, for there is something wonderfully akin in the characters and careers of the two men.

The "Ideal Film Renting Co.," whose famous masterpieces such as "MY OLD DUTCH" and "MASKS AND FACES" found a warm welcome in America, have been engaged for AN ENTIRE YEAR ON THE PICTURE!—such is their determination to make it accurate as well as realistic!

The life story of LLOYD GEORGE, besides its fascinating romance, will be the most vivid illustration of THE REAL OBJECTS OF THE WAR that has yet been anywhere exhibited.

Through it move such famous Americans as WASHINGTON, LINCOLN, WILSON, etc., and it is, otherwise, PACKED WITH INTEREST FOR THE PEOPLE OF AMERICA.

SHOWING SOON

THE LIFE STORY OF DAVID LLOYD GEORGE will be shown to the Trade in London in October.

Those who may be interested please communicate at the earliest moment with the "IDEAL FILM RENTING CO., LTD.," 76-78 WARDOUR STREET, LONDON, W. 1, and arrange without fail to be represented at the Trade Show.

! A MODEL CINEBIOGRAPHY THE PICTURE THAT ALL AMERICA WILL WANT TO SEE !

Note:—The picture has been so constructed that it may be released in episodes or completely

Take Things Easier!

Feeling worn out? Headache? Neck stiff? Severe pain in the region of your bank account?

You're working too hard, old man! Take care of your health, or the doctor may *have* to!

Ease off—it's easy!

How? Why, book pictures that it doesn't take a Somme offensive to put over! Get in line with public opinion! Show productions dealing with subjects the people are talking and thinking about!

Do you imagine William Fox hangs around the front doors of all his thirty theatres every night wondering where the dear public is spending its money? He *does not!* He *knows* when he makes his bookings just where 750,000 persons will be at special hours during a whole week! He knows they'll be comfortably seated in his places of amusement enjoying the best entertainment money can provide.

That's why he can count on them every time—because they can count on him!—because they know there's always "a good show" at the Audubon, or the Crotona, or the Terminal, or the Academy of Music! That's why William Fox doesn't have to worry about box office returns.

William Fox shows William Fox Pictures!

He Showed "Why America Will Win"

This mammoth production, based on the life of GENERAL JOHN J. PERSHING, played to standing room only through the full list of his theatres! Why? Because it's the best advertised picture ever put on the market; because it's timely; because every human being in America has a keen, personal interest in JOHN PERSHING and in Pershing's boys "over there"; because this production has the color and power, the gripping tenseness and deep sympathetic touch of great and stirring drama! That's why!

He Showed "The Prussian Cur"

But that was a *certain winner* even before the first lithograph was ordered for it!—one of those "cinches" that come occasionally and which every one promptly recognizes as a friend of the box office! For one thing, R. A. Walsh made it. And it has as a chief character Captain Horst von der Goltz, the most famous German spy who has planned Hun deviltry since the war began. "The Prussian Cur" tells the true story of the Great Conflict and it shows as never has been done before how Germany has implanted deceit and intrigue on the Western Hemisphere—at our very doors!

FOX FILM CORPORATION

BUY LIBERTY BONDS

Book Fox Pictures!

He Showed "Queen of the Sea"

ANNETTE KELLERMAN in Queen of the Sea! Annette Kellerman, most famous of all women swimmers! Annette Kellerman, surrounded by crowds of the prettiest girls in the land—real girlie girls who are proud to be seen in swimming togs—mermaids and sirens and nymphs—airy, fairy girls who personify grace and beauty. "A Daughter of the Gods" went over tremendously in William Fox theatres, but even this veteran record holder moved back and sat down when "Queen of the Sea" strolled into the spotlight! You can't dodge the fact that the dear old public likes Annette Kellerman!

He Will Show "Why I Would Not Marry"

It's a 1919 story—just a little ahead of competition—bigger and better than any strictly romantic production that's ever been offered—unique—a marvelous melting of five great throbbing love stories into one—twenty-five reels of plot and action and heart interest in one-fifth that length—five thousand feet that seem as one—a whale of a picture that is going to make even the biggest first-run managers wish the fireman wouldn't be so fussy about blocked exits!

And He Is Going To Show "18 to 45"

You bet he is! And so are a great many hundred other exhibitors! It's THE outstanding production of the hour!—tangible evidence of the great triumph of democracy!—the vital story of the new draft!—a story that in heart interest and human interest, in power and magnificence, in dramatic portrayal of willing sacrifice, will be ranked with "Les Miserables," "The Honor System" and other great epics of the screen. It is such productions as these that have built up the William Fox chain of theatres. It is such big, timely features as these and such dollar drawing masterpieces of film art as STANDARD PICTURES, VICTORY PICTURES, EXCEL PICTURES, SUNSHINE COMEDIES, and MUTT AND JEFF ANIMATED CARTOONS that are daily making more and more obvious the first rank leadership to which William Fox has won his way.

It isn't masonry that makes a theatre: *It's pictures!*

FOX FILM CORPORATION

AND KEEP THEM!

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The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

INDUSTRY'S DRIVE UNDER FULL SPEED

Subscriptions for Fourth Loan Pouring In at Theatres Throughout the Country—Liberty Specials Making Big Hit—Exchanges Co-operating with National Association

THE first week of the motion picture industry's whirlwind Liberty Loan drive in co-operation with the Treasury Department has definitely established the status of the motion picture industry near the top of the list of Class 1 of the essential war-time industries, according to the flood of reports telling of the tremendous results scored by the Liberty Loan specials received from all sections of the country. The results obtained in the first few days of the Fourth Liberty Loan campaign in the moving picture theatres of the country have already exceeded all expectations, and indicate that the motion picture industry will sweep over the top by a wide margin its drive to obtain $1,000,000,000 in subscriptions for the Fourth Liberty Loan.

That this view is entertained not only by the industry's leaders, but by Government officials and the industry at large, is indicated by the flood of congratulatory telegrams from all parts of the country which have poured in upon Adolph Zukor, chairman of the Liberty Loan Committee of the National Association of the Motion Picture Industry. Prominent exhibitors from coast to coast are telegraphing reports of the immediate and sensational hit scored by the Liberty Loan pictures, and their congratulations to the committee for the co-operation it has extended to the Government. An outstanding feature of these messages has been the pledges of the exhibitors of all classes to go the limit in co-operating with the committee and the Treasury Department.

Master Booking Sheet a Bid Aid.

The telegram sent by Mr. Zukor to the various exchanges aiding in the drive, asking them to get together and arrange a master booking sheet, has brought about a still heartier spirit of co-operation, with the result that all trouble and confusion in the booking of films have been erased, and there is now a smooth and steady flow of Liberty Loan films to all exhibitors. The adoption of master booking sheets in the distribution centers of the country will contribute materially to the committee's efforts to obtain maximum results in the distribution of the Liberty Loan specials, it is expected.

Secretary of the Treasury McAdoo, who saw the Liberty Loan films on the opening night of the campaign at Keith's theatre in Washington, was so impressed with their high quality that he sent a message complimenting Frank R. Wilson, the national director of publicity for the Fourth Liberty Loan campaign, upon the splendid co-operation extended the Government by the motion picture industry. These congratulations have been conveyed to Mr. Zukor by Mr. Wilson.

The tribute paid the motion picture industry by Mr. Wilson on the occasion of the formal presentation of the Liberty Loan films to the Government at Washington on Friday evening, September 27, at a special showing arranged for the National Press Club, is declared to be one of the greatest and most sincere tributes ever paid the industry by a Government representative. This sentiment, which was echoed by many other Government officials in attendance at the special showing, is said by film men to indicate that the motion picture industry has succeeded by deeds and not words in entrenching itself solidly in the favor of the Government as a highly essential part of the great war machine.

More Bonds, Fewer Taxes

THE biggest war loan in the history of the world has been launched by the United States Government. Success of the drive will mean success to our armies in Europe. Failure certainly would mean bitter disappointment to our boys "Over There." It might mean discouragement.

Inevitably the failure of the fourth loan—the "Fighting Loan"—would mean enormously increased taxes and a considerable increase in the cost of living. It will be very poor economy for any American that can pay even dollar installments on Liberty Bonds to refrain from buying them.

As the necessary support to our armies the bonds should be bought.

As a means of ending the war and restoring conditions of peace and pre-war prosperity the bonds should be bought.

As an absolutely safe investment the bonds should be bought.

The dollars saved now when prices are high will buy a great deal more after the war is over and prices go down to normal again. The necessary thing, the creditable thing, the sensible thing, is to buy Liberty Bonds.

Stage Films in Capitol's Rotunda.

That official Washington has been deeply impressed with the importance and significance of the co-operation extended the Government by the motion picture industry is indicated by the big demonstration that followed the screening of a number of the Liberty Loan films on Friday night, October 4, in the rotunda of the Capitol for the benefit of the Senators, their wives and the employes of the Senate. A special musical program was given in connection with the Liberty Loan films, which aroused the greatest enthusiasm and interest on the part of all in attendance. Film men who have been in Washington declare that the hearty response the motion picture industry has given the Government's call for co-operation in the Fourth Liberty Loan drive has done more than anything else to impress members of Congress and Government officials with the importance and essentiality of the industry in war times.

Reports received from all sections of the country indicate that the exhibitors are keenly alive to the importance of co-operating with the special committee of the National Association. Thousands of moving picture theatres have provided Liberty Bond booths or made all arrangements necessary to promote the sale of bonds to their patrons. Each exhibitor has been provided with blank forms for use in making daily reports concerning the amount of subscriptions received in his theatre on each day of the drive. These reports are to be returned to the various exchanges to be used in compiling reports of subscriptions for the use of the Liberty Loan Committee of the National Association. Great stress has been placed upon the necessity of filling out these report blanks promptly in order that the committee may be able at any time to obtain definite information as to the progress made toward the billion-dollar goal which the industry has pledged as its contribution to the Fourth Liberty Loan.

Four-Minute Men Working Hard.

Four-Minute speakers have been given places on the programs of a great majority of the moving picture theatres, and the exhibitors are giving a hearty response to the committee's request that

they co-operate with the local Liberty Loan committees in every manner possible.

"When the history of the motion picture industry's co-operation in the Fourth Liberty Loan campaign is written the outstanding feature will be the wonderful co-ordination of the various branches of the industry which has made this great accomplishment possible," said Adoph Zukor, the committee's chairman, in discussing the results obtained in the motion picture drive. "The stars, producing companies, distributing organizations, exhibitors and all allied interests represented in the industry have more than met every demand made of them. Their loyalty to the Government and whole-hearted interest in the success of the industry's campaign have called forth the highest commendation and praise from Government officials, who have realized more than ever the great part played by the screen in the mobilization of the country's resources for the winning of the war."

October 12 Is Zukor Day.

Adolph Zukor Day in the Fourth Liberty Loan drive of the Stage Women's War Relief is October 12, and in New York City will be one of the most important events of Liberty Day, which President Wilson has declared a national holiday.

In the last Liberty Loan drive of the Stage Women's War Relief Adolph Zukor Day broke all records for subscriptions, and because of the great success of that day Mr. Zukor was requested again to take over the Liberty Loan Theatre on the public library steps, Fifth avenue, on October 12, readily anticipated to be the big day of the drive.

Besides the use of the Liberty Loan Theatre in front of the library a complete traveling theatre, with piano and comfortable rostrum, will be turned over to Mr. Zukor on October 12. This traveling theatre will appear on the most prominent corners in the city with film stars, singers and a host of pretty bond sellers from the Famous Players-Lasky studios in Fifty-sixth street and Fort Lee, N. J.

At the library booth a large program of the most famous motion picture and theatrical stars will be presented. Plans are already under way to present a number of novel surprises that will compel the admirers of these favorites to part with their cash and invest in Liberty Bonds. Pete Smith, assisted by Charles E. Moyer, is in charge of arrangements.

New Men for Film Division.

Dennis J. Sullivan, manager of domestic distribution for the Division of Films, reports encouragingly on the organization of his department for the exploitation of "America's Answer" and the other films issued by the division.

James F. McLaughlin of New York City has been appointed to take charge of the St. Louis district, with headquarters in that city; H. J. Marshall, also of New York, will handle the Atlanta district, and Ned E. Thatcher, recruited from the New Orleans Times-Picayune, will be in charge of the New Orleans district. The Chicago district will be taken care of from the Chicago office, of which R. E. Ricksen is manager.

Liberty Specials Limited to Single Day's Showing

ON the eve of the Liberty Loan Drive, Adolph Zukor, chairman of the National Association, issued the following instructions to all the organizations distributing the Liberty Loan films:

"Please wire each of your exchange managers in the United States so that all may jointly check up booking scheme to see that Paragraph 4 of letter of instructions sent to your exchanges has been complied with by all exhibitors. It is essential that no exhibitor book a subject for more than one day and that no exhibitor possess a repeat booking of any subject or book more than one subject on same day in order to obtain the widest possible distribution.

"If it is found that any exhibitor has booked a subject from your manager for more than one day, or has booked more than one subject for the same day, or has obtained a repeat booking of any subject, have your manager arrange for cancellation accordingly, so that Paragraph 4 will be explicitly complied with. This telegram is being sent to all other companies handling Liberty Loan prints, so that all branch managers will receive the same instructions."

West Coast Players Push Liberty Sales

Los Angeles, Cal., Oct. 7.

THE West Coast Picture Players Liberty Loan selling drive had reached a total of $2,081,950 on October 7, without counting untabulated results from theatres and exchanges. This drive is well on the way to its six-million-dollar quota and ahead of that of any other bond selling organization in Southern California.

The tank Victory in Central Park, Los Angeles, has been the headquarters for the campaign, in charge of the Motion Picture Directors' Association and the Fairbanks, Garrison, Vitagraph, Hampton, Metro, Christie, Hart, Haworth, Brunton and Lasky studios. The first week its subscriptions total more than $875,000.

The tank Liberty, with Mary Miles Minter, and tank Democracy, with Roy Stewart and Josie Sedgwick, making nearby towns, brought in a combined total of over $1,200,000. GIEBLER.

Famous Players Actively Aid Canada's Victory Loan

NINE of the stars and producing units of the Famous Players-Lasky Corporation have completed special pictures for the use of the Canadian Government in the 1918 Victory Loan campaign, which begins the last week in October and continues for three weeks. This is more than half the number of pictures which will be distributed under Government auspices as a means of promoting the sale of Victory Bonds, and represents the heartiest co-operation yet given the Canadian government by an American producing organization. Adolph Zukor, president of the Famous Players-Lasky Corporation and chairman of the special committee of the National Association of the Motion Picture Industry which has charge of the American Liberty Loan motion picture campaign, co-operated with the Canadian committee in obtaining the assistance of the American stars in the Victory Loan picture campaign.

The various exchange systems in Canada will co-operate in the distribution of the Victory Loan prints, which will be supplied the exhibitors without charge. A motion picture distribution committee, composed of Jule and J. J. Allen and Claire Hagge, has charge of the arrangements for this feature of the Canadian campaign.

Notable Persons to Attend Industry's Victory Dinner

PLANS are rapidly being completed for the big Victory Dinner to be held Friday evening, October 11, in the grand ballroom of the Hotel Astor under the joint auspices of the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, Inc. The time selected for this event, on the eve of Victory Day, proclaimed a national holiday by President Wilson and during both the Liberty Loan drive and the Motion Picture Exposition at Madison Square Garden, when many out-of-town men and Government officials will be visiting here, is most fitting.

That the Victory Dinner may be the most important event in the history of the motion picture industry since its inception is the aim of its promoters. The grand ballroom will only accommodate 1,500 persons, and judging from the manner in which the tickets are being demanded it is felt there will be disappointments among those who wait until the last minute to make reservations. All checks should be made payable to J. E. Brulatour, treasurer, Suite 806, Times Building, New York.

The arrangements in connection with the appearance of notable persons in national life as guests of honor are in the hands of William A. Brady, president of the National Association. The names of these men are said to include the most widely prominent in national and international affairs.

Walter W. Irwin, chairman of the executive committee of the National Association, will preside at the dinner and is in charge of general arrangements. John C. Flinn is acting as secretary. Others on the arrangement committee are Gabriel Hess, Paul Gulick and Charles W. Barrell. On the publicity committee are Paul Lazarus, Paul Gulick and Pete Smith.

The formal invitation which will be sent out to the trade, reads in part:

"It is most fitting that at this time the motion picture industry, united with citizens of international reputation, should gather to voice its eagerness to continue to co-operate with every branch of the United States Government, to make known its unequaled record of self-sacrificing service in this crisis and to pledge everything that it is and has, until final and complete victory is achieved.

"This will be the most important occa-

sion in the life of our industry. The success of the dinner is assured.

"The price of dinner tickets for ladies and gentlemen will be $6 each. Tables will seat ten persons. Reservations should be made at once, as it is expected the applications will exceed the seating capacity.

"Reception 7 o'clock"

Show Portuguese Fighting with Allies.

In the "Official War Review" No. 16, issued by the Division of Films, Committee on Public Information, to be released by Pathe October 14, Americans, British, Portuguese, Italian and French soldiers are shown on the fighting front. Americans are pushing forward in new baptisms of fire; British and Portuguese fight shoulder to shoulder; Italian shells fall like hail on the trenches of the Austrians; the Poilus are seen on the Italian as well as on the French front, and in other ways the splendid coordination of the armies of the Allies under General Foch is demonstrated. The presence of the Portuguese on the western front is especially interesting, and gives an angle to the fighting that has hitherto not been familiar to American audiences. In one especially effective scene a Portuguese battery is shown doing unusual work. Anti-aircraft defense and the fast, new "baby tank" which the French sprung as a surprise upon the Huns are also shown.

On the Trail

LILLIAN FABER, until recently employed by the Wurlitzer Company as a demonstrator, will officiate as organist at the National Theatre, Jersey City, for Messrs. Haring and Blumenthal.

* * *

Mary Charleson, for several years with the Western Vitagraph Company, and more recently engaged as leading woman with Henry Walthall, is now in New York City resting before resuming work.

* * *

Hop Hadley will give a showing of his song recital picture, "The Vow," at Wurlitzer Hall on Thursday, October 10, at 12 noon. It will be accompanied by a baritone soloist and violin obligato.

* * *

Herman Rifkin, of the Eastern Feature Film Company, Boston, was in New York last week. He says the Spanish influenza has played havoc with the exchanges in the East, but he is taking advantage of the lull to look over the market.

* * *

W. L. Sherrill has his new feature, "Once in Every Man's Life," in process of cutting and titling.

* * *

J. J. Dacey is now associate manager to W. E. Raynor of the circuit salesmen of the Pathe Company.

* * *

Mayor Silverman of the Liberty Film Printing Company, Pittsburgh, Pa., while in New York last week, said business around Pittsburgh is very fair, but the labor situation was bad for the exchanges. Boys who formerly worked for ten and fifteen dollars a week were demanding twenty-five.

CAPITAL CITY THEATRES ARE CLOSED

Because of Influenza Epidemic District Commissioners Shut Down All Places of Amusement

Washington, D. C., October 3.

BECAUSE of the influenza epidemic, the District Commissioners have ruled that keeping open motion picture theatres and other places of amusement constitutes a public menace at this time. They have ordered them closed from midnight October 3 until further notice.

Washington, October 1.

LOCAL motion picture theatres and other places of amusement may soon be closed as a result of the epidemic of Spanish influenza, which is now becoming serious in this city. The two Liberty Loan parades have been called off, and all future indoor Liberty Loan meetings are to be canceled.

In addition to canceling indoor meetings the various Government departments have changed their hours of opening so that some open as early as 7.30, others at 8.30, some at 9, as at present, and still others at 9.30. By doing this, it is hoped to relieve the congestion that prevails on the street cars early in the morning and thus lessen the danger of spreading the disease.

So far, no move has been made toward closing theatres, schools or churches, but it is believed that, should the epidemic continue to spread, such action will be taken. It is pointed out by officials that the great amount of very important war work here makes it necessary to take even greater precautions than are taken in other cities, and no effort will be spared to conquer the disease.

A number of theatres, the schools and the street cars have been placarded with posters instructing the public how to protect themselves against the malady. At the present writing the number of cases reported to the health authorities is still low, but it is believed that the larger percentage of cases are not reported, while the number of deaths from the influenza and its accompanying disease, pneumonia, is increasing rapidly.

The great volume of travel toward Washington from other cities where the disease is rampant is believed to be responsible for its rapid progress here. Should it continue to increase in strength, officials believe it will be necessary at once to close all places of amusement and public congregation.

LINZ.

Baltimore Theatres May Close.

There is a possibility that the theatres of Baltimore may be closed if the number of cases of influenza which have broken out in that city spread to a more alarming degree and warrant that action being taken by the Health Department due to it becoming an epidemic. The Liberty Theatre, at Camp Meade, where Griffith's "Heart's of the World" was being shown during the week of September 23, was ordered closed by the authorities on Wednesday, September 25. No entertainments or festivities are being allowed. Two theatres at Sparrows Point, Md., where the Bethlehem Steel Company plant is situated, were ordered closed on Wednesday, October 2. The public school at Sparrows Point was also ordered closed by the Baltimore County Health Commissioners. At the present writing forty-eight deaths have occurred in twenty-four hours, 900 new cases have been reported, the total in the city and state being 2,921. Camp Meade's total has been brought up to 6,300. A general conference was scheduled to be held on Friday, October 4, and definite action by the Health Department officials and medical men will be determined upon.

Influenza Epidemic Closes All Philadelphia Theatres

AN epidemic of contagious influenza and pneumonia having caused the death of 1,191 persons in Philadelphia during the past week resulted in the closing of all places of amusements, schools, churches and liquor establishments. Orders were issued on Thursday, October 3, by Director Krusen of the Department of Health and Charities notifying all motion picture theatres and playhouses that no performances be permitted to take place during that evening and to remain closed until further notice, which is officially understood to mean until Monday, October 14. This, however, seems to be a matter of grave concern as the death rate is increasing at an alarming rate while cases of influenza are rapidly spreading in all parts of the city. Influenza cases in Philadelphia are estimated at between 30,000 and 50,000. Every hospital is beseiged by grip victims desiring beds and hospital care. The death report made Friday, October 4, showed that 171 persons succumbed to influenza in the preceding twenty-four hours, an increase of 32 deaths over Thursday. Owing to the seriousness of the present situation Dr. Krusen declared to-day that when this city's death rate falls to the rate normal for this time of the year, the ban will be lifted, "and not before then."

Late reports received up to the present writing show that the epidemic is also playing havoc with the employes of the motion picture industry, one death having already resulted in the office force of the Stanley Company. Among the exchanges along film row many films had to be laid aside and could not be inspected owing to most of the rewinders having contracted this disease. The same condition seems to prevail in the surrounding country while neighboring cities like Camden, Harrisburg, Pittsburgh and others have had the same restrictions placed upon them by the Board of Health.

Indianapolis' Precautions Reduce Theatre Audiences

ALTHOUGH the danger of a Spanish influenza epidemic in Indianapolis is still apparent, local health authorities are of the opinion that with continued precaution on the part of the general public the epidemic will not threaten any large number of people.

The total number of cases among civilians is 90, and the number among soldiers stationed at the vocational training schools in the city is approximately 1,000.

Representatives of the Indianapolis Motion Picture Exhibitors' League and the Indianapolis Theatre Managers' Association held a conference the first week in October, with Dr. Herman G. Morgan, secretary of the local board of health, in regard to preventive measures to eliminate, if possible, the danger of a serious outbreak of the epidemic in Indianapolis. The exhibitors and theatre managers informed Dr. Morgan that they wished to co-operate in every way with the city health officials in their efforts to save Indianapolis from the epidemic.

Dr. Morgan first suggested having the ticket sellers in the local theatres ask every person buying a ticket if they had a cold, sore throat or other respiratory infection, but as that was rather impractical large signs were exhibited in front of the theatres and slides were thrown on the screens calling the attention of the public to the board's order. As a result of the advice given out by the board of health, asking persons to avoid crowds as much as possible until the danger of the epidemic is over, attendance at the local theatres was materially decreased during the week.

Epidemic Causes Shutdown of Ohio Amusement Places

THE epidemic of Spanish influenza seemed to center at Camp Sherman, Chillicothe, O., where the large cantonment is situated. Many nurses and doctors from other cantonments were brought to Camp Sherman to help fight the disease. All theatres and places of amusement in Chillicothe proper were ordered closed by the camp authorities. Chillicothe has four picture houses that were forced to close as well as one "legitimate" theatre. The New Sherman Theatre, managed by Elmer Redelle; the Star and Queen theatres, managed by Charles Smith, and the Royal Theatre, owned by the Myers Brothers, were the houses closed. Film men say that all the small towns surrounding Chillicothe and nearby have ordered that theatres be closed as well as other meeting places. This includes Frankfort, Washington Court House, Circleville, and many other smaller towns. There are few cases of influenza in the larger cities. At Dayton the Wilbur Wright Aviation field is quarantined. This is a training school for aviators. It is not thought the disease will spread to Dayton in large enough numbers to warrant the closing of the local theatres.

Hits Maritime Provinces, Too.

The spread of the Spanish influenza is undoubtedly the topic of most interest at the present time. Sydney, North Sydney, Glace Bay, Whitney Pier, Sydney Mines, Dominion, St. Stephen and Hillsboro are all closed as well as the theatres in Halifax. The disease has not reached St. Stephen. St. John has several suspected cases, but so far nothing has been ordered regarding the theatres. The fear of the disease is bound to have its effect upon the theatres in the attendance. The film exchanges are feeling the loss badly.

Third Official Production Goes to World Pictures

THE authoritative announcement is made by the Division of Films that the World Film Corporation, which is now distributing "America's Answer," will also handle the distribution for "Under Four Flags," the third United States official war picture, which will have its first showing early in November.

"After very careful consideration," says Mr. Hart in making the announcement, "it was deemed advisable not to open the distribution of 'Under Four Flags' to competition. The World Film Corporation was selected to handle 'America's Answer' because its offer was the most satisfactory. It has thoroughly organized its forces for the work, its campaign is meeting with splendid success, and everything points to a practically 100 per cent. showing throughout the United States. Good judgment suggests that an arrangement that has proved so successful with 'America's Answer' will prove of equal value for the new war picture. Moreover, the two pictures, in the message they convey to the public, follow a natural sequence.

New Subject a Fighting Picture.

"'America's Answer' is largely devoted to showing how America's billions were expended in France in preparation for our full participation in the war and the advent of our boys on the fighting front. 'Under Four Flags,' continuing the story, will be a fighting picture throughout—a picture that will tell with pictorial vividness not only what American boys are doing in the battle line, but will also bring into view the tremendous activities of the French, British and Italians, and show how the armies of the Allies, under the master direction of General Foch, have been coordinated for victory.

"The millions who see 'America's Answer' will naturally want to see 'Under Four Flags,' and their wishes, it is believed, will be met most satisfactorily by continuing the distribution through one company."

Goldwyn Names Four New Branch Exchange Managers

SEVERAL shifts and promotions in the managerial ranks of Goldwyn Distributing Corporation contain elements of interest for exhibitors and for the several hundred employes of the organization in twenty territories of the country.

Announcement is made of the return to the organization of F. M. Brockell as manager of the Goldwyn St. Louis office, succeeding Paul H. Bush, who has taken charge for the time being of the booking of the patriotic Liberty Loan pictures of all companies in that district. Mr. Brockwell was Goldwyn's first manager of its Chicago office, leaving for a marked advancement with Paramount's Chicago office. His return to the Goldwyn distribution organization is gratifying to the company.

Richard Wernick, until recently chief salesman of the Goldwyn Detroit office, has been promoted to the management of the Boston office, succeeding the late M. Ralph Camp, who fell a victim to the influenza scourge. Mr. Wernick is a young Englishman of fine personality and abilities, who has been with Goldwyn since the formation of the distributing company, previously having managed the Fox sub-office in New Haven and at one time being with the Selznick interests in Buffalo.

Oscar F. Bower, the new Goldwyn manager in Cincinnati, succeeding A. J. Pincus, was formerly chief salesman of the Goldwyn Philadelphia office, and has a fine record as a pacemaker in the company's sales organization.

In Philadelphia George W. Smiley has been named as Goldwyn's manager, thus elevating a young man who has strongly established friendships in all of the eastern Pennsylvania territory.

Goldfish Describes Evils of 20 Per Cent. Theatre Tax

SAMUEL GOLDFISH, president of Goldwyn, has written the following letter to the editor of the Evening Mail, New York, in approval of a recently published editorial criticising the proposed doubling of the tax on admissions to theatres:

Your editorial of October 3 states the problem of the proposed 20 per cent. tax on theatre tickets with entire clarity and precision. I think the people who provide the nation's amusements have proved their patriotism sufficiently to be entitled to belief when they say that they protest against this tax not as selfish business men merely fighting against the destruction of their means of livelihood, but as patriotic individuals anxious to help the Government in every way possible. And obviously it cannot help the Government to realize less from the theatre taxes than it did last year.

This proposition is an inevitable result of the unfortunate system that intrusts the initiation of all taxes to men who are no more fitted to make a budget than John McGraw would be to conduct the Boston Symphony Orchestra. The reasoning of these men is that if a 10 per cent. tax produced $50,000,000, a 20 per cent. tax must assuredly produce $100,000,000. As a matter of fact the reverse will undoubtedly be the case. The 20 per cent. tax will produce a sum closer to $25,000,000 than $50,000,000. It will also have the effect of depriving a great majority of people of their legitimate amusements; the people, moreover, who are most in need of legitimate amusements. There is a point beyond which people simply will not be able to stand any further drain on their pockets.

Congress Misjudges Theatregoers.

The rustic elements in Congress judge theatregoers by the people who buy their tickets from agencies and pay exorbitant prices. They say, "If people can afford to pay $5 a seat to see the Follies and 'Going Up,' then they can very well afford to pay a little more in taxes to the Government." But the truth is that those people form the most inconsiderable part of the theatregoing public in only one city. If the amusement industry had to rely on them it would be bankrupt in a day. It is not the people who pay $5 or even those who pay $2 and $1.50 who enable the theatres to live. It is those who pay their half dollars, quarters and dimes. It is the people who have to make their weekly budgets with the utmost care, who have to consider every nickel before it goes out. To these people an extra 20 per cent. tax on each ticket is more than a serious matter. It will force them to enjoy just half as much amusement as they have been accustomed to. And does anybody dare to say that it is too much?

The proposed 20 per cent. tax will thus have three most unfortunate results: It will bring in less taxes to the Government; it will curtail the people's amusements, and it will cripple the people who are trying to provide those amusements in the face of increasing handicaps and difficulties.

There is not a man or woman in either the Goldwyn Corporation or, I venture to say, any other organization, who is not entirely willing to sacrifice his or her livelihood if it be necessary to help the Government. But we do protest against being sacrificed to Congressional ignorance in such a fashion as will actually be a detriment to the Government, a fashion that will do the least possible good to the greatest possible number.

SAMUEL GOLDFISH.

CARUSO SINGS TO EXPOSITION THRONG

Tenor Opens Week's Program with Four Numbers —War Angle Looms Large in Display at National Association's Show at Madison Square Garden

ENRICO CARUSO, who had won world renown as a marvelous tenor before he became a star in motion pictures, was introduced to a great crowd at Madison Square Garden Saturday evening, October 3, promptly on advertised time. President William A. Brady, of the National Association of the Motion Picture Industry, made a stirring speech in presenting Caruso to the multitude simultaneously opening the National Motion Picture Exposition.

Caruso sang four numbers — the American national anthem in English, the Italian national anthem in Italian, and a verse and chorus of "Over There" in both English and Italian. There was an enthusiastic demonstration from the many hundreds who had arrived in time to hear the great singer. During the evening the impression obtained that there were many hundreds more who arrived too late to enjoy the main attraction.

And right here seemed to be the fly in the ointment. The general public (even a great number of people directly concerned in the industry) did not believe that Caruso would sing as advertised at Madison Square Garden as the big feature of the exposition. There must have been something in past experiences with motion picture expositions to lend doubt to the general acceptance of the advertised attractions. Perhaps when the public has been told in times past that certain great stars of the screen would be in attendance, and they appeared not, there arose a disposition to doubt the advertised promises of similar promotions on subsequent occasions.

Caruso Makes Promise Good.

Be that as it may, Caruso made good his promise, and the Italian Red Cross shared in the ticket proceeds. The war tax of five cents required for every admission went to the Government. Because of the presence of Caruso it is to be presumed that the Government benefited considerably from the rush of exhibitors' tickets issued to firms who patronized the exposition by purchasing display space.

Very properly and patriotically the "war angle" looms large in the displays that occupy the vast main floor of the Garden and the balcony that has been stretched above "the arena fronts" of circus-time seating arrangements. The motion picture industry is represented in tastefully constructed booths and pavilions that front on aisles that run lengthwise of the arena. At the Fourth avenue end is a section of "No Man's Land"—trenches, barbed wire entanglements, sand bags and all. Then, too, there is a great French cannon bearing a record for the defense of Paris, and above the militant display hangs a biplane bearing vicious scars of battle.

In the balconies there are exhibits that give an inkling of the great drive for "Ships and More Ships"; the crusade for "Farmerettes," and on the south side of the main floor is arranged a display which is intended to demonstrate the gas-mask enterprise. Saturday evening not all of these displays were in operation, but the gang of riveters in the west balcony were "there" noisily and enthusiastically.

The dominant note on Saturday and Sunday evening (doubtless to so continue throughout the week) was the fourth Liberty Loan. The "drive" was featured at the Morning Telegraph booth and by men and women who roamed the floor and balconies soliciting subscriptions. Elsie Ferguson was the principal saleswoman at the newspaper booth. War was in the air, and the motion picture feature of the exposition seemed to be pretty much in the same direction. Displays of posters were specialized in at most of the booths, and those who went to the Garden expecting to find anything else than co-operation with the battles of democracy must have been bitterly disappointed.

Government's Show Important Factor.

Proclaiming the exposition as representing the industry the message is carried to the Government that motion pictures are heartily joining in the triumphant march toward the goal of a redeemed civilization; and in testimony of the Government's sanction of pictures as an essential there is abundant witness that Uncle Sam is taking the co-operation of the industry in good faith. This is the outstanding angle of the show.

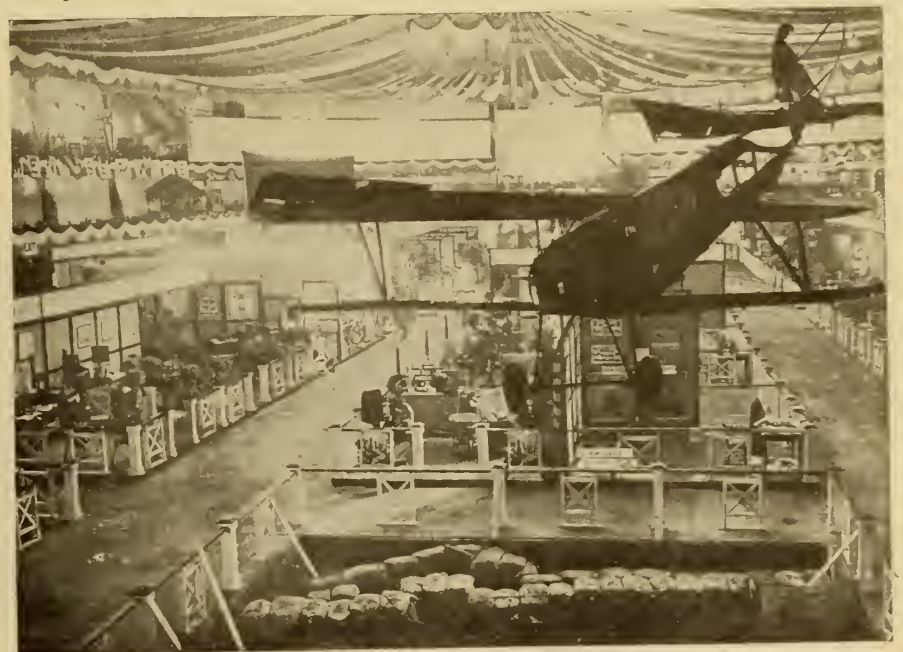
As for the co-operation of the industry with the urge of the exposition it is by no means unanimous. Several of the more active and prominent producing and distributing firms are found among the missing in a canvass of the booths and displays. To be sure the vast expanse of the Garden and all the galleries that might be constructed therein could not accommodate all of the firms that are making or distributing pictures, but there was plenty of room for more displays in the space provided, and there were many firms of prominence who were conspicuous by their absence.

At prominent vantage points in the aisle of display there are attractive arrangements and exhibits. Famous Players-Lasky has a large section of the main display opposite an imposing showing for Pathe. For the most part, however, the producers were lined up in even-sized booths to right and left of the main traveled aisles. In some of the booths on Saturday evening there were stars who have been helped to prominence on the screen by the firms they were then representing as the chief adornment of the "stalls." Sunday night they were all missing; but Sunday night was a different story from the opening session.

Fans who have wondered whether Gladys Leslie was a blonde or brunette discovered in her presence at the Vitagraph booth that she was a pretty girl, although a blonde. The search for Pathe stars might have been disappointing to some, but Cecile De Maine, Miss Neal Corbett and Helen Mansfield compensated to an attractive degree in their picturesque costumes representing Columbia, Brittania and La Belle France.

Harold Lockwood Looks In.

Metro depended upon the social rather than the showmanship side for its display of lovely womanhood. Mrs. W. E. Atkinson, Mrs. C. K. Stern, Mrs. H. J. Cohen and Miss Grace Carstang are better known to the Metro management than they are to the "fans," but they adorned the booth with a grace



View of the Garden, Set for the Exposition.

and sartorial fitness that was decidedly attractive. Incidentally, Harold Lockwood was in attendance, and Viola Dana was momentarily expected when the World reporter picked up the Metro booth.

Theodore Deitrich was lord of the occasion at the Sherry service booth. Vangie Valentine was in attractive evidence, the center of admiring glances from the bashful fans; while at any moment Doris Kenyon was expected to glide into view and round out the fullness of pulchritude that she alone could bring to complete Mr. Deitrich's commercial happiness.

John F. Flinn, Charley Moyer, Jerry Beatty and Pete Schmid were the fixed stars of the Famous Players-Lasky booth, although Marguerite Clark and Billie Burke had accepted Adolph Zukor's very cordial invitation to be among those present. There were several pretty girls whose names may not be known to heralds, helps to exhibitors and gelatine lobby displays in attendance, "pinch-hitting," as Jerry Beatty might say, for the Lasky stars and Famous Players to come later.

Pause must be given here to the very unique manner in which Universal participated. While the other firms were content to confine themselves to inanimate showings of framed pictures and young women to hand out pictures or literature telling just why certain pictures were better than any other pictures, Universal advanced a perambulating, handshaking, smiling and dashing personal representation, entitled P. A. Powers.

World Pictures Booth Has "Gallery."

World Pictures, chaperoned by Lee Kugel, presented an appealing "stunt" with such good effect that the World Pictures was the only booth that was honored by a "gallery." The crowds packed in front of Evelyn Greely as she sold Liberty Bonds, held the hand of the purchaser and shared with him the photograph that was immediately taken of the participants in the patriotic transaction.

To every purchaser of a hundred-dollar bond World Pictures presented a photograph of Miss Greely and the purchaser taken on the spot. A three-hundred-dollar deal won a unique "double exposure" of the purchaser watching himself purchasing, and for $500 a strip of motion picture film was handed over for later developments, either at the purchaser's home, with the wife assisting, or in the picture theatre most frequented by the purchaser, his family and friends.

Shouts of laughter registered every sale, and the crowd of onlookers made the area in front of the World Pictures booth sound like a succession of "high spots" in a Chaplin comedy effort. Lee Kugel was very happy until an occasional thought pressed itself forward that some other exhibitor might "cop" the scheme and snare some of the glory that was, during most of Saturday evening, piling up to the credit of a showman with a happy though well developed.

Moving Picture World Is There, Too.

Having mentioned one of the trade papers it would be slighting our own bread and butter not to indicate that the Moving Picture World booth is located exactly where the paper itself stands in its championship of the industry—right on the firing line, behind the big French cannon and where Caruso could be heard to the very best advantage. The Mirror was increasing its circulation Sunday night by free gifts of its attractive issues; the Exhibitors' Trade Review was on the picket line to the left of the main entrance, and the Motion Picture News was identified only by a sign. There was a rather crude joke going around in "our set" about the "Empy News" being "empty," but we scorn to circulate it further.

Sunday night matters were quiet—exceedingly quiet. Whether or not the general public was convinced that the show would be open in opposition to the churches and moving picture theatres may not be authoritatively here recorded, but either this opposition or something else kept the attendance down to a small and quiet gathering of perfectly decorous ladies and gentlemen. The exposition bids fair to duplicate other expositions in some particulars and to surpass in other particulars any other attempt of its kind.

Every individual concerned in the welfare of the motion picture industry should attend the exposition and draw his own conclusions. If all who rightfully should attend would go to Madison Square Garden as frequently as they can there could be only one conclusion drawn. The exposition in that event would be an unquestioned success.

HILL.

EXHIBITS FEW BUT OF GOOD QUALITY

Resume of Accessories Shown at Garden—Power, Simplex and Cooper-Hewitt Much in Evidence

THE accessory exhibits of the Exposition were strong in quality but numerically weak. The up-to-date exhibitor who attended the show before the crowd arrived and made a study of the booths in which the accessories were displayed certainly accumulated the value of his admission in ideas as to how a picture could be economically projected.

But the roster of the concerns who came to the Garden to tell the exhibitor what they could do for him in the way of supplies and equipment was lamentably short. There are scores of manufacturers in this country today who are possibly unaware that an appreciable share of their output goes into the making of the motion picture house but who could have shown their products to advantage at the Exposition. Possibly they failed to realize what direct contact with the exhibitor meant, possibly no one has explained it to them.

Nicholas Power Company on Deck.

It required three booths, Nos. 23, 24 and 25, to hold the Power's line of projection machines and several novelties. Among these latter may be mentioned the new combination motion picture and stereo condensers mounted in an adjustable fitting which permitted either being swung into position at the will of the operator.

In the display is a motor-operated mechanism illustrating the Power's and the Geneva movements in action side by side, while just around the corner in the Power annex is a miniature screen, the Attractascope by name, on which pictures and advertisements are alternately thrown and which is automatically operated by a small electric motor.

Precision Springs Two New Ones.

In Spaces 65 to 67 the Precision Machine Company has a line-up of Simplex projectors that reminded one of a battery of allied machine guns. One of these machines has attached a double-acting arc controller which strikes the arc and opens it out to the desired setting by the simple operation of throwing a switch. The distance of carbons may be altered at will by the action of a rheostat. It is claimed by the manufacturers that the securing of proper carbon trim by this device is entirely automatic, that it effects a saving of current and carbons and obviates "freezing."

On another Simplex was displayed a 90 degree magnetic control arc for which a 40 per cent. saving of current is claimed.

In Spaces 1 and 2 the Cooper-Hewitt Company shows a studio model in miniature which is equipped with various types of their lighting systems, while in a central booth the lights are shown in full size.

Albert M. Steinert of Providence shows the Drumola, a combination of drums and cymbals attachable to any pianoplayer or tracker bar instrument without defacing or cutting.

The Stanley Frame Company is exhibiting a pleasing line of plain and illuminated lobby display frames.

The Mogul Company of New York shows its damp-proof, water-proof and acid-proof insulator preservative for all varieties of structural work.

At the time of going to press, the booths of both the Alpha Lithographic Company and the Motion Picture Appliance Company were vacant.

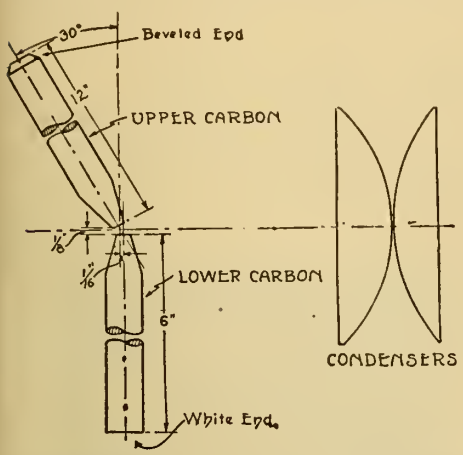
Westinghouse Has Something New.

In space 67 the Westinghouse Lamp Company, of 165 Broadway, New York, shows motor generator sets for operating motion picture lamps, mercury arc rectifiers for converting alternating current and direct current for arc lamp service, adapters for the use of incandescent lamps in all standard moving-picture machines, large Mazda C lamps for exterior illumination of motion-picture houses, and a complete line of standard incandescent lamps for interior and exterior illumination.

The novelty of this exhibit is the demonstration "Fixtfokus" equipment for adapting motion-picture machines for the use of Mazda lamps, which consists essentially of two parts. One part of the equipment comprises a base which fits into the lamphouse proper. This base supports a lampholder which is adjustable in three directions. The adjustable feature is necessary in order that the filament of the lamp may be brought exactly to the optical center of the system of lenses and mirrors which are ordinarily used in the projection machine. Instead of adjusting the

Westinghouse "Fixtfocus" Mazda.

lamp filament to this position by trial, it is adjusted by means of a small telescope on a holder outside of the lamphouse, the image of the filament being brought to a definite position on the grounding glass of the filament by means of cross lines. Any movement of the filament away from the optical center will change the position of



Correct Setting for White A. C. Special Carbons.

the image on the screen, and this affords a definite indication of the accuracy with which the filament is positioned. When the filament has been brought to the correct position, as shown by the focusing jig or telescope, the lamp carrier may be placed in the lamphousing and the filament will be brought to the optical center. This scheme enables an operator to always obtain the very best possible illumination on the screen. Lamps can be changed in a very few seconds by merely removing one holder and replacing another holder in which the lamp has been properly adjusted.

For the Westinghouse Mazda lamps, the manufacturers claim the absence of flicker and perfect projection with alternating current, and due to the steadiness of the light a three-wing shutter can be used. A softer and more pleasing tone is also claimed for pictures projected by these lamps.

Three styles of these lamps are shown—600 watts, 20 amperes for screens not over 12 feet in width and projection not longer than 60 feet; 900 watts, 30 amperes for screens up to 15 feet in width and projection from 75 up to 100 feet.

White A. C. and "Silver Tip" Carbons.

The National Carbon Company, of Cleveland, exhibits in Space 41A its White A. C. special carbons and its "Silver Tip." The White A. C. special motion-picture carbon is designed for alternating current and is sold in sets, a combination consisting of two lowers, each 6 inches in length and one upper 12 inches in length.

With 40 and up to 60 amperes alternating current, the carbon diameters should be five-eighth inches; from 60 and up to 75 amperes three-quarter inches; from 75 and less than 100 amperes, seven-eighth inches.

No new housings are necessary in substituting these carbons for the old A. C. carbons, neither is any special lens necessary and the light given is sufficent, the manufacturers claim, for very long throws. Their noiseless operation is one of the great advantages claimed for them, as the roaring noise frequently characteristic of A. C. operation has been eliminated.

The "Silver Tip" carbons shown are for direct current only. The "Silver Tip" negative is less than one-half the diameter of the positive carbon, and when the arc is struck the "Silver Tip" quickly burns down to a point and the arc remains in one place with no tendency to wander. This does away with the shadowy effects on the screen, as the crater is kept centered at all times. "Spindling" or "needling" is also eliminated. In order to carry the full amount of current without heating, the "Silver Tip" is plated its full length with a strong metallic coating. The manufacturers claim that as a general rule this carbon will not need adjusting in the course of a 1,000-foot reel.

A New Projection Lamp and Regulator.

In Booth No. 22, the General Electric Company shows the different control devices for the regulation of current to be supplied to both the arc motion picture machine and the incandescent lamp motion picture machine—making it possible for the projectionist, by the use of accurate current measuring instruments, to see the actual saving that can be made by the use of the more efficient current control devices, and also by the use of incandescent lamp projection.

This exhibit also contains a Mazda projection lamp which has a capacity of 900 watts, and is rated 30 volts, 30 amperes. The overall length is 10 inches, the bulb being in straight tubular form 2½ inches in diameter, with a light centre length of 4¾ inches; the lamp designed to operate tip up.

In its own optical system this lamp can be used for throws up to 100 feet on a 12 by 16 foot screen with reflecting surface, where the current consumption of the arc displaced does not exceed 60 amperes alternating current or 30 amperes direct current.

This is a new lamp, announced for the first time at this show, and in connection therewith is shown the new Fort Wayne, Type 1, Model B, Compansarc, and the Lynn Automatic Mazda lamp regulator (both products of the General Electric Company), in conjunction with the Excelite of the Nicholas Power Company.

The 30 ampere constant current Mazda lamp regulator is similar to devices in general practice used for current control, and maintains a constant current at 30 amperes without the necessity of any regulation on the part of the projectionist, covering fluctuation in the line voltage between 105 and 125 volts.

A small folder distributed from this booth enumerates thirteen ways in which

Silver Tip Trims.

the projectionist can assist the motion picture industry in its efforts to co-operate with the United States Fuel Administration.

American Photo Player at Madison Square.

Music for the pictures is recognized as an essential factor in the film industry. Daily the exhibitor is demanding greater perfection in the art. This calls for greater perfection in musical instruments, and especially in the organ.

The American Photo Player Company is especially equipped to give the exhibitor service. The Fotoplayer Organ is one that meets his every requirement and was specially built for filmcraft music. Great attention has been paid to the placing of these organs in order that the proper acoustical effect may prevail throughout the entire theatre. Nothing is more unpleasant to hear than a misplaced instrument. The experts connected with the Fotoplayer test out the acoustic properties of a building before each installation and make sure that the exhibitor will be both pleased and satisfied.

During the film exposition at Madison Square Garden the American Photo Player Company installed one of its best instruments in the Liberty Theatre there. The theatre was continually crowded by admiring musicians and interested exhibitors, while all over the Garden the beautiful tones floated to one's ears and made a favorable impression everywhere.

M. J. Samuels, vice-president of the Photo Player Company, officiated at the theatres, welcoming his many old friends and receiving congratulations from those newly made. The performance of the Fotoplayer was most praiseworthy and in every way conformed to the highest standard required for picture playing.

Tom Moore in "Thirty a Week," a Goldwyn Picture.

INDUSTRY TO AID LABOR DEPARTMENT

Producers to Co-operate With Government in Showing Importance to Fighter of Home Worker

THE motion picture industry is making plans to extend the work for the Department of Labor, both by increased use of trailers and lobby displays of posters and by the production of a number of films showing how important to the fighting man is the work that is being done by war workers in shipyards, munitions plants, mines, etc.

Portrayal of modern warfare in its true perspective is to be the slogan of the big motion-picture producers this winter. No longer will the "movie" patron be allowed to go away with the impression that heroic battle and sudden death in France are the only factors in the defeat of Germany, for recognition on the screen is very soon to be accorded the indispensable fighters of the second line—the civilian war workers without whose efforts the prowess of the men in uniform would be futile.

At the instigation of the Department of Labor, a dozen of the largest motion-picture producers in America are now evolving a new type of patriotic scenario, which will make its initial appearance on the screens within the next few months. In forceful manner these scenarios will bring home to the American public the fact that every man and woman who is working faithfully on a war job is doing work that is vital to the winning of the war.

Hero Will Be a Worker.

The workman will be the hero of these films, and their setting will be the great war industries of America—the shipyards, the munition plants, the mines, and the farms. Moreover, there will be no "fake stuff" in these war pictures. The films will be made right in the war plants, showing them as they actually are in full operation.

All of the industrial war scenarios will be built around a definite plot in order to give them greater interest. In one now in preparation the dependency of the soldier on the war worker will be graphically brought out. The central figures are a group of middle-aged workmen engaged in different forms of war industry and their sons on the battle front. By shifting from scene to scene the film will show just how the product of war workers protects the lives of their sons in the trenches.

Trailers and Posters.

In addition to these scenarios all motion picture producers who have been approached have agreed to run special trailers to their current productions advertising the work of the United States Employment Service and other branches of the Department of Labor. While this phase of the campaign has been in operation for some time, it will be greatly extended within the next few weeks.

Moving picture theatres are further co-operating by placing in their lobbies, side by side with the posters of their current releases, the various "speed-up production" posters of the Department of Labor, and others carrying calls for war workers and giving the location of the nearest branch office of the United States Employment Service.

Boys Reserve Directors Praise Work of Screen

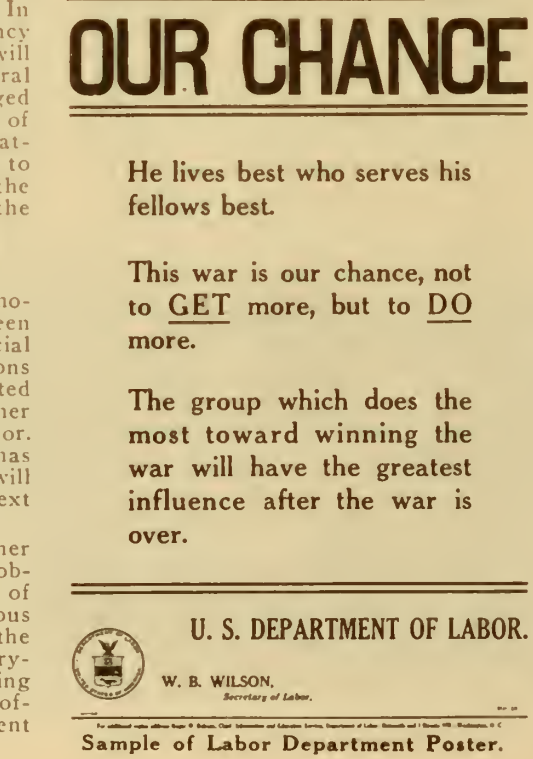
THAT the motion picture industry is truly essential was indicated in Washington on September 20 when the state directors of the United States Boys' Working Reserve gathered for a national conference in the big assembly hall in the new building of the Department of the Interior. The directors were to report how every State in the Union has done its part in training its boys to take the place of the farm and orchard workers who have gone to war. As the climax, there was exhibited a picture made by the Pathe Company from a scenario by the Division of Films, of the Committee on Public Information, called "Solving the Farm Problem of the Nation."

The picture shows how 300,000 city high school boys were rushed through agricultural Plattsburgs and sent into the fields in time to save the harvests. The delegates expressed the opinion that a great nation-wide undertaking has never been more interestingly and successfully presented through the medium of the screen.

"This is one of the most stirring stories of the day," said one of the Government officials, "and this picture gives it to the people in a way that is sure to arouse the deepest enthusiasm and to give us several times three hundred thousand boys for the work to be done next summer."

"Solving the Farm Problem of the Nation," which will be released October 13, is the first of a series of one-reel pictures which Pathe is making under the supervision of the Division of Films. The series is under the general title, "Winning the War." The second release, "Feeding the Fighters," shows where the food for the great army in France is coming from and how it is shipped across the Atlantic. The loading of one of the floating refrigerators that carries more than a million pounds of meat is shown for the first time.

The third of the series, "Making Man Power," gives an insight into some of the most important operations of labor now being carried on, and makes plain some of the problems the Government is called upon to solve.


OUR CHANCE
He lives best who serves his fellows best.
This war is our chance, not to GET more, but to DO more.
The group which does the most toward winning the war will have the greatest influence after the war is over.
U. S. DEPARTMENT OF LABOR.
W. B. WILSON,
Secretary of Labor.

Sample of Labor Department Poster.

Part of Essanay Plant To Do Government Work

GEORGE K. SPOOR, president of the Essanay Film Manufacturing Company, has turned over a portion of one of the vast Essanay property rooms to Government work. The company is turning out binoculars by the Spoor-Berggren optical laboratory system, a new method of making binoculars just recently patented. The new binocular was submitted to Government officials and approved, and a contract was let for their making at the Essanay plant.

The binocular is so constructed that it is of unusually high power, while at the same time small and compact and easily carried. Under the new process thousands can be turned out daily with but few machines and with little labor.

The making of the binocular in no way interferes with the production of pictures, the three Essanay studios being kept open for this purpose. Beside making special feature productions, Essanay announces it will continue to make its movie marionette pictures and also commercial films.

The latest feature, which now is practically completed, is "Young America," taken from the Cohan & Harris stage success. The release will be announced shortly.

Essanay has just completed its first series of ten movie marionette pictures, which are a distinct novelty, no similar pictures ever having been produced.

Rothapfel Theatres Sell Many Bonds.

That the Rivoli and the Rialto are right behind the Liberty Loan Drive is shown by the fact that the two Rothapfel theatres up to October 4 had already collected over $82,000 in subscriptions. Prominent motion picture stars appear on the screens at both houses every night with original appeals that are particularly effective. On the night of October 3 William S. Hart spoke in person from the stage of the Rialto, and his address resulted in a gratifying brisk sale.

Blackton To Do Specials Only.

According to his recent announcement, J. Stuart Blackton will make no more program feature films to be issued as regular subjects on a routine program of releases. From now on his time will be devoted to longer and more ambitious productions, handled under specially arranged distribution plans. He expects to present four and perhaps six subjects a year.

Frank Smith in First Battle.

Frank Smith, the first son of Hollywood Studio Manager W. S. Smith, to enter Uncle Sam's service, wrote his father last week that he had been in his first battle and had "laughed, sweated, sworn and cried." Private Smith was a member of the 143d artillery and later was transferred to the 19th.

TRAVEL FAR TO "GET" FIFTH AVENUE

Bryant Washburn and Director Donald Crisp of Paramount Make Hurried Hike from West in Search of Correct Atmosphere for "Venus in the East"

By Edward Weitzel

WHEN an author opens his story in Ax Creek, Colorado, and later on sends his hero into a Fifth Avenue jeweler's after a $250,000 string of pearls nothing will satisfy a conscientious director except a trip to New York in order that the exterior scenes shall have the correct local color. That is why Director Donald Crisp, Bryant

Donald Crisp.

Washburn and Margery Wilson stepped off a Limited at the Grand Central Station, one day last week, after a fast trip from Los Angeles, and have been taking scenes in upper Fifth Avenue doorways and on top of lower Fifth Avenue buses whenever it was possible to elude the vigilance of the officer on the beat. Most New Yorkers are still camera shy and object to working as extras in a moving picture, unless they collect union rates. One lynx-eyed member of the police force, who took up his stand at the corner of Tenth Street and struck a pose expressing considerable suspicion and full determination to do his duty if he found that the camera pointing over the windshield of the Crisp-Washburn auto was an infernal machine, will be greatly surprised when his wife comes home from a neighboring picture theatre at some future time and demands to known why he didn't tell her "he'd been actin' in the movies."

Crisp Shoots a Suspicious "Cop."

The cameraman noticed the officer first.

"Do you think that policeman will stop us from shooting a bus?" he asked of Director Crisp. The director studied the officer intently for a moment. "I guess not—but we'll shoot him first—the way he keeps glancing at us fits right into the scene where Mr. Washburn hails the bus. Get him before he moves away." The cameraman obeyed orders.

Wallace Irwin's story, "Venus in the East," had many readers when published in novel form. The adventures of Buddy McNair and Martha Harrison and Mrs. Pat Doubonet and the pearl necklace take Buddy and Martha to a number of the most familiarly known places in New York City. An invitation to accompany the Paramount party on a day's picturemaking was accepted by the writer. The experience proved novel and interesting, as well as a very comfortable method of securing an article.

Crowd Quickly Gathers.

The start was made from the Famous Players studio on Fifty-sixth street. Two autos were used to convey the party, a canary colored Rolls-Royce being utilized for the private car of the wealthy Mr. McNair. The first stop was made at the Plaza Hotel. According to the story, after Buddy discovers supercyanide and comes to New York to spend money, he puts up at the ultra-fashionable hostelry overlooking Central Park at Fifty-ninth Street. Several scenes were made showing young Mr. McNair entering and leaving the hotel by the front entrance, which faces the Pulitzer Fountain. Director Crisp and his assistants worked quietly and quickly, but a curious crowd gathered on each side of the dead line before the first shot was completed.

Unconscious Comedians.

Making moving pictures on Fifth Avenue is sufficiently unusual to attract the passer-by of every type. Most persons show childlike amusement when the actors commence to rehearse the business of a scene. The majority of the onlookers do not seem to understand that it is serious work they are watching, and the expression on their faces indicates that they are wondering how normal human beings can put paint on their cheeks and act so silly in public. To the occupant of a back seat of a limousine drawn up at the curb, they are "as good as a show" themselves, and the number of unconscious comedians to be seen among them is surprisingly large. One of these days a genre painter of the Frost type will take such a scene for a subject, and the men and women who gaze at the actors with smiles that register everything from honest wonderment to supercilious amusement may discover that they are themselves quite amusing—to other people.

Los Angeles Has New Booster.

The next stop was made on one of the side streets up in the Seventies. While the auto was covering the distance, Bryant Washburn was proving that an adopted son of the state of California and a householder in the film city of the West can be as loyal to Los Angeles as the most eloquent of her native born population.

"There is no place like it in the world!" he answered, in reply to a remark about his admiration for the West Coast. "Why, the roses were in bloom when I left. The front porch of my house is covered with them. It didn't take my wife and me but a few weeks to decide that we wanted to make California our home for the rest of our lives. That's the place to bring up children. My boy can play outdoors the year around. I'm homesick already, and I don't care how soon we complete the New York scenes and start back."

"Shall I put what you have just said in my article?"

"Why not?"

"It will be letting the cat out of the bag."

"That I'm married?—I'm more than willing. I have my own convictions on that subject. It will never hurt any screen actor to have it known that he's a family man. I love children and I'm never going to appear in a picture that they will not be permitted to see."

A Portable Dressing Room.

The cross street scenes were taken in the doorway of an English basement house, and among the interested spectators were twin babies in an ivory colored perambulator. Director Crisp stopped to admire them while the cameraman was putting in a fresh film. The director also is a married man.

The English basement house represents the residence of Martha Harrison, and the scenes taken tell of that happy event in Buddy's life when he first walked home with Martha and found

Bryant Washburn.

out where she lived. Buddy's look of admiration as he gazed after the girl who had disappeared through the doorway and his satisfied glance as he turned and started down town were repeated by a sympathetic housemaid who was hanging out of a second-story window across the street.

As soon as Margery Wilson, the

Martha of the cast, was through her part of the scene she took Bryant Washburn's place in the auto which carried the writer.

"Mr. Washburn," she explained, "is using the other machine as a dressing-room. I hope there are no detectives in the crowd around here."

"Why not?"

"If they see him get into the auto, wearing one suit of clothes, and get out again, wearing a different suit, they'll arrest him as a suspicious character. A limousine makes a handy portable dressing-room, but it has its drawbacks."

It must be an odd sensation to be riding down Fifth Avenue and changing one's attire at the same time—even if the curtains are drawn.

Sub-Titles in Screen Drama Give Finish to Subject as Do Draperies to Stage Play

THAT it is important to develop efficiency in an organization created to produce photoplays has long been recognized. It is also true that efficiency methods operate to create a better product at reduced expenses. Still efficiency in the nature of saving money can also be developed to a point where it makes for an output that lacks certain essential characteristic of successful merchandise—successful in the sense that the public see something that unconsciously creates a feeling there is a lack of an indefinable quality, which for a better term we call finish. It is the same feeling one has who is on the verge of purchasing a fine piece of china and, just as we are about to exchange our money for the shopkeeper's merchandise, we detect a rough spot or an almost invisible break in the lacquer.

No effort is made to limit expense, so long as it is in the range of reason, in the making of a picture with a combination of a fine cast and a corking good story. Yet how often have we seen the cheeseparing policy step in when the studio work is finished and utterly destroy the fine work of directors, actors and scenario writers by cheap, ineffective and inartistic decorations used in connection with the titles.

Sub-Titles Part of Stage Decorations.

In the production of a play it is the stage settings that either give distinction to the entertainment or classify it as an indifferent or commonplace presentation. The right sort of furniture, rugs, draperies and bric-a-brac unconsciously please the eye to such an extent that we go away from the theatre feeling that we have seen something that has pleased us, even though the subject matter of the drama was not entirely to our liking. We sum it all up as being in good taste. With screen productions the manner in which the titles and subtitles are shown to us is as much a part of the stage decorations as those actually used in the studio when the story was filmed.

Proper efforts should be expended in not alone working out the decorative effects in the matter of borders and backgrounds for titles, and in addition the lettering should have no little mental energy in creating the atmosphere of good taste.

World Pictures, realizing the tremendous importance of proper titling of pictures has, instead of having this work done on contract by outside artists, created a department consisting of highly talented artists. Instead of waiting until the picture is finished before beginning work on titles and the decorations that go with them, the artists are given the original story from which the scenario is created as well as the continuity, and when the picture is brought over for its first projection after the director has assembled it, they begin to work out the effects and motifs. In this way these artists are as much a part of the production department as the directors, the actors and the continuity writers. Consequently, to this factor World Pictures officials ascribe to their productions that element of good taste so necessary to finished products.

Walter A. Morton Becomes Over-Sea K. of C. Secretary

SOMEWHERE on a well known ocean Walter A. Morton is proceeding to France destined to become a field secretary for the Knights of Columbus, an appointment that will bring gratification to the legion of friends Mr. Morton has made during the years he has spent as an actor and director in motion pictures. His photo-

Walter A. Morton

playing activities have been many and varied during the past ten years, and the record of his skill as a director stands in many well-known productions for prominent producers.

About ten years ago Mr. Morton entered pictures as an actor with the Edison forces, playing heavies. Forecasting his present patriotic activities Mr. Morton appeared in a presentation based on the Boston Tea Party, assuming the role of John Paul Jones. Later on he switched to Horsley's producing forces as leading man in western dramas. Then he became a director for Nestor, going to Universal when the amalgamation of Nestor was accomplished by "Big U."

His next engagement was with Pathe as director of two-reelers, Universal again securing his services as a producer on the West Coast. "The Hazards of Helen" series was then undertaken by Kalem, and Mr. Morton was secured as a member of the company. Then he turned his attention to directing comedies for Keystone, at Los Angeles. Mr. Morton later wrote and directed the serial produced by Frank Tichenor for General Film Company under the title, "Daughter of Uncle Sam."

Incidental to these engagements in moving pictures Mr. Morton has given his attention to numerous stage presentations as director and producer, but for the most part his time, during the past ten years, has been devoted to the screen. His personal integrity and force of character are substantially attested in his appointment as a Knights of Columbus field secretary, a position that carries an important evidence of trust and confidence.

Elinor Shows How to Save Sugar.

While the rest of the stars of filmdom were making Liberty Loan pictures, Elinor Field, who plays in Strand-Mutual comedies, made a picture for Food Administrator Hoover. It is "A Tea Time Tip" and has to do with the waste of sugar in the tea cup. The subject appeals to the American public to stir its tea, to use only what sugar it needs and to get the full benefit of all its uses. The film was considered such an effective bit of food conservation propaganda that it was included in Screen Telegram No. 62 released, by Mutual October 1.

Kane Visits Select Exchanges.

General Manager Arthur S. Kane left Monday, September 30, for a week's trip to nearby exchanges. Tuesday and Wednesday Mr. Kane spent in Buffalo, where he took up routine matters with Branch Manager Sherman S. Webster and extended the glad hand to some of Select's contract holders in that city.

Mr. Kane arrived in Pittsburgh Thursday and spent that day and Friday at the Select exchange, where he was in conference with Branch Manager Leo F. Levison.

This is the first of several trips to nearby branches which Select's general manager proposes to make in the near future. During October and November Mr. Kane expects to be able to visit practically all of the branches in the East and Middle West.

Mountain Scenery in Glaum Story.

Most of the beautiful mountain scenes appearing in "The Goddess of Lost Lake," starring Louise Glaum, and distributed by the W. W. Hodkinson Corporation, were taken 5,500 to 7,000 feet above the sea, and are among the most impressive scenes ever incorporated in a screen play. A company of twenty-six people and eight horses journeyed into the San Bernardino mountains for the scenes. They were conveyed by autos as far as machines could penetrate, an old mountain buckboard carrying them the rest of the distance.

NEWSPAPERS CUT OUT PICTURE NEWS

New Orleans Publishers Order Elimination of Reviews on All but One Day a Week—Exhibitors Protest

FOLLOWING the suggestion from the Government to the newspapers that radical reduction be made in the amount of reading matter used in the interest of the conservation of white paper, the Publishers' Association of New Orleans has ordered the elimination of all reviews and notices of motion pictures, except on Sunday, in all of the papers published in the city. Stage productions fare a little better under advanced rates of advertising, but the reduction has been drastic. The dramatic entertainments get one review each, mid-week, but space is conserved on these. The motion picture exhibitors resent the new rule, and a strong protest is going up against its enforcement.

Both the Times-Picayune and the Item have featured motion picture news for the past two years, and especially on Sunday have elaborate layouts been devoted to the motion picture theatres.

The Sunday "spreads" have also been cut to the lowest requirements of current shows and the situation has developed complications. Close to 50,000 patrons attend the motion picture theatres in New Orleans every day, and on Sunday that number is largely increased. These patrons have been in the habit of looking to the daily newspapers for the local reviews of the shows, and they have taken the newspaper estimates of quality in the selection of their entertainment for the day. Protests were numerous, and the publishers frankly admitted that perhaps a mistake had been made, and methods of modifying the order in such a manner that its drastic features might be mollified were under serious discussion.

The exhibitors made the mistake of attempting to punish the newspapers by reduction or elimination of their advertising, with the result that the publishers suspected an attempt at coercion and were inclined to become correspondingly obdurate. The matter is still a source of contention, but everybody concerned is confident a satisfactory solution will be reached. Meanwhile the publishers are of the opinion that tons of white paper might be saved if the "press matter" which seldom finds its way into the columns of the newspapers were to be curtailed, and the suggestion may be carried to the proper department in Washington.

Hart to Take New York Scenes.

Before the return to California of William S. Hart, who is now touring the principal cities in the three leading Eastern Federal Reserve Districts in the interest of the Fourth Liberty Loan, he will make a number of scenes in New York for his forthcoming Artcraft picture," Branding Broadway." Before leaving Hollywood, Hart had finished all the production work on the new picture except that involving the New York scenes, all the interiors having been completed at the Hart studio.

In the party which accompanied the Artcraft star East are his sister, Miss Mary Hart; E. H. Allen, business manager of the Hart productions; Gerald Duffy, publicity director, and Joe August and Dwight Warren, respectively cameraman and still photographer. Many of the New York scenes will be filmed in the city's most crowded districts, in one instance the westerner asking the policeman at Fifth avenue and Forty-second street to lead him through the traffic at that point.

The star expects to return to Hollywood sometime before November 1.

Tuchman to Institute Economies in Exchanges

AL TUCHMAN, who holds a record for pinch-hitting in all kinds of important business for the Universal, and who is now head of the supply and purchasing department, has

Al Tuchman.

left on a tour of the exchanges. His present task is to inaugurate efficiency measures calculated to carry out the Government's desire for conservation of supplies.

Mr. Tuchman is equipped with plans to regulate lobby supply service provided by exchanges for their exhibitors. He will be able greatly to increase the efficiency of this service, while at the same time reducing the waste of material.

Universal is anxious to have the exhibitors taken care of with the most complete supply service possible. At the same time it appreciates that there is room for vast improvement in the transmission, intensive distribution and handling of supplies in the direction of economy.

Mr. Tuchman will be absent from the home office about six weeks. His trip will take him to every exchange in the country handling Universal products.

This is one of the first steps to be taken in the film industry to carry out the recent request issued by the Government for conservation. Previously Carl Laemmle, president of the Universal, issued strict general orders to the production departments of the company requiring the immediate reduction of waste. This has been followed by an efficiency system in the coast studios which has cut the amount of labor and raw materials used in film making to an amazing extent. It is expected that the conservation now under way in all departments of the company will bring about the saving of many thousands of dollars.

Washington Exchangemen Get Together for Keeps

THE manager of the local exchange of the World Film Company, R. B. Smeltzer, was unanimously elected to the presidency of the Washington Exchange Managers' Association at a meeting held in the rooms of the Chamber of Commerce on September 30. The election followed a meeting held in the Tea Cup Inn, which proved to be a most enjoyable affair.

The association heretofore has been operating as a temporary organization under the chairmanship of Sidney B. Lust, of Super Films Attractions, Inc. The intention had been, when the organization was formed in this way, to let it run along for some months to see how it would work out. A great deal of enthusiasm has been put into the work; many things for the betterment of the industry have been accomplished, with the result that it was decided to now form a permanent organization.

A summary of what the association had accomplished during its rather brief existence was given by Oscar A. Morgan, manager of the Famous Players-Lasky exchange. No organization can begin to give better service to the industry as a whole, as well as to the individual home offices represented by the managers, than this one.

Smeltzer Is Elected President.

R. E. Wilson, of the Greater Vitagraph; R. B. Smeltzer, of the World, and Abe Dresner, of the Exhibitors' Co-operative Exchange, were appointed a committee to nominate new officers for the association. Good-naturedly their slate was rejected, and Mr. Smeltzer found himself elevated to the presidency; Abe Dresner became vice-president; Oscar Morgan will continue as secretary, and Sam Flax, of Metro, as treasurer.

An executive committee with Sidney B. Lust, chairman; Mr. Rogers, of Fox Film Corporation, and S. E. Kent, of the Triangle Distributing Corporation, as members, was appointed. The duties of this committee are to be many. The president and secretary will be members ex officio. It will be these men who will hold a meeting just prior to the regular meeting of the association and devise a program for the evening that will contemplate saving time. To it also will be submitted all grievances, and it will have power to act for the association in emergencies.

A resolution was adopted thanking the retiring chairman, Mr. Lust, for his splendid work in getting the association into running order.

Edward A. Crane, Washington representative for the W. W. Hodkinson Corporation, and E. R. Champion, manager of the Pathe exchange, were welcomed to membership.

News of Los Angeles and Vicinity

By A. H. GIEBLER

FILM COLONY LAUNCHES LOAN DRIVE

D. W. Griffith Unveils Victory Tank and Mary Pickford Christens It—Many Big Subscriptions

THE members of the film industry of Los Angeles and the West Coast launched their big Liberty Loan drive on Saturday, Sept. 28, with their usual flourish and enthusiasm.

The big tank in Central Park, that will be headquarters for the drive, was unveiled by D. W. Griffith and christened by Mary Pickford, who broke a bottle of water from the Owens River on the side of the tank with the following words:

"I christen thee Victory. May thy name signify the outcome of the drive."

After this Mary Pickford made a remarkably forcible and telling patriotic appeal to the multitude that packed Central Park to the gates, and the drive was on.

Among the first buyers were D. W. Griffith and Lois Weber, each of whom subscribed $30,000. Mary Pickford took $20,000. Frank Keenan started the bidding for the autographed receipt for the highest subscription which is in the shape of a great volume containing the signatures of the President, many Government officials, and the autographed photographs of all the prominent stars of the screen. It is expected that the book will bring in a very large subscription before it is disposed of.

Mary Pickford and D. W. Griffith signed receipts for bond buyers all afternoon, and at night the Motion Picture Directors' Association took charge of the meeting. The directors were introduced to the crowd and then took their places in booths placed here and there in the park, each booth representing one of the countries of the Allies.

The film people will continue their work until the last day of the drive, and in addition to the tank meetings the work will be carried to the theatres and exchanges. All sales made at theatres, studios and exchanges will be turned in at the central office at the tank Victory, where they will be credited to the efforts of the film people.

The following studios will be in charge of the tank meetings in Central Park for each day and night of the drive.

Sept. 30.—Charlie Chaplin studio.

Oct. 1.—Clara Kimball Young.

Oct. 2.—Vitagraph studio, W. S. Smith chairman.

Oct. 3.—Metro-Hampton studios, Joseph Engel chairman.

Oct. 4.—Hart, Christie and Strand Comedies, and Francis Ford Company, Charles Christie chairman.

Oct. 5.—Famous Players-Lasky studios, C. B. De Mille chairman.

Oct. 7.—Brunton studios, Frank Keenan chairman.

Oct. 8.—Sunset studios, George Fawcett chairman.

Oct. 9.—Douglas Fairbanks.

Oct. 10.—Fannie Ward and Pathe players.

Oct. 11.—Ince studio, Thomas H. Ince chairman.

Oct. 12.—2 P. M., Liberty Day, Triangle and American studios. 7:30 P. M., Motion Picture Producers Association, W. J. Reynolds chairman.

Oct. 14.—Universal and L-Ko studios.

Oct. 15.—Sennett studio.

Oct. 16.—Julian Eltinge and Lois Weber studios.

Oct. 17.—William Fox and Lehrman Comedy studios.

Oct. 18.—Theatre and Film Exchange Men, Laboratory and Accessory Men.

Oct. 19.—2 P. M., Roscoe Arbuckle. 7:30 P. M., closing night, Motion Picture War Service Association.

No Discrimination Against Women.

Charges that City Electrician Manahan is discriminating against women seeking licenses as motion picture machine operators were made at a meeting of the Theatre Owners' Association of Southern California last week. A committee, composed of President Frank A. McDonald of the association, Leo Ryan, who has a school for the instruction of women as motion picture machine operators, and Mrs. Estelle Lawton Lindsey, ex-councilwoman, was appointed to wait upon Mr. Manahan and find out why women who have applied have not been given licenses.

Mr. Manahan replied, that when women make good they will be given licenses as readily as men, and stated that out of nine girls who applied for licenses six showed sufficient knowledge in their written examinations to be given an examination at the machine.

"Three of these girls," said Mr. Manahan, "have been examined at the machine, and probably through nervousness did not do very well, but we are willing to give them another examination. During this same period three men applied for licenses and did not pass the written examination. I think the time has come for women to take up men's work, and my office is not discriminating against them."

Neither Mr. Manahan nor Chief Inspector H. N. Beecher are members of the Operators' Union.

A Liberty Bond Rodeo.

The Douglas Fairbanks studio lot has been the training ground for a regular wild west rodeo, which will take place on the Fairbanks estate in Beverly Hills on Oct. 6. Besides the wild west riding and other rodeo stunts there will be boxing matches between Bull Montana, Walter Miller and other local pugilists. The admission fee will be $1 and a written promise to buy a Liberty Bond. The cash taken in at the gate will go to the National War Camp Community Fund, which organization buys all the athletic equipment for the soldiers, both on this side and in France.

Another New Baby Star.

The latest baby star to be announced by an enterprising producer is little Georgia Bess Pembleton, who left Los Angeles with her mother last week for New York, to confer with Eastern capitalists who have promised to finance the new venture. Two stories, written specially for the little star, have already been secured for production. Georgia was formerly connected with the Orpheum vaudeville circuit, and played a part with Helen Keller in her new film production.

Laemmle in Town.

Carl Laemmle arrived in Los Angeles on Sept. 28 and was met at the train by members of the studio force at Universal City. Mr. Laemmle was taken to the plant in Cahuenga Pass, where he began at once on the business in hand, which concerns a number of new productions to be launched, and which will probably keep the producer in the West for several weeks.

De Mille Called to Fort Sill.

Cecil B. De Mille received an urgent request by telegraph from the War Department last week to go to Fort Sill, Okla., in connection with war propaganda work. De Mille was cutting "The Squaw Man" when the message came, and he dropped the work, which will be resumed on his return, to go and attend to the more important war work. The Lasky Home Guards had planned a big picnic and military drill at the newly acquired studio ranch for Sunday, but the event was postponed until the Sunday following Mr. De Mille's return. The nature of the work to be done at Fort Sill has not been divulged by Mr. De Mille.

Motion Pictures for High School.

The Redonda High School at Redonda Beach, California, has instituted a course in educational motion pictures, which will be mainly patriotic in nature, and will depict the part the United States is playing in the present world struggle. Other general war news, travel and industrial films will be used occasionally. The pictures will be shown in the school auditorium every Friday evening.

Chaplin Preview.

"Shoulder Arms," the new Charles Chaplin comedy for the First National Exhibitors, was given two previews last week before it was shipped to New York. The first showing took place at the Iris Theatre in Hollywood and the

second was at the Chaplin Studio projection room. A few invited guests, consisting of newspaper representatives and trade journal correspondents, and the studio employes, formed the audience. This latest comedy has for a theme the great war in Europe, and if there is anything of a humorous nature that could happen in a trench or on the battle field that Chaplin has not put in his new comedy it is because the First National Exhibitors contract with the comedian stipulates that his films shall not exceed three reels in length.

Pallette Plays Atmosphere.

Eugene Pallette, who joined the aviation branch of the war service not long ago, stopped off in Los Angeles on his way to a Texas training camp and visited the various studios in which he had worked during his career as a film actor. At the Metro studio Bert Lytell persuaded Pallette to be "atmosphere" in a scene where his natty aviation suit showed off to special advantage.

Pneumonia Takes Hal August.

Frank T. Hallack, known in the films as Hal August, died of pneumonia at the Great Lakes training school for sailors late in September, and his body was sent to Los Angeles, his home, for burial. Hallack was one of the popular young actors in the film colony of Los Angeles before he enlisted in the Navy several months ago, and both he and his wife have many friends among the West Coast players. He was twenty-eight years old at the time of his death.

Ince Films Soldiers Relatives.

While 30,000 people thronged Balboa Park near San Diego on a recent Sunday afternoon, Thomas H. Ince filmed the first of a series of moving pictures of the relatives of soldier boys in France, which will be shown through the medium of the Y. M. C. A. For nearly two hours a stream of people passed in front of the moving picture camera, while Ince stood beside the camera and exhorted them to smile, wave their handkerchiefs, or hold up the babies so that the young fathers "over there" would recognize their children. The scene was most impressive. And after it was all over it was computed that 11,000 persons had passed before the camera stand.

New Method of Film Tinting.

A new method of tinting pictures has been discovered by the Sanborn Laboratories at Culver City, and one of the first moving picture stars to take advantage of the invention is Julian Eltinge, who will use the process to stint some of the scenes in "Over the Rhine," now being filmed by Fred J. Balshofer.

Stolen Automobile Recovered.

An automobile belonging to Anna Nilsson, which was stolen one day last week, was returned within a few days by Detective John W. Powell, of the theft bureau of the Automobile Club of Southern California, after having been traced to Bakersfield, where the thief had abandoned it.

Bought Bonds Early.

To "Over the Rhine" studio, where Julian Eltinge is finishing his first picture, believes in being forehanded in bond buying. The entire studio force, from President Fred Balshofer down, numbering more than fifty persons, registered their patriotism by buying bonds forty-eight hours before the Liberty Loan drive started.

Eastern Film Man Here.

Sidney Franklyn, of New York and Filmland generally, arrived in Los Angeles last week, accompanied by his wife. Mr. Franklyn says that he is taking a sort of vacation, but is open to proposition of the state rights variety, and wants to get in touch with films suitable for export trade.

Studio Shorts

WALLACE WORSLEY has begun production on the Kitty Gordon picture, "The Nurse's Story," from a novel by Adele Bleneau. Worsley has been directing Louise Glaum.

Enid Bennett's mother, Mrs. L. N. Bennett, was hostess at a luncheon given for the British Ambulance Society on Wednesday.

Jesse L. Lasky and Henry Lehrman have the honor of being the first subscribers to the Fourth Liberty Loan in Hollywood. Lasky subscribed $10,000 and Lehrman $5,000. These purchases were made two days before the drive began.

When Priscilla Dean was detained at the studio and had to cancel an engagement to make a personal appearance at the Symphony Theatre William E. Wing volunteered to fill the gap by making a short talk on scenarios.

Olive Thomas entertained three heroes from France, all aces of the French air service, at the Triangle studios one day last week.

Wedgwood Nowell has been cast in the "heavy" role in Kitty Gordon's first picture for the United Picture Theatres.

Mack Swain, George White and Ethel Teare are the leading players in a Sunshine comedy being directed by Fred Fishback, a new director at the Lehrman studio.

Charles Chaplin took a short vacation at Catalina Island upon completion of "Shoulder Arms."

For two hours at the Pin Ton, September 26, Louise Lovely autographed photographs, which were sold for the benefit of the Stage Women's War Relief.

Frank Keenan shared honors with Mary Pickford and D. W. Griffith on opening day of the Fourth Liberty Loan drive in Central Park. Keenan was chairman of the day, introducing the speakers and was otherwise a leading factor in the activities of the Motion Picture War Service Association.

Taylor Holmes has taken a house in Hollywood for the winter, which his family, consisting of himself, his wife and three children, consider far superior to a hotel for comfort and freedom.

Al Christie has ambitions of directing a drum and bugle corps at the Hollywood Officers' Training School, and now each new applicant is taxed a certain amount of money, which is to be applied to the purchasing of bugles and drums.

Frank Lloyd, with a force of assistants, left September 30 for New York, where he will make a new picture with William Farnum, following which star and director probably will return to California for the winter months.

Billie Rhodes and her company will travel with a circus during the next week or two in order that her director may film a number of scenes with circus atmosphere for a forthcoming feature.

William Faversham, who has contracted to appear in "The Silver King," for the Famous Players-Lasky Company, is expected in Los Angeles some time this fall to film the production at the Lasky plant.

Nina Wilcox Putnam, writer for the Saturday Evening Post and other publications, has arrived in Los Angeles from New York, and will make her home in the West for a time, writing original stories for Triangle stars.

Tom Mix and his famous horse, Blue Devil, made personal appearances at the Kinema Theatre during the run of "Mr. Logan, U. S. A."

Cecil B. De Mille was recently elected one of the directors of the Commercial National Bank in Los Angeles.

D. W. Griffith and his company, including Lillian Gish, Robert Harron and other players, have been making scenes for an Arteraft picture at San Diego.

Herbert Heyes is playing the leading male role in the Helen Keller production.

Charlie Pike, Harry Sherman, William Desmond, Harry Garson and Sidney Cohen, Kitty Gordon's manager, have left in a body for New York. Mr. Cohen will take up his commission in the camera service of the Government, and Bill Desmond will look into a few propositions from film magnates and one from a stage magnate.

Harry Hilliard will share leading man honors with William Stowell in Dorothy Phillips picture, "Destiny." Robert Anderson, the Monsieur Cuckoo of "Hearts of the World," is also cast in an important role.

Robert Ellis, recent leading man of the Morosco Stock Company, is to play opposite May Allison in a coming Metro feature.

Florence Reed is expected to come to Los Angeles in December to produce a series of pictures for the United Picture Theatres at the Brunton studios.

Jack Conway, Triangle actor-director, has acquired a mining claim near Bishop, Cal., where he will spend a few months as per advice of his physician to live in a higher altitude than Los Angeles.

Lillian Walker, Julian Eltinge and Anna Nilsson and other film stars visited Red Cross shops, making addresses and entertaining the guests, during the past week.

John Cossar, formerly of the Essanay Company in Chicago, has been cast in a forthcoming Ruth Clifford Bluebird production.

Mary Anderson is Bert Lytell's leading woman in his new picture for Metro.

Hall Returns to Edit Screen Telegram.

Ray L. Hall, who was loaned to the Government for service in the Division of Films of the Committee on Public Information in July, has returned to the Screen Telegram to resume his duties as news editor. While in the service of the Government Mr. Hall organized the department under him as manager of production, and handled the issuance of the Official War Review.

Mr. Hall began his work on the Screen Telegram at the headquarters of the reel at the New York Mutual offices last week. It is said that his successor in the Division of Films will be officially announced later.

Trinity Church-Yard in Metro Picture.

Trinity Church will be one of the many unusual scenes in "Five Thousand an Hour," the Metro play starring Hale Hamilton. The scene in which the church and church-yard are shown was taken from offices situated on the opposite side of Broadway. Permission was given to Director Ralph W. Ince to set up his camera in the broad windows of the offices, from where a wonderful view of the church and the passing thousands on the street below was photographed.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Mixes Pathos with Humor in Story of Visit to a Hospital Location

By Giebler

ONE of the reasons that this installment of Rubbernecking is not dished up in the usual style is that Gladys Brockwell said: "I don't see how you can write anything funny about a hospital."

Another reason is that Director Edward J. Le Saint, who believes in realism and wants his movies all gummed up with actual atmosphere, insisted on shooting the scenes in Miss Brockwell's new play in front of a real hospital instead of having the property men build up a fake one on the lot.

When Miss Brockwell doubted my ability to write anything funny about a hospital, her remarks carried the flattering implication that there might have been something funny about previous Rubbernecking, and I got all fussed up with false pride and said I could write funny things about a crutch if I wanted to, and accepted her invitation to go out on location with the Le Saint company with the resolve to dope out something especially hilarious—real rib-tickling stuff.

It looked like a big week for Rubbernecking, too, before that trip; a week especially rich in happenings and ripe in incident, but when I got to stirring it all together, it just wouldn't jell in the usual manner. The shadow of that hospital was over everything.

Shadow Fades a Little Bit Here.

There was the incident of the stage-struck society lady of Hollywood who knew perfectly well that she would make a hit in the movies if she had a chance; and of Casting Director Haskins, of the Julian Eltinge studio, giving her the chance; and of her bringing an onion along in her make-up box in case there might be something of an emotional nature in her bit, and of her getting angry and shedding more tears than the biggest bermuda that ever grew would have produced because some of "them hateful movie people" laughed at her.

And then there was the private showing of Charlie Chaplin's new film that was held at the Iris Theatre in Hollywood at 5 o'clock in the afternoon, and a large number of prominent film people attending, including Douglas Fairbanks, John Fairbanks and Mrs. John, Kenneth McGaffey and his wife, Rob Wagner, the writer, and Mildred Harris, Loie Weber and Phillips Smalley, and Billy Keefe, T. L. Tally, Mabel Condon and Bessie Love, John and Mrs. John Jasper, and Edward and Mrs. Edward Biby (Ed is Charlie's new press agent), and everybody pleased to the utmost and saying fine things about the film.

Exclamation Furniture Sounds Recent.

And there was Clara Kimball Young's new dressing room out at the Sunset studio, very fine and filled with Italian period furniture, although I can't understand why, if they want to call that kind of furniture after any of the punctuation marks, they don't call it exclamation furniture, because folks always exclaim "How beautiful!" "How exquisite!" and things like that when they see it.

All of this stuff would have made good copy under ordinary circumstances, and with a little slap-stick business here and there might have got a laugh or so, if it hadn't been for the hospital.

It was not the scenes Le Saint and his company made at the hospital. There was nothing sad in them, just some action with Gladys Brockwell, made up as a nurse, and William Scott as a young medical interne, and Little Francis Carpenter and Virginia Lee Corbin and the clever Messenger kids.

It wasn't the action, it was the location.

Movie stuff doesn't move me to any great extent, anyway. I've watched some of the most heartrending scenes ever made and never turned a hair. I've seen some of the most celebrated heavy guys of the films at their worst. I have heard Frank Campeau hiss his cruel sentences into the shell-like ear of the persecuted heroine; I've seen Harry Northrup's best and most cruel sneer hitting on all cylinders at once; I've seen aged couples turned out of the old homestead by the heartless holders of movie mortgages by the dozen; I've stood right behind the camera when the helpless heroines sank down on the rich man's doorstep while the snowflakes (real snow, sometimes) drifted down like a pitiless white pall on their peroxided curls.

It was not the action being staged in front of the hospital. It was the hospital itself.

Patients May Have Thought Show Funny.

It was a whale of a place, that hospital. One building must have had a hundred windows, and at every window a sick man, or a sick woman, or a sick kid looking out at the movie people full of life and health and happiness, making pictures there on the lawn.

And on a long bridge that connected this house of a hundred sad windows with still another house just like it were wheel chairs filled with the broken, the maimed, the lame and the halt.

And Gladys Brockwell looked up at them and said:

"The poor things. It is the only show many of them have had for months, and the last show many of them will ever have."

How could a chap write slapstick stuff with her making a remark like that?

That sob stuff simply got into everything.

There was the incident of Doug Fairbanks going down to the beach to fill a bottle from the wild waves because a little kid in Vermont wrote him a letter saying that he had never seen an ocean, but as he had some water from the Atlantic would Doug please send him a bottle of ocean water from the Pacific, so he could see if the two oceans looked alike.

That might have been made funny, but it didn't sound funny when I came to think about it. Poor little tyke, there are lots of kids whose parents can't take them to the seashore, and who in the world should a little kid in Vermont ask to do him a favor like that if not good old Doug, everybody's friend?

There was something that happened there at the hospital that would have

Gladys Brockwell as Just a Plain Cross Nurse.

A Thrilling Moment in Mumble Peg.

been funny anywhere else. Le Saint's scenario called for all the kids he had along on the trip to represent patients in a hospital.

One child had an arm in a sling; another was bandaged as to leg, and one of the little Messenger girls had the pleasure of sitting in a lovely wheel-chair all the time.

Children Compete for Crutches.

That was awfully hard on the other kids, of course, but they were good little actors and understood that everybody coudn't have a nice part like that. There was only one pair of crutches in the outfit, and of course, sharp competition for them.

Little Francis Carpenter tried for an hour to get possession of them, and finally, when it came his turn, he raised his hands to heaven and exclaimed in a fine dramatic voice, "At last!" Then he grabbed the crutches and placed them under his arms and hobbled away over the lawn, a perfect simulation of a little cripple.

Nurse Alone Is Gay.

Now there was something that might have been funny about a crutch, but it didn't get over with any of us because just at that moment some one —I think it was Mrs. Le Saint, who had come along to watch her husband work—called attention to the fact that the breezes that blew over the beds of poppies and scarlet sage carried the scent of medicine and disinfectant instead of the sweet breath of flowers on its wings.

It was a sad party, and when Miss Brockwell, Billy Scott, Walter de Coucy, Roy Irwin and a hospital nurse—who came out to see why it was that the movie players didn't all wear yellow clothes like she had been led to believe—tried to liven things up by staging a game of mumble peg, it didn't do any good, and everybody, but the nurse, who was used to hospitals, looked as solemn as owls, and I came away from there.

NEW YORK EXHIBITORS MEET.

Thirty members of the Manhattan Local Exhibitors' League met at Wurlitzer Hall, New York City, on Friday, October 4, at 2 p. m. The main topic of discussion was the delivery of films by the Prudential Delivery Company. Heretofore the Prudential has charged the exhibitors $6 a week for its service, but has increased its charges to $7 weekly, with the understanding that the three leagues of the boroughs of New York City guarantee 75 per cent. of their members in the contract. The Prudential has bonded itself for $1,000 for the safe delivery and collection of films. Unless the 75 per cent. of the membership is guaranteed it will cancel the bond. The matter was considered by the meeting, and it was decided that action by the three leagues be deferred to a larger meeting, to be held later this month at the new rooms of the Manhattan local, 729 Seventh avenue, at which time there would be a luncheon and house-warming.

The influenza epidemic which threatens to close the theatres of New York brought forth the expression of much apprehension. It was decided to use every precaution to prevent its spread and to warn the people against any violation of the ordinances suggested by the Board of Health. It was pointed out that already the theatres in other localities had been closed.

World Engages Texas Guinan

WORLD PICTURES announces the engagement of Texas Guinan, the well-known stage and screen actress, for an important role in "The Love Defender," which Tefft Johnson will direct. Others in the cast are June Elvidge, Frank Mayo and Madge Evans.

Miss Guinan, pronounced Guynan, was born in the Lone Star state, and her name was not obtained by theatrical inheritance, but given to her at the altar when she was baptized at the little frame church on the banks of the picturesque Brazos river.

Miss Guinan was born on her father's ranch of 8,000 acres, just outside of

Texas Guinan.

Waco, Texas, and at an early age the cowboys on her father's place taught her how to throw a lariat and ride an unruly broncho, just as small children are shown in the East how to play "London Bridge" or "Hares and Hounds."

Her father sent her to a girl's seminary in Denver, and here dates the turning point in her life. At an amateur performance given by the students she showed such marked talent that Peter McCourt, manager of the Broadway Theatre, Denver, who was present at the amateur show, obtained for her a professional engagement. New York saw her for several seasons in a number of successes, and stardom came to her with John P. Slocum's and John Cort's production of "The Kissing Girl." The next season she was identified with the New York Winter Garden, and from then on was sought after by every prominent manager. Miss Guinan created the character of a female gun woman with the Triangle Corporation.

Conecticut's Reel Fellows Meet.

The Reel Fellows Club, of Connecticut, held its regular monthly meeting at its headquarters in New Haven on October 1, at which almost every exhibitor was allowed the open privilege of the club for the occasion. The chief speaker of the evening was the Democratic candidate for Governor of Connecticut, who gave those present an insight into the Sunday opening situation surrounding Connecticut.

In the course of Mr. Spellacy's speech he disclosed the fact that he was for Sunday motion pictures in Connecticut, and said that were he elected he would not only sanction the law for them, but would recommend them in his message. The Reel Fellows Club pledged itself as a whole to see that Mr. Spellacy would be elected.

Among those new members added to the list were Mr. Marks, Metro; Mr. Farber, American; Mr. Laighton, Triangle; Mr. Whalan, Eastern; Mr. Kaplan, Paramount. William Weisfeld, Pathe, presided.

October 6 Attractions At the New York Theatres

RIALTO.—Lila Lee in her second Paramount picture, "Such a Little Pirate," was the screen star at the Rialto the week of October 6. The story is one of buried treasure, and written by James Oliver Curwood. Theodore Roberts is in the cast. Mack Sennett's comedy, "Beware of Boarders"; the Animated Magazine and Topical Tid-Bits of Travel were also shown. The soloists were Annie Rosner and Martin Brefel.

RIVOLI.—Norma Talmadge in a story by George Scarborough, "The Forbidden City," headed the screen program at the Rivoli. The star's role is a dual one. Thomas Meighan and Reed Hamilton are members of the support. "An Indian Village in Mexico," the Animated Pictorial and a comedy completed the pictures. The Rialto Male Quartette furnished the vocal numbers.

STRAND—For the feature picture the Strand presented "The Kingdom of Youth," with Madge Kennedy as the star. This Goldwyn feature was written by Charles A. Logue. A James Montgomery Flagg comedy, "Romance and Brass Tacks," was on the program, also specially selected war, topical and scenic numbers. Alys Michot and the Strand Ladies' Quartette furnished the vocal features.

EIGHTY-FIRST STREET.—First half, "Italy's Flaming Front." Latter half, Dorothy Dalton in "Vive la France."

KNICKERBOCKER.—Griffith's masterpiece, "Hearts of the World," after a seven-months' run at the Forty-fourth Street Theatre, has been transferred to the Knickerbocker and commenced its eighth month in New York, Sunday, October 6.

FORTY-FOURTH STREET.—Theda Bara in "Salome."

BROADWAY.—Violet Mersereau in "Together."

Goldberg Makes an Explanation.

Lee Goldberg, secretary and treasurer of the Big Feature Rights Corporation, believes that in twenty years from now a young man named Goldberg will be interested in exhibiting pictures under the titles of "Where the Americans Settled the Kaiser" and "What Is Left of Germany," according to a story published recently in the Louisville Post.

Mr. Goldberg, who is the franchised representative of the First National Exhibitors' Circuit in that territory, declares that what he tried to tell the reporter from the Post was that Mrs. Goldberg had presented him with a son, but that in view of the war-time angle on everything he was willing to give the newspaperman credit for doing his best.

Chicago News Letter

by Jas. S. McQuade

THE CHICAGO CENSORSHIP COMMISSION

Composed of Fifteen Lay Persons and Four Aldermen Begins Work on New Ordinance

IN our Chicago letter, in the issue of August 3, it was announced that the judiciary committee of the City Council had passed a resolution authorizing its chairman, Alderman Otto Kerner, to name a commission of fifteen laymen and as many aldermen as might be deemed necessary, to meet during the summer vacation and recommend back to that committee such suggestions as might be deemed determinative of the censorship problem. The commission, it was expressly stated in the resolution, was to be fully representative of the city of Chicago, so that the vexed question of censorship might be thoroughly met.

It was not until Tuesday, September 24, that Alderman Kerner named the members of the commission. They are Chief Justice O. N. Carter, Adolph Kraus, Miss Harriet Vittum, the Rev. F. G. Dinneen, Anthony Matre, Mrs. Guy Blanchard, Mrs. Albert H. Schweizer, Judge Harry M. Fisher, Anton J. Cermak, Mrs. Hannah Solomon, the Rev. W. S. Fleming, the Rev. James B. Haslam, Martin Quigley, Mrs. Irvin McDowell and Aldermen George Maypole, A. A. McCormick, Frank J. Link and U. S. Schwartz.

Timothy D. Hurley, formerly chief probation officer of Cook county, was appointed chairman of the commission.

The first meeting of the commission was called by Chairman Hurley for Saturday, September 28, in the council committee rooms, and a permanent organization was formed, the Rev. W. S. Fleming being appointed vice-chairman and Martin Quigley secretary.

A committee to formulate rules for the commission was also appointed, the members being Judge Harry Fisher, the Rev. F. G. Dinneen and Mrs. Guy Blanchard. This committee will select committees on films, advertising, posters, moral conditions, health, ventilation, etc.

During the meeting Chairman Hurley read a report made by a similar commission in London, which showed that that body, after an investigation of six months, had recommended laws which were accepted by the moving picture industry and by the advocates of censorship.

The chairman announced that every well-known producer will be invited to appear before the commission to state his grievances, if any, and to make recommendations. William A. Brady was the first to receive an invitation.

Civic, religious, juvenile, reform, negro and other organizations will also be invited to come before the commission.

"We propose to make an exhaustive study with the view of submitting the best ordinance possible," Chairman Hurley stated during his remarks. "We begin our work unbiased, and are ready for opinions and advice."

Chief Justice O. N. Carter, of the State Supreme Court, announced to the commission that he preferred to abstain from participating in the drafting of the laws, as he might be called later to pass on them. He agreed, however, to attend the meetings of the commission in an advisory capacity.

The Riviera Is Opened Under Favorable Auspices

THE Riviera, Broadway and Lawrence avenue, this city, was opened Wednesday evening, October 2, under the most favorable auspices. The weather, the great throngs in attendance, the program, the beautiful light effects, the handsomely decorated interior, the inspiring music, the well-trained ushers under whose skilful guidance the great crowds melted into the 2,500 seats of the big theatre, the attractive banks of floral pieces that marked the good will of the many friends of Messrs. Balaban & Katz, directors of the new venture in Chicago's amusement field, all combined to make the event pleasing and memorable.

Those of us who have visited the Rialto and the Rivoli in New York could see at a glance that the Riviera management has been influenced largely by the Rothapfel plan and art of presenting moving pictures, and of creating pleasing light effects. And no better exponent of the art of making moving picture entertainment interesting, delightful and dignified can be found than Samuel L. Rothapfel, so that Directors Balaban & Katz are to be heartily congratulated.

The music is one of the great features of the Riviera entertainment, and great care must be taken in the selection of the moving picture program so that the music shall be the handmaiden of the pictures and not the mistress. In this instance the feature was Lina Cavaliera in "The Woman of Impulse" (Paramount), and this was supported by a Strand comedy, the Riviera War News (assembled by the management from official Government films), the Riviera Screen Magazine (weekly news edited by the management), and a Pathe scenic, "Along the Riviera." Four operatic singers were also assigned places on the program, and, by the way these singing numbers should always be good—not mediocre. One of the numbers under consideration was really good.

Two presentations of the program were given—from 7 to 9 and 9 to 11 p. m., and every seat was occupied. Among the large assemblies could be seen well-known men from every department of the industry. Never before on North Broadway was there seen at one time such an assemblage of autos as was parked in the vicinity of the Riviera the night of the opening. Some competent judges of such matters say that 2,000 machines at least were there.

Regarding the number of people in the house at one of the presentations, a good joke has been fastened on Bill Hershberg, owner of the Shakespeare Theatre, Forty-third street. Bill was out in the lobby talking to a friend.

"Why there must be 1,500 people in the lobby alone," said the friend to Bill.

"Are you crazy?" replied Bill. "Why, man, there must be over a thousand."

Well, here's to Balaban & Katz! May they have many such thousands in attendance at the Riviera, and may the thousands grow still larger.

Washburn Talks Briefly About His Present Work

BRYANT WASHBURN stopped over in the city a few hours Friday, October 4, on the trip from New York to the Coast. He was entertained at luncheon in the Hotel Sherman, Max Goldstein, district manager in the Middle West for the Famous Players-Lasky Corporation, acting as host. The daily papers were represented for the occasion and quite a number of Mr. Washburn's Chicago friends were also present.

Mr. Washburn informed me that he had been accompanied to New York by Director Donald Crisp and Marjorie Wilson, to take certain exteriors in the production of "Venus in the East," in which he plays the part of Buddy McNair. In order to present these on the screen faithfully, the journey to New York was made, although they occupy only 250 feet of film. The interiors of "Venus" will be immediately engaged in as soon as the party arrives in Los Angeles. Anna Q. Nielsen, as well as Marjorie Wilson, is in Mr. Washburn's support and plays a strong role.

Following "Venus," Mr. Washburn will begin work on "Mr. Man," a serious comedy, based on the story of that title by Frank R. Adams. "The Poor Boob" will be, next. It has been adapted from the story by Margaret Mayo.

Mr. Washburn mentioned, by the way, that his leading woman, under his present management, is usually changed for each picture, but that Donald Crisp will be his director all the time. He also made it a point to say that in no case does the length of any picture in which he appears run over five reels. "It takes a mighty good story, too, to fill that length satisfactorily," he added.

"The Way of a Man with a Maid," finished by him about three weeks ago, is

considered by Mr. Washburn as being fully equal to "Skinner's Dress Suit," of which he is still proud. It will be released in the near future.

Mr. Washburn has finished three productions within the last three months. His yearly contract only calls for eight, so that he will have ample time to bestow on the remaining five.

Herbert Washburn, a brother of Bryant, is now assisting Mr. Hill, who has charge of the publicity department in the Artcraft-Paramount Chicago office.

Director Crisp and Miss Wilson arrived in Chicago from New York on the afternoon train and left with Mr. Washburn by the Santa Fe, for Los Angeles, Friday evening.

Chicago Industry Backs Liberty Loan Strongly

PETER J. SCHAEFER, Chairman of Chicago's Liberty Loan Committee for the Department of Amusements, expresses himself as being much pleased with the progress made during the opening five days of the campaign in this city. The quota fixed for amusements is $1,250,000, and on Friday, October 4, fully 30 per cent. of that amount had been raised, Mr. Schaefer informed me. He was specially pleased with the showing from moving picture sources.

Joseph L. Friedman, president of the Celebrated Players Company, was next seen. He has been alloted the task of soliciting the purchase of Liberty Loan bonds from producers, distributors and supply houses in Chicago, also of keeping a record of all Liberty Loan films and trailers in the Central States. Mr. Friedman was much encouraged over the purchases of Liberty bonds from these sources.

"Everybody is coming across splendidly," said Mr. Friedman. "For the first three days over $58,000 was received from producers and exchange men alone." Mr. Friedman also spoke enthusiastically of the assistance being rendered by the Liberty Loan films and trailers. He had just received a letter from Ben F. McCutcheon, director of publicity for the Seventh Federal Reserve District, advising him that Liberty Loan trailers and films should be discontinued in cities or communities which had already reached their quotas and sent to others which had not yet done so.

One of the paragraphs in Mr. McCutcheon's letter reads: "The films are of very great assistance in getting the people to back the Government in its financial operations, and I believe they should be used to the best possible advantage at this time, and that means in communities where the 'going' thus far has not been of the whirlwind type."

Duffy and Wallick Dead as Result of Grip Attack

Harold Wallick, whom I have known for eight years past and just in the thirties, was seized by an attack of the grip while at Bluffton, Ind., traveling for Metro's Chicago office. He died Wednesday night, October 2, and his body was brought to the city the following day. Mr. Wallick was well known to the trade in Chicago. He formerly was traveling representative of the World Film Corporation and of Goldwyn, and was an exhibitor in the early days. Many friends mourn his loss.

While writing the above I learned by phone that Eugene Duffy, manager of Mutual's Chicago office for the past year, died Friday night, October 4, from an attack of grip which he has been fighting for nearly a week. Mr. Duffy was held in high esteem as an alert and able man in the distributing department of the industry. Before taking hold of Mutual's Chicago office he filled a similar position with the organization in Montreal. Prior to these connections he had been manager of one of the Triangle Exchanges and held for over a year, during his career, the position of district manager and special representative of the World Film Corporation. Mr. Duffy was widely known and numbered his friends in the business by the hundreds. He had not yet reached his prime, which makes his death still more regrettable.

F. M. Brockell Joins Goldwyn Forces.

F. M. Brockell, manager of the Chicago office of Famous Players-Lasky Corporation, has resigned that position to become manager of Goldwyn's Los Angeles office. Mr. Brockell left for St. Louis Friday morning, September 27, where he will spend about four weeks, whipping into shape the Goldwyn office there. Accompanied by his wife and boy, he will then proceed to Los Angeles.

Mr. Brockell came to Chicago about three years ago to take charge of the Famous Players office. He resigned that position in the fall of 1916 to become associate manager of the Central Film Company, this city, with Harry Weiss. In September, 1917, he opened Goldwyn's Chicago office, and early in the present year he took hold of the position just resigned.

W. R. Scates to Famous Players-Lasky.

W. R. Scates, one of the oldest and best known exchange managers in the country, has succeeded F. M. Brockell as Artcraft-Paramount's Chicago manager. Mr. Scates has been one of the most prominent exchange managers of the General Film Company, having had charge of the Chicago office for many years and also of the Boston office for a shorter period. His many friends will be pleased to learn of his recent preferment. He took charge of his new duties October 1. He resigned the position of Chicago manager of the General Film several months ago to take a well-earned rest.

American Stars Grow in Favor.

Joseph Hopp, American's Chicago representative, tells me that the latest productions of that brand, in which Mary Miles Minter, William Russell and Margarita Fisher are starred, are meeting with markedly increased favor. The work of the last-named in "Money Isn't Everything" is making quite a hit here in Chicago, Mr. Hopp says. Reports from American salesmen, from outside points, regarding Mary Miles Minter's "Rosemary Climbs the Heights," show that liberal bookings are being made; also that William Russell is meeting with marked favor from exhibitors in "Hobbs in a Hurry," his latest picture.

Film Saleswoman Gains Honors.

Rose Tapley, special representative of the Famous Players-Lasky Corporation, has been honored by the Board of Managers of the Women's Association of Commerce, of Chicago, who have elected her chairman of the association's Motion Picture Committee. The work of the committee lies along the line of encouraging and furthering the distribution in Chicago of worthy film production and discouraging the circulation of the unworthy.

John B. Mockler Dies of Influenza.

John B. Mockler, who had charge of the shipping department of Pathe's Chicago office for some time past, died Tuesday night, October 1, from an attack of Spanish influenza, after a few days' illness. Mr. Mockler, who was only thirty-five years of age, leaves a

"Edith's Victory for Democracy." "Lady Frederick." "The Testing of Mildred Vane."

Scenes from Three Metro Productions.

wife and five children to mourn his loss. He owned his home and carried $2,000 insurance, which will provide in a measure for his family. Mr. Mockler was very popular with his co-workers, who expressed their regret by sending a handsome floral piece to the Mockler home. The funeral took place Friday morning and was attended by several friends from the Pathe office.

Italian Red Cross Benefit.

Merle E. Smith, general manager of the George Kleine System, has returned after a week's vacation at Mount Clemens, Mich., where he was accompanied by Mrs. Smith. He spent a few hours in Detroit and visited Manager McGee of the Majestic Theatre. "Behind the Lines in Italy" was run during the week ending Saturday, October 5, at the Majestic to big business. Five thousand tickets were sold in advance through the Italian Red Cross, and the organization was given 25 per cent. of the week's gross receipts.

GOLDWYN LEASES TRIANGLE'S PLANT

Takes Immediate Possession of Los Angeles Property—Practically All Work to Be Done in West

AS a prelude to the largest and most ambitious production plans of the company's entire career, Goldwyn Pictures Corporation has leased in its entirety the Triangle studios and producing plant in Los Angeles. The negotiations and contracts for this big deal were made by Samuel Goldfish, president of Goldwyn, and Harry Aitken, of the Triangle. Goldwyn acquires immediate possession of what is rated physically as one of the finest motion picture studios anywhere.

Already Tom Moore and his director, Harry Beaumont, are in California completing the third of his star series productions, this one having been begun in Fort Lee.

All future Geraldine Farrar, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore pictures will be made on the coast, as well as the Rex Beach pictures, which means that there will be an almost immediate Goldwyn exodus of celebrities for the land of the sunlight.

"This decision," says Samuel Goldfish in making the announcement, "marks the greatest expansion thus far attained by Goldwyn and indicates, too, that our organization has reached that stage of successful internal operation that I can devote a good deal of my time to production in California.

"I have always intended when Goldwyn's organization had reached a certain point that I could be spared from purely office and executive duties to have the majority of our productions made in California. I began my picture career there, and the advantages of location are immeasurably superior to any other locations. It has temperature and climate in its favor, natural light as against artificial light and much more beautiful scenery.

"Our going to California does not mean we will not make further pictures in the east, for whenever the environment of a story calls for eastern surroundings we will make such pictures here. For instance, Tom Moore's next picture, 'Go West, Young Man,' was begun here, and we obeyed the injunction of the title by taking him to Los Angeles, where the remainder of the picture has been made. Madge Kennedy's next production likewise calls for an eastern beginning and a western finale, so she will be among the next stars to depart westward.

Hawks Goes to Goldwyn.

"The main part of our scenario organization will be on the coast, as I have always believed that director, star and author should be together during all the stages of production. I am glad to announce that J. G. Hawks, long with the Ince forces, now comes to Goldwyn and will be at our coast plant. He has done originals and continuities for many of the most successful productions of the past four years. We shall also have a scenario organization here in New York and our stories will be purchased here.

"Goldwyn, in its operating and managerial phases, has reached that stage of success where I feel able to have our productions made at a distance of 3,000 miles from the home office and where I shall be able to spend a good deal of my time in California. The Triangle plant we have taken is admittedly the finest studio in the industry and we have the complete and exclusive use and control of it during the tenure of our lease."

"Hearts of the World" Moves to Knickerbocker

THE determination to end the New York City run of David Wark Griffith's "Hearts of the World" was revised after announcement had been made that the super-feature would end its run at the Forty-fourth Street Theatre Saturday evening, October 5. The movement from that theatre was necessitated by William Fox opening the run of "Salome" at the Forty-fourth Street Sunday night, October 6.

When an opening at the Knickerbocker was obtainable through a shift in dramatic attractions, Mr. Griffith immediately availed himself of the opportunity to continue the local run of "Hearts of the World" by moving to the location directly on Broadway Sunday evening, October 6, when the engagement was resumed for an indefinite period. Should the popularity of "Hearts of the World" remain at previous averages, there is every likelihood of all film-run records being broken before Mr. Griffith evacuates the Knickerbocker.

Exchange Men Join Commercial Clubs.

Universal exchanges report having found considerable advantage from joining the Boards of Trade in their towns. This idea was suggested by the Universal several weeks ago. As a result the heads of the various exchanges at once made themselves members of the commercial clubs in their towns. There is always either a board of trade or a chamber of commerce or a commercial club of some sort in every city of importance. Membership in these organizations at once places the exchangeman in touch with all the important business and civic affairs of his community.

Farnum Sells $164,000 in Bonds in Two Nights

WHAT is declared to be a record in Liberty Bond sales in theatres was made by William Farnum at two personal appearances Friday and Saturday nights. The William Fox star sold $120,000 worth of bonds to a wildly enthusiastic audience Friday night at the Fox Audubon Theatre, 168th street and Broadway, and Saturday night he swelled his total to $164,000 by writing subscriptions for $44,000 more of bonds at the Academy of Music. At this latter appearance he was assisted by Mr. Fox, who made a personal subscription of $10,000 and then subscribed for $25,000 worth more as president of the Fox Film Corporation. Each of Mr. Fox's two little daughters helped their film idol by buying $500 worth.

The appearance of Mr. Farnum at the Audubon was the occasion for a great outburst of enthusiasm. This enthusiasm reached its greatest height when it was announced that the $100,000 mark had been passed. Hats and caps were tossed into the air and there were prolonged cheering, culminating in the spirited singing of "The Star Spangled Banner." Mr. Farnum occupied the stage for about an hour, and most of the subscriptions he obtained came in small amounts.

Mr. Farnum expects to speak for the Liberty Loan every night for the rest of the campaign, his schedule calling for appearances in most of the principal film theatres of the city.

Universal Loan Theatre Raises $30,000.

Workers from the headquarters of the Universal distinguished themselves the first week of the loan by performing most of the task of promoting the biggest Liberty Loan Theatre in New York. The structure, the stage of which is an exact replica of the White House front, stands at the entrance of Central Park, at Broadway and Fifty-ninth street.

Funds for the enterprise were largely contributed by the Universal in cooperation with the Liberty Loan committee of the twenty-sixth precinct.

Those who directed the project were Captain C. H. Carr, chairman of the district committee; H. M. Berman, sales manager for Jewel; M. Kashin, manager of the Broadway Theatre; George Kann, secretary to Carl Laemmle, and Nat Rothstein, Universal's advertising manager.

A total of $30,000 in subscriptions was taken at the theatre on Saturday, the opening night.

Mrs. H. M. Berman was in charge of the canvassers, most of whom were young women from the Universal. Manny Goldstein led the loan boosters on the stage.

Miss Fried Goes to Universal City.

Miss Eleanor Fried, who has been acting as film editor at Universal headquarters, 1600 Broadway, for the past four years, left Thursday of last week for Universal City. She will establish a finishing department there. Miss Fried is very competent in her line of work, being one of the most skilful film editors in the business. She was formerly connected with the United and Warner's.

FOX'S "SALOME" IS BIG PRODUCTION

New York Opening of Eight-Part Spectacle Fills Playhouse with Deeply Interested Spectators

By Edward Weitzel

THE long-heralded screen production by William Fox of "Salome," as embodied by Theda Bara, reached New York Sunday evening, October 5, and was greeted with a full house at the forty-fourth Street Theatre. The star herself occupied one of the boxes, and Geraldine Farrar and her husband were present. Other persons prominent in the moving picture world attended the premiere, the entire body of spectators following the unfolding of the story with close attention. At the finish of the first part and also at the end of the showing the picture received generous and well deserved applause. The story of the Judean vampire has been told in various forms since her history was set down in the chronicles of Flavius Josephus. Massenet's opera, based on Gustave Flaubert's novel, "Herodias," with "Salome" as the central figure, has been produced at the Manhattan Opera House under the management of Oscar Hammerstein, with Mary Garden as the Lady of the Seven Veils. The American singer also sang the title role when the Richard Strauss "Salome" was given at the Metropolitan Opera House, and the audiences were permitted unobstructed views of the celebrated Mary Garden back.

Oscar Wilde's dramatic version, which contains some of the best examples of his hectic poetry, is familiar to the reading public, and was produced at one of the New York theatres last season.

The Screen Version.

Theda Bara, who has already impersonated the "Serpent of the Nile" and other vampires, with and without reputations, was the logical representative of Salome on the silent stage. The William Fox version, prepared by Adrian Johnson and directed by J. Gordon Edwards, provides the star with a pictorial background that could not help but stimulate all her artistic faculties and spur her on to her best endeavor. To begin with "Salome" is a better production than the "Cleopatra" picture made by the same company. Its story is more compact. Mere bigness of space and numbers is not permitted to obtrude itself on the human interest of the theme, and the action grows steadily in mental force until the climax is reached—the quick and dreadful punishment of the sensual and abhorrent woman.

Such a tale of lust and horror, although having the warrant of history, could have no valid excuse for being if it were dominated by physical action or scenic display. A more unlovely character than Salome never lived. There is no glossing over of her vices of mind and of body. She is drawn in all her hideous imperfection of heart and brain and thrown into sharp contrast with the stern virtue of the Christian prophet. It is this strict adherence to the psychological truth of Salome's nature that is the chief merit of the picture on its ethical side.

Pictorially the story has much in its favor. It reaches its most impressive moment when Herod asks John the Baptist to give him a sign that the God he serves is greater than Jove of the Romans, and the statue of the heathen deity is consumed by fire. The lighting of this scene, the artistic perfection of the grouping in the great audience chamber of the palace, and the power of the incident to seize and hold the imagination of the spectator transcends all the other situations.

There are other fine moments from a dramatic standpoint, and the reproduction of the street scenes and historical structures of the city of Jerusalem has been accomplished on an imposing scale. The Gate of Jaffa, Salome's apartments, the front of the king's palace and its lofty and gorgeous throne room are among the principal settings; and the human beings who people these places and swarm by the thousands in the great square or up the steps of Herod's grim and forbidding abode lend verisimilitude to all the ensemble scenes. Director Edwards has maintained an excellent average in his handling of the mobs. There is no overwhelming effect created at any one time, and some of the flashes seem unnecessarily brief, but on the whole this phase of the production blends into the unfolding of the plot smoothly and in the right proportion.

The Story.

Salome will always hold her place among the arch vampires of history. Her love of evil is shown in the picture very distinctly before John the Baptist appears. Herod Antipas, the ruler of Judea, is under the sway of his kinswoman, the Princess Salome. Knowing that the people of Judea hate Herod because he holds the throne by helping Rome to oppress them, Salome contrives to have Prince David, the queen's brother and direct heir to a rival line of rulers, put out of the way. She then makes Herod believe that the queen has tried to poison him, and does not stop plotting until the king gives orders that his wife be beheaded. Salome now expects to share the throne with Herod. The arrival of the prophet turns her evil mind into a new channel. She goes to hear John preach and conceives an unholy passion for him. He repulses her and is cast into prison.

The night of a feast in honor of Herod's birthday she goes to John's underground cell in the center of a stone courtyard and implores him to kiss her. Again he refuses. The maddened woman returns to the feast, and Herod asks her to dance. The infamous bargain is made. The dance of the Seven Veils follows, and Salome demands the head of the prophet. It is brought to her on a charger. As she is about to kiss the dead lips a great storm strikes the palace. Herod, overcome with fear, orders the Roman soldiers to kill the wanton. Salome's punishment is quick and sure. The storm effect is most realistic. The stark realism of Salome's final act of degeneracy will offend many persons.

The Cast.

Theda Bara as Salome presents a figure that is without glamor of any kind. She seems a creature of evil from her birth, and the only redeeming argument that can be advanced for her is that she appears to typify the world's need of a new religion and the coming of the prophet. The actress reflected this conception of the character from the screen—the only one that a rational mind would accept—with varying degrees of success. Great tragic power is not yet hers, but her work is always interesting, and her tricks of mannerism help to give Salome the stamp of her time and environment. Artistic costuming and an evident desire to meet every requirement of the part counts materially in the star's favor.

G. Raymond Nye as Herod contributes a finely rounded characterization. Albert Roscoe is a striking figure as John the Baptist, and acts with earnestness and feeling, but lacks something of the spiritual nature of the prophet. Bertram Grassby as Prince David, Herbert Heyes as Sejanus, Genevieve Blinn as Queen Marian, Vera Doria as Naomi and Alfred Fremont as Galba deserve praise for their impersonations. The photography by John W. Boyle is another admirable feature of the production.

Risks Life to Get Amboy Blast.

James Goebel, a cameraman of the Universal Current Events staff, was the only photographer to get actual pictures of the explosions last week at the munition plants in South Amboy so far as is known in the offices of Universal.

STATEMENT.

OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., required by the Act of Congress of August 24, 1912, of Moving Picture World, published weekly at New York, N. Y., for October 1, 1918.

State of New York }
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Moving Picture World and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, Chalmers Company, 516 Fifth avenue, New York; editor, James L. Hoff, 516 Fifth avenue, New York; managing editor, James L. Hoff, 516 Fifth avenue, New York; business managers, John F. Chalmers, J. B. Chalmers, Eliza J. Chalmers, 516 Fifth avenue, New York.

2. That the owners are:

Chalmers Publishing Company, 516 Fifth avenue, New York, the stockholders of which are James P. Chalmers, John F. Chalmers and Eliza J. Chalmers, all at 516 Fifth avenue, New York.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statement embracing affiant's full knowledge and belief as to the circumstances and conditions under which the stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

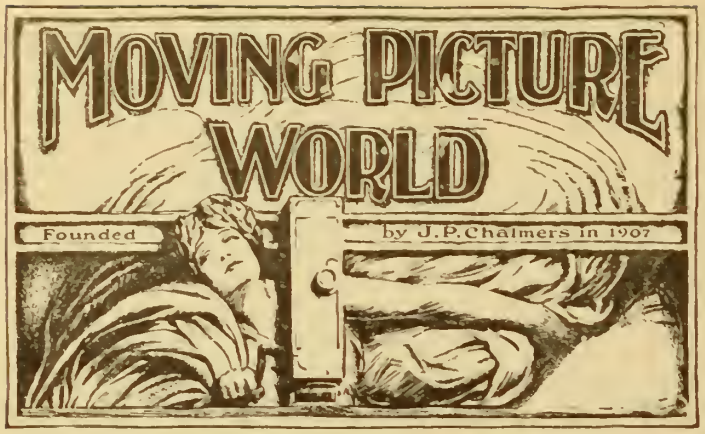
JOHN F. CHALMERS, Business Manager.

Sworn to and subscribed before me this 3d day of October, 1918.

(Seal) SADIE H. SASS,

Notary Public, No. 550, New York County; New York Register No. 10439.

(My commission expires March 30th, 1920.)



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, October 19, 1918

FACTS AND COMMENTS

THE National Motion Picture Exposition is under way as we go to press. The measure of its success will have been determined before this issue reaches our readers. President Brady's speech, introducing Caruso as a dedicating feature of the show, sounded a note of patriotism that rang true and gained enthusiastic response. In its display of war activities the Government is giving lively assurance of its co-operation and gives visible sign of its indorsement of the motion picture industry as an essential to victory on European soil. In every activity that it may possibly enter the industry is co-operating with the Government, forming a combination that may best be illustrated in the pulsations of well ordered and smooth running mechanism.

*

Apart from the general benefits of such an Exposition there will be an interesting sidelight disclosed in the manner the show is "put over." Here is a show promoted by the best brains of the picture industry. These same interests have been telling picture showmen how to get the best results from film-shows in press work, advertising aids, lobby displays and general advertising producers are helping the exhibitor to "put across" the individual film. We should be interested, if we were an exhibitor, in watching how the big showmen "put over" their own "big show."

* * *

THE rapid spread of the so-called Spanish influenza is giving occasion for much concern on the part of exhibitors in many parts of the country. Already a number of municipalities have ordered the shutting down of all places of public amusement. The reports to the army authorities in Washington covering all home camps for October 4 show an aggregate of 12,975 new cases for that day, against 12,004 for the day before. The total number of cases to that date is 127,975. Pneumonia has stricken 10,429. There have been 2,869 deaths, or a number equal to more than 25 per cent. of the total of Americans killed in action since the beginning of the conflict. Exhibitors and film men generally have been commended for the part they have played in all activities looking to the rapid winning of the war. There is every reason to believe they will continue to earn approbation by their ready acquiescence in all decrees aimed at the preservation and protection of the public health, that where the occasion warrants it they will take the lead in the adoption of necessary measures to these most essential ends.

* * *

THE desire has been expressed this past week by the president of the National Association of the Motion Picture Industry that all sums subscribed to the Fourth Liberty Loan through any motion picture agency shall be immediately reported to Chairman Adolph Zukor at the offices of the big organization in the Times Building. It goes without saying that it is to the interest of every one connected with the industry that a complete record be kept of the work of the men and women in the trade. Exhibitors are spending money and giving their valuable time to push the loan—doing it without thought of compenstating credit to themselves. This is fine, and, from the personal viewpoint, is the right thing. There is, however, a larger aspect of the situation.

*

Not yet are all of the antagonists of the screen convinced of the great usefulness of the photodrama and its related topical and educational subjects. Not yet are politicians certain that well-laid plans for the creation of salary drawing censorship boards will come to naught. Not yet is the industry itself sure that in its membership there is no one man or numbers of men whose activities always will be on the side of the best interests of the trade as a whole. The request of Mr. Brady is a natural one. The industry has been asked to raise one-sixth of the loan, to get subscriptions of a billion dollars. That sum may not be reached—a little calculation would indicate that it is a tremendous job—but whatever may be the size of the large amount raised the spokesmen of the industry have a right to know what it is and to be able to quote it when the occasion justifies that course.

THOSE CROWDED HOUSES

By Louis Reeves Harrison.

SUCCESSFUL exhibitors are good showmen, and they may have a lot of artistry in their makeup, but they are primarily business men, and they have to be in order to get good service themselves and give the best possible to their public. The scientific and purely mechanical departments of fine picture presentation are now so perfected that the exhibitor is turning his attention more and more to filling his house and keeping it filled. How to do it is the present-day problem.

One essential point of view of a picture is "Does it pay?"

Let us consider some exhibitor's comments on one play.

"Good picture, but title hurt."

"Catchy title, talk of the town."

"Not generally liked—no punch to ending."

These criticisms are not idly made. They come from men in close touch with audiences and the box-office receipts, yet each comment, though undoubtedly sincere and founded on good information, is a direct contradiction of the other. The easiest explanation is the old one long established that no two audiences think the same of a product.

Let us see if that is true.

In one case all the comments are favorable along these lines.

"Extra big. Return engagement."

"Pleased all, a sure money-getter."

"Repeated back ten days after running a week."

As all the comments agree on audience satisfaction, it can be fairly suspected that the difference is not in audiences, but in the quality of stuff presented for popular approval. There are principles here involved which make for crowded houses and help the industry.

The real stuff pleases all audiences.

Publicity is too often mere camouflage of poor drama.

Poor stories injure the good will of any house.

The exhibitor's viewpoint is deeply interesting as to that most perplexing problem, the "star system," just now in vogue. There is no doubt that the real screen star is an important factor not to be overlooked.

The genuine screen star is an undoubted attraction.

High class interpretation of low class stuff doesn't go.

Success is reached through combining the best elements.

These are well-proved principles in all other arts of expression, and long experience has confirmed that they apply to moving pictures just the same as they do to other artistic products. In evidence are actual comments by exhibitors on one star in one play.

"This star's most interesting offering."

"Star not popular."

"Will help Miss Blank."

"They do not like Miss Blank here."

"Good picture, pleased all patrons."

"Not up to standard, did not please my crowd."

The conviction cannot be resisted that Miss Blank was not much of an asset in her "most interesting offering," "a good picture" "not up to standard" for some reason, most probably because "they do not like Miss Blank here," "the star not popular." There is even cause to affirm that some of the manufactured stars, made prominent through the camouflage of publicity, are a detriment to the pictures, especially when they are miscast or carried astray in dull vehicles.

Those crowded houses come from good stories well told through the right types for each character and strong personality in the leading roles, the whole directed with intelligence and good taste.

Exactly this the Moving Picture World has long advocated.

There is nothing to be gained for anybody in the "splash."

No crowded houses come from fooling the people

No crowded houses come from critics jollying the producer.

An ounce of plain truth is worth a ton of false publicity.

Twinkling stars are beautiful to look at on clear nights, the brighter they are the more appealing, but they can never illumine our way to any great extent except by what they reflect from other sources.

The stars we know best reflect the light of the sun.

The sunlight of truth makes all things grow.

Can we not harmonize and have the light of truth so nourish our development as to crowd every motion picture house in the land?

THE SCREEN IN WARTIME

By Robert C. McElravy.

A GREAT many people no doubt still wonder just why it was that the Government so quickly pronounced moving pictures essential to our conduct of the war. Which only goes to show that the public naturally enough as a whole does not fully grasp the scope of the film industry and how vital a part it has played in the war program up to date.

It is pleasing to note that both producers and exhibitors are beginning to do a little missionary work in behalf of the films. This is a necessary step, for it is only by constantly affirming these truths that they are finally definitely lodged in the public mind; once implanted there it will be something of permanent value to the industry. This of course should not be done in a boastful way, but it should be permissible to state the facts for what they are worth.

We wish the recent address of William A. Brady at the Chicago convention, in which he eloquently pleaded for a closer union of the film interests, were not of so technical a nature. Certain paragraphs of this speech ring with a fervent conviction worthy of the times. He addressed the gathering as a direct representative of the Government of the United States, as one appointed by President Wilson. At one point, alluding to the tremendous work of our film products abroad, he said:

> There is some reason why the American Cinema Commission is rushing millions and millions of feet of film every week into Russia, Siberia and the Balkans. It may be that a projection machine and a few hundred feet of film, scientifically placed on the eastern front, may do a lot more good than guns and soldiers. We may be able to reach those people on the eastern front and back in Russia, Siberia, Serbia, Bulgaria and Turkey by the one thing that speaks the universal language—the screen. And the camera cannot lie, and all German propaganda can be stopped through the eye and not by the head or the ear.

The whole address by Mr. Brady, which was published in the Moving Picture World of September 21, is alive with the spirit which animates the industry today.

About the most comprehensive thing we have seen, demonstrating the war labors of the screen, is a list of twenty items compiled by Samuel Goldfish, head

of the Goldwyn company. The list, which first appeared in the New York Times, is one that exhibitors might do well to display in their lobbies, or if possbile, have reproduced in their local papers. It is as follows:

1. It has properly depicted the United States, its people and American life for the populations of neutral nations as an offset to anti-American propaganda conducted by enemy nations.

2. Revealed the living conditions of American labor and the middle classes in neutral and allied nations; notably in Russia, where German propaganda had minimized the extent of American preparation for full co-operation with the Allies.

3. Made possible the photographic portrayal of all major and minor military operations; the major portion of the important aerial operations; depicted to the fullest extent naval operations and manoeuvres.

4. Been turned into a creator of national patriotism and recruiting stimulant under its privately owned sources, and converted under the Government's own ownership and direction into the Federal exploitation of our armed and allied resources, as evidenced in the Creel Committee's presentation of "Pershing's Crusaders," "America's Awakening" and other similar pictures to come

5. Been made an active parallel of the daily newspapers through the pictorial portrayal in news reels of the actual operations and the men engaged in them.

6. Been made to introduce to America the rulers, military, political and civil leaders of all allied nations, and to clearly define their activities in co-ordinating allied co-operation.

7 Used as an industrial stimulant, notably in the support of the shipbuilding program, to drive the workers at one shipyard at a still harder pace by showing the work accomplished by the workers in other yards

8 Been linked directly with all three of the previous Liberty Loan campaigns and being linked with all future campaigns, both through the use of trailers and special films made and contributed by the picture manufacturers in which pictures appear the popular screen personalities whose identities and reputations have been used in the fullest measures in stimulating bond sales.

9. Been similarly linked with the War Savings and Thrift Stamp campaign.

10. Being used through the medium of trailers and other screen inventions and devices to aid the various governmental agencies in the recruiting of labor of all kinds; the reaching of stenographers, craftsmen and artisans needed for departmental work for the Government.

11. Being actively used by the medical division of the army and the navy for the recording via pictures of surgical progress.

12. Used in all of the earlier campaigns to enlist men in various branches of the service, including many of the more highly specialized branches.

13. Being used at all army camps and at the Liberty theatres for the furnishing of wholesome and healthy amusement for soldiers, sailors and marines. And similarly used at labor camps and at all points where Government labor has been concentrated.

14. Called upon daily not only to awaken and sustain patriotism, but to maintain the home morale, especially among the women of America.

15. Served as a teacher of current history for the school children of America, giving them the most vivid and vital presentation of the personalities and activities of combatant nations.

16. Obtained the conclusive and damning evidence upon which, later, the German Government will be convicted upon charges made provable beyond dispute with the aid of animated photography.

17. Been called upon to drive home the demand for national home and domestic economies, and served as an enlightener to wipe out opposition to the necessary programs, such as the Hoover Food Administration.

18. Motion pictures of all kinds are actively and regularly projected and used on board virtually all of the larger battleships and transports.

19. Pictures are shown in virtually all field hospitals, in the rear of the firing line in France and Belgium; in the base hospitals abroad and in the American hospitals. For the more seriously wounded men ceiling projection has been made use of to show pictures on the top walls of hospital wards for men still confined to their cots.

20. Virtually all Red Cross huts in France and Belgium are equipped for the presentation of pictures.

THE WORLD DO "MOVIE"

By Edward Weitzel.

A COPY of the article, "Democracy and the Movies," in the May Bookman, by Herbert Francis Sherwood, should be mailed to all persons whose mental vision is so defective that they cannot get a proper focus on the status of the moving picture. The article is brief, scholarly and comprehensive, and gives the standing of the screen in all its phases and its importance to humanity, without bias of any kind. After pointing out that "A motion picture comes nearer to being the universal language than any other medium of communication," and that "For the first time in the history of the world, a means of expression, which furnishes large opportunities for artistic development, has been brought to the door of the burdened wage-earner," the article recalls the many forms in which the picture is useful to mankind. Its value in the present war is made clear. One sentence reads: "It is helping to mobilize the various points of view of the Allied countries and marshal them into a single front."

The main point made in the article is the power of screen fiction to educate a class that is able to learn little or nothing from books, either from not knowing the English language or other causes. A paragraph of critical comment on the lack of originality in plots and the difficulty in overcoming this condition is followed by these words of wisdom:

> The pictures, in all their crudity, from the beginning have gone straight to the hearts of the humble classes, who have wept and smiled over the lurid plots and characters and been generous with their tears and laughter. All great art springs near the soil from the emotions of the toiling people, the workers. Reformers of the drama in their efforts to make their work popular, subtle and refined, have forgotten this. Their appeal has been to the dilettantes, the specializers in emotion, the moneyed, the blasé and the hypercritical. These types are the less desirable to whom to make an appeal.

Grading Screen Fiction.

The solution of the problem indicated in the quoted paragraph is proper classification for the product of the screen. No publisher of the novel expects to reach the literate and the illiterate with the same class of books. The stage long ago learned to adapt its output to the different "kinds and conditions of men." The screen will have to follow the example of its sister arts, and the result will be to its advantage. Masterpieces of fiction that have an almost universal appeal are not made every day; but one grade of intelligence may find both entertainment and uplift in the story that a more highly educated mind will reject as dull and uninteresting. To set a single standard for all classes of screen fiction and criticise each class from the lofty peak of a fully developed mentality is to serve only a select number of superior persons. The screen is the most democratic means of educating the people that exists, as Herbert Francis Sherwood contends. A man is not benefited mentally by something he does not comprehend. The schools throughout this country are graded. The moving picture theatre will one day undergo the same treatment.

SOLDIERS PATRONIZE PICTURES MOSTLY

World's Seattle Reporter Finds This To Be the Case with Khaki Clad Lads at Camp Lewis

AT Camp Lewis, Washington, the largest of the National Army cantonments, both in point of acreage and in numbers of men accommodated, motion pictures are keeping up their reputation as the leading amusement, for of all the local establisments for the entertainment of the soldiers the theatres showing motion pictures are the most frequented. This camp is situated eighteen miles from Tacoma and fifty miles from Seattle, and a trip to either means a big slice out of the savings of the soldier who must rely entirely on his own pay for spending money. Thirty dollars a month with all expenses paid sounds big enough to admit of several trips a month into town for amusement, but by the time half has been sent back home to dependents and life insurance policy and Liberty Loan installments are paid there is usually only about $10 or $12 left. So the poor soldier relies for regular amusement on camp establishments.

It is only those who do not know the variety and the excellence of these, however, who call the soldier who must rely on them "poor." They consist of a shooting gallery, two billiard rooms with fifty tables each, the Y. M. C. A. huts, the Liberty Theatre, where road shows and soldier attractions are given; the Hippodrome and the Victory. In Green Park, where all the concessions are, there also will soon be added a $25,000 swimming tank, a carousel, or merry-go-round, and a skating rink, which will also be used for regimental dances.

With a soldier in training who is hard at it all day amusements that necessitate his being on his feet all day are not popular. He likes to get a little rest if possible while being amused. This is one of the reasons why the theatre is his favorite. Another reason is the fact that the show takes his mind entirely off the monotony of his daily training.

One Theatre in Camp Proper.

Of the three theatres at Camp Lewis two show motion pictures, one of these presenting a combined bill of vaudeville and pictures. The Liberty, the only theatre in the camp proper, is one of the string of big Liberty theatres built by the Fosdick commission at all the cantonments. It was the first theatre at the cantonment, and motion pictures were at first shown there, but it is not well constructed for the proper projection and viewing of pictures, and as a photoplay house it was never a success. After the erection of the Liberty Theatre, to whose managers the concession for motion pictures was sold, the screen drama was no longer booked for the Liberty. This house has excellent stage equipment, however; large enough for the biggest road attractions, and its bench seats can accommodate an audience of 2,300.

The Hippodrome, which is owned by Orville Billings and managed by C. W. McKee, former manager of the Tacoma Theatre, plays Hippodrome Circuit vaudeville and a two-reel screen comedy. The music for the show is furnished by an orchestra. The house has a seating capacity of 1,400, and the admission charge is twenty cents, with the war tax added.

The Victory Theatre was opened last winter by the Casady & McKee Amusement Company, Inc., the motion picture concessionaire of Camp Lewis. C. W. McKee, who manages the Hippodrome, is treasurer of this company, and C. M. Thall is vice-president and general manager. H. W. Casady is president. Both this house and the Hippodrome are located in Green Park, across the high road from the soldiers' quarters.

The Victory is built of wood, as are all the buildings on the reservation, at a cost of $65,000. Its architecture is of the Swiss chalet type, made very effective with rough finished boarding stained brown and yellow panels in the doors. It has a seating capacity of 2,000, with a large balcony for the use of the officers. The auditorium is spacious, neither too wide nor too narrow for the best viewing of the pictures, and the seats, which are the regular opera chairs, are placed at a comfortable distance apart. Loge chairs are used in the balcony. The chairs were furnished by the Andrews Chair Company of Chicago.

Camp Houses Well Ventilated.

The rules for ventilation of the buildings at the camp are very strict, and in order to adhere to these the builders of the Victory had the entire ceiling done in lattice. This gives the full benefit of the air vents in the roof and at the same time effectively hides them with a screen that is very attractive.

Safety from fire has also been planned for by providing an unusual number of exits, there being four on each side of the building as well as the entrance doors.

Although the wooden construction suggests a temporary structure the equipment is of the most permanent kind. The projection room is 12 by 12 feet, with the wiring entirely concealed in the zinc lining of the room, and two Simplex machines for projecting the picture. Music is furnished by a Beethoven organ, manufactured by the American Fotoplayer Company.

The service contracted for is as good as any in the finest theatres of the largest cities of the country. The best productions of Artcraft-Paramount, Fox, Metro and Select are shown, with the big state-rights specials added. Four changes are made each week, the admissions being 15 cents and 25 cents. For the last few days in September Mr. Thall has booked "Hearts of the World."

Thall's Name Means Much.

To those long familiar with the amusement business this name preceded by the title of general manager means a well managed theatre. The name of Thall has been known among showmen since the days of the early nineties, when Mark Thall owned and managed the old Alcazar in San Francisco, where David Warfield and so many other now famous actors first made their names in stock. Mark Thall's son, Charlie—or C. M., as we dignify him when writing of him—entered the business at the tender age of three, when he took a non-speaking part on his father's stage, and he has never been out of it since. As a manager he made his debut at another of his father's theatres—the Central, San Francisco—in 1902. Then for several years he managed road shows for such prominent producers as William A. Brady, Harry Doel Parker, Joseph Gates and George H. Singer.

Finally he gave up the amusement business to go on the staff of the Chicago Examiner, where he remained for three years. Then the lure of the picture business called, and he went to Minneapolis as manager of George Kleine's exchange, holding that position also for three years.

When he came to Camp Lewis to manage the Victory Theatre he was welcomed by the managers all along film row, many of whom had known him and worked with him in other cities, and old-timers in the theatrical business in Seattle accepted him as one of themselves. ANDERSON.

Garson Story To Be Syndicated.

"The Unpardonable Sin," in which Blanche Sweet will be starred by Harry Garson, and which is now in the making under Marshall Neilan, will be syndicated as a serial in more than one hundred of the principal newspapers throughout the country by the McClure Newspaper Syndicate, simultaneously with the releasing of the picture. When the story ran as a serial in the Red Book, so great was the demand that every edition was wiped off the newsstands almost as soon as it appeared. Harper & Brothers, who have published the story in book form, report the largest sales in the shortest space of time in their history. It is almost impossible to find a book in the libraries anywhere, so great is the demand.

The picture will be released about October 15.

Victory Theatre, One of the Houses Patronized by Soldiers at Camp Lewis

Advertising for Exhibitors

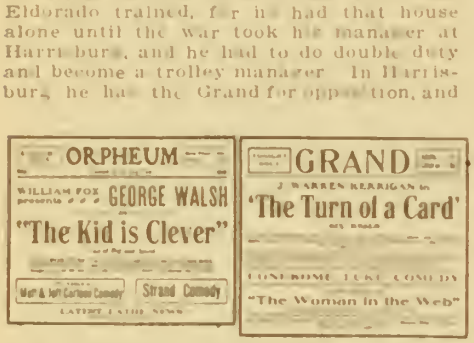
Conducted by EPES WINTHROP SARGENT

Be Comfortable.

YOU cannot do good advertising unless you have your plans laid right. Get a special desk. If your office is small rig up a desk that will drop down when not in use so that you and others cannot pile things on it. Get a smooth piece of lumber, soft pine is good, with enough surface to give you plenty of room. Thumb tack your paper to this and lay out your advertisement, roughly lettering in the big lines with a hard lead pencil and filling them in with ink when you see how it looks, then you can erase the pencil marks with artgum. Keep all your advertising material handy to this desk and you'll be surprised to find out how easy laying out an advertisement becomes. It will help if you have paper ruled to column widths and lightly marked off in inches, but this is not necessary. Perhaps you can get your local paper to run some sheets through the press with only the column rules on. They won't like to do it because it will mess up the rollers, but they may tackle the job just before the rollers are rewet. The main point is to have plenty of room in which to work.

Steve Stunts.

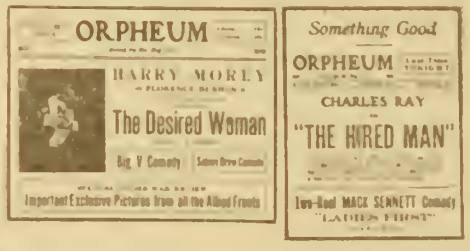
We've shown several of the campaigns used by Steve Farrar at the Casino, Eldorado and the Orpheum, Harrisburg, Ill. Now he gives us a look at his general advertising for the latter house. Steve has Eldorado trained, for he had that house alone until the war took his manager at Harrisburg, and he had to do double duty and become a trolley manager. In Harrisburg, he has the Grand for opposition, and



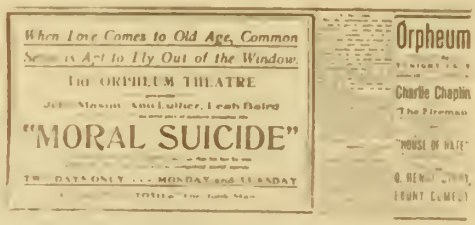
A pair of three sixes for opposition houses in Harrisburg, Ill.

they take plenty of space as these three sixes show. Steve, we think, gets the better lay out, but the advertisements are

Two cross-page five-inch spaces from Steve Farrar. One is a coming and the other a tonight.

pretty much alike. It will be intelligent for the newspaper to give them different positions. Steve gets in a cooling line under the head (it is a summer advertisement) and gets a better display for star and title at the slight cost of cutting down his small type. He also makes a gain by doubling up his secondary titles, both of which show well without needing so much space. But when Steve has something he wants to make a fight on he runs more to cross-page spaces from three to five inches deep. The second illustration show a pair of five-inch cross-page spaces, one a "coming" and the other a "tonight." It will be noted that the former carries the greater amount of matter. He starts in then to prepare his patron to buy the picture and uses less selling talk as he goes along. He always changes his copy whether he advertises one or a dozen times. We like the second advertisement better than that at the top. The house signature on a cross page rides better at the top of the space than below. This is not so important on spaces deeper than they are wide, but it is always well to run the signature to the top. But Steve does not always use so much space, especially

Two six-inch spaces, one two and the other three columns wide.

for a tonight or last day. Here are two six-inch spaces, one three and the other two columns wide. He figures that he has already sold the possible patrons and merely wants to remind them to come and get the goods. Even a two sixes cannot be called small, save in comparison, but relatively it is a let down. In a small town the patron does not decide to go some-


When Love Comes to Old Age, Common
Sense is Apt to Fly Out of the Window.
The ORPHEUM THEATRE
"MORAL SUICIDE"
TWO DAYS ONLY ... MONDAY and TUESDAY
Orpheum
Charlie Chaplin
The Fireman
"HOUSE OF HATE"

A four sixes and a single six to keep the current from the coming attraction.

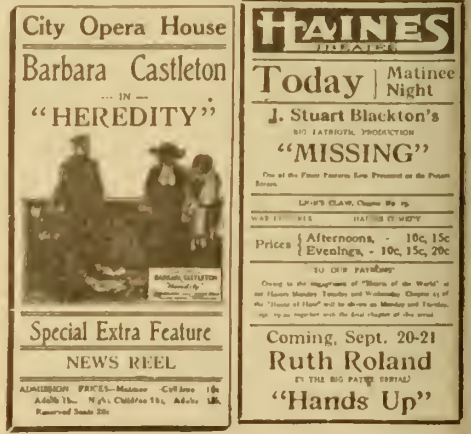
where tonight. He decides in advance that he does or does not want to see a certain feature, and the best time to sell him is before the goods are on display. But Steve knows that he needs to be kept reminded, so he often takes a double display. One example gives four sixes for the coming attraction and a single column of the same length for the current bill. This is a much better arrangement than combining them into a single advertisement. There is less confusion and each announcement stands out by itself. Another arrangement gives a two fours to the coming and two fives to the current offering. Here the current show is The Yellow Ticket, and more effort should be used to sell this since the argument can be kept up. Steve is not one of those managers

Another double advertisement where the two attractions are of more equal value.

who takes a set space for all his announcements. He takes the space he needs for each attraction and realizes that some shows will sell easier than others, and plans his displays accordingly. This is the essence of good management. No fixed space can ever give the same results as space apportioned to the value of the attraction and the nature of the advertisement. Steve takes the space he needs, and if he can get along with a two fives he does not run clear across the column, but if five fives will give better results, he is willing to pay for that, for he knows that the money put into newspaper work, if spent intelligently, is bound to yield an ample return. Newspaper rates are probably low, but the houses are small, and it takes just as much nerve to plunge in the small town as it does where rates are based on line and not inch measurement. He uses everything from liners to half pages, and he doesn't use half pages where liners can be made to do the work.

Maine Advertising.

Waterville, Maine, doesn't seem to be doing much more in the advertising way than it did a year ago when the Haines was still in the contractors' hands. Now more space is taken than before, but no more is said in the additional space. The



Two advertisements from Waterville, Maine, which talk without saying much.

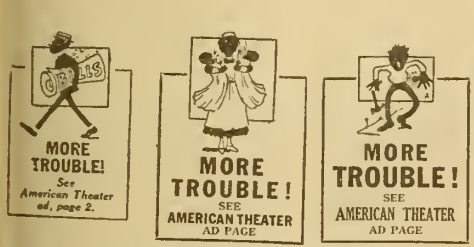
City Opera House merely remarks that it has Barbara Castleton in Heredity and a News Reel and asserts that it is a "special extra feature," and the Haines tells that Missing is "one of the finest features ever presented on the picture screen," but neither house offers the slightest word of argument or seeks to tell why the offering is a special extra or the finest ever. There is not a line in this pair of two eights to give the reader the slightest desire to go and see the show. We know that the Opera House management thinks that the reading notice is what counts and at first merely took its space to get the reader, advertising "Moving Pictures Tonight," but even if the reading notice is what counts surely with a sixteen-inch space at command it would be worth while using a little brain work to get some selling talk into the advertisement. If that much space is worth paying for, it is worth using. The Silver is a bad third with a two twos or threes. There is not enough advertising in the entire town to work for a single house, let alone three, and this condition seems to be typical of most houses in that section. A good advertiser could get into almost any Maine town and tear the place wide open.

Make 'Em Chirp.

Get in line with the rest on the Community Sings. All over the country the idea is being taken up, following the example set by the Army leaders. Dig out the old favorites, the war songs of the sixties, the more recent favorites and get your patrons humming. It may be a little trouble to get started, but once the idea takes hold you'll be surprised at the results. Don't sell out to any one music publisher and let his "pluggers" run the show. Keep control in your own hands and teach them all the good songs.' Try it for one night a week, at first, if you want and you'll soon have them singing every show. And teach them to sing The Star Spangled Banner, but don't overwork it. Get several of your friends to write the local paper lamenting the fact that so few persons know the words of our national anthem. Then after a couple of days come out with a letter announcing that you will teach it to the public. It might even pay to give a free sing some Sunday afternoon —if you are not allowed to open Sundays— and hammer the words home. If the idea makes a hit, have a sing every Sunday. It won't cost much and it will be worth more than it costs to get the public used to the open theatre on Sundays. If you try it, please report results. We know what the results will be if you work it right, but we want your testimony.

Raleigh's Way.

A. C. Raleigh, of the American, Butte, Montana, sends in some samples of his new work. Now and then he runs scatter ads to hook up to his main advertisement. In the examples shown the printer has left out the folio number of the advertising page in a couple of instances, but the third



Scatter advertisements directing attention to the main advertisement on another page.

example gives the proper folio as page 2. These scatter advertisements are useful when you are afraid your advertisement will be hidden, or to direct attention to a special attraction, but as a rule it is better to put your money into a single display, unless you can buy plenty of space. The main advertisement is four tens, so that space could be spared for the scatters.

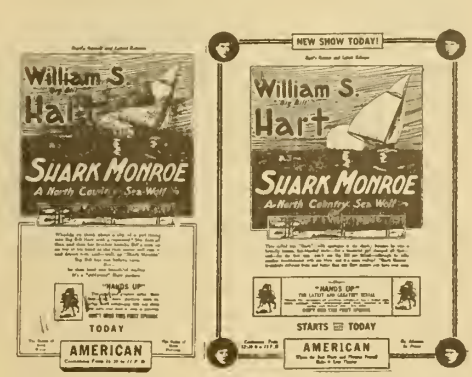
AMBULANCE
NEW SHOW TODAY
All laugh straight through
Frank Keenan in "MORE TROUBLE"
Never trouble trouble 'til trouble troubles you—but take the trouble to see "More Trouble" and, may be, you'll have less trouble afterwards.
'Jennyrate—
old Pop Deering had the best little bunch of homegrown troubles ever, so blow in and laugh your way through his troubles—it's really funny tragedy!
ALSO THE PATHE NEWS
"THE SELF-MADE LADY"
ALSO BRAY PICTOGRAPH
AMERICAN

A four tens from the American, Butte, to go with the scatter advertisements above.

Mr. Raleigh runs more to drawn designs than to half-tone reproductions, and in most cases he probably gets more out of the drawing since so few stills mean anything. Here the ambulance works with the title, though we do not recall that an ambulance has anything to do with the story. It does, however, suggest a story, and that is the main point. The copy is well written, but a little too formal in its layout. In the space at command some-

THE GREATEST SHOW ON EARTH
"The Circus without Dust, Heat or Headache"
You'll love charming Enid Bennett just as Trent did in this greatest of all circus pictures
The circus is the Barnes show—you may remember it in Butte
Don't cheat the kid out of this little treat, and trail along too—you'll enjoy it as much as the kid does
AMERICAN Ice Cooled
The Home of Good Music
LAST TIMES TODAY
SO DO IT TODAY

A four sevens advertising a circus play with a typical drawing.

thing more might have been said about the Self-made Lady, something more definite, perhaps, rather than something more. The line is too casual. The Greatest Show on Earth naturally suggests circus drawing. Mr. Raleigh has drawn a nice circus design, and used it in several forms. His

Two advertisements employing the same cut. One is three and the other four twelves.

advertisements all carry different copy though the design may remain the same. It happened that the circus used in the picture was one which had played Butte and this fact is brought up in the text. An example of one cut with a change of copy is found in these two displays for Shark Monroe. The cut is the same, but one space is three and the other four columns wide, the extra space being given to the frame. There is nothing particularly characteristic in the cut, but it serves as an attractor, though at rather a large cost.

Don't Let It Slide.

Be neat in your preparation of slides. In these days you can get out good slides at home. Don't be content with smeary ones. Make them neat. For standing announcements you can get fine results by using a new inking roller, running over the inked type and then on the glass. It beats slide inks.

A General Store.

Because you have a picture theatre it does not follow that pictures are all you can sell. You can sell entertainment, which means pictures plus.

Watch Your Staff.

Don't let a five-dollar-a-week usher or a box office girl set at naught all the investment you have made in pictures and music. See that they are "right" too.

For Dull Nights.

Ever try laying off your dull nights to clubs and charity organizations? Now that there are so many drives for the Red Cross, the Liberty Loan and similar war movements, the church aid societies and similar organizations are having hard roads to travel. Offer to split 50-50 with the local societies if they'll sell tickets for special nights, and pick dull nights for these affairs. Let them put their own representative at the gate and help them to advertise. Get good features for these nights, and in time you'll find that the night is no longer dull. From another angle, this is a good way to get the women coming alone after the boys have gone. They might feel a little timid about coming alone the first time, but if that first time is a church affair they will have greater confidence. Do not be content to break even on dull times. Don't be content until you fill your house every show every day. But make your societies turn in the deadwood and acount for tickets sold, but not used, or they will make a far better thing of it than you do.

Dropping Into Poetry.

A recent program of the Hill Theatre, Newark, shows Johnny Mack dropping into poetry. Most of the four-liners are purely local, but here is one that can be transplanted:

When we count the nickels,
The pennies and dimes,
We know our patrons
Have had good times.

Mr. Mack is getting ready to take up community singing, and announces a Song Fest. It mighty be catchy to call it a "Big Sing." In the issue following the draft Mr. Mack announced that "Eighteen to 45 means nothing to us. We get them from 9 to 99 and they all enjoy the good shows the Hill provides." Timely hits are doubly good because they sink in deeper.

Longer Runs.

A. L. Middleton, of the Queen, Ark., is the latest to give up the daily change in favor of the three changes a week. He announces that few of his patrons attend more often than three times a week, and therefore he points out he can get better pictures if he has fewer changes. It has been a very long time since most theatres got the same audience night after night. Three times a week is a generous estimate, and by getting better pictures, the second nights will profit by the approval of the first night audience. It is

a move for the better and Mr. Middleton of course makes capital of the change in policy in a four twelves which tells of the

QUEEN THEATRE

"The Small Town House With a City Program"

Over $200.00 invested in improvements in the last two years. We now have an equipment second to none—two big fire-proof late model, motor-driven Simplex machines, a brand new $1000.00 Gold King Screen, a $1350.00 electric Wurlitzer four piece orchestra, four more big ventilating fans, and numerous other improvements in equipment.

OUR NEXT MOVE?

Here it is: We are going to present nothing but brand new pictures. We are cancelling all our present contracts and as they expire we are making new contracts with the very best producers for brand new pictures.

Our First New Picture

Saturday Night, August 24, a Vitagraph Blue Ribbon Feature, entitled,

"TO THE HIGHEST BIDDER"

featuring beautiful Alice Joyce, whom you remember in "Womanhood the Glory of the Nation," and scores of other big productions. Also a Vitagraph Fun A Comedy entitled "Hunches and Hazards," a fifteen minute scream. If you don't know the difference between old pictures and new, see the program of new pictures on our new $1000.00 Gold King Screen Saturdays, and note the difference. Admission the same, 10 and 20c

COMING "MY FOUR YEARS IN GERMANY" next week. It's the biggest picture in the world today. Coming "The Spy," "A Daughter of the Gods," "Italy's Flaming Battle Front," "Pershing's Crusaders" and other big productions. Watch for dates in this paper.

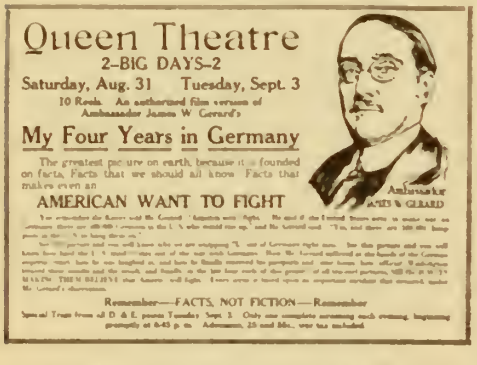
Coming, Wednesday August 28, Next Week,

Theda Bara in "THE FORBIDDEN PATH"

in seven reels. Admission 15 and 30c.

A four twelves used to announce a change of policy.

improvements made in the house, the change of policy and announces some coming attractions. Mr Middleton loses no chance to talk of his house. He makes his patrons realize that he is making it over for their benefit. He does not advertise tiresomely, but he always puts in a word when he sees a chance. He did not make much of a flash for "My Four Years in Germany" because he knew that a half page would be enough to tell everone in and around town that he had the picture. It will be noticed that he arranged for excursion rates and a special train to bring in the crowd, and whooped it up, but we don't believe that Mr. Middleton


Queen Theatre

2-BIG DAYS-2

Saturday, Aug. 31 Tuesday, Sept. 3

10 Reels. An authorized film version of Ambassador James W. Gerard's

My Four Years in Germany

The greatest picture on earth, because it is founded on facts. Facts that we should all know. Facts that makes even an

AMERICAN WANT TO FIGHT

Ambassador JAMES W. GERARD

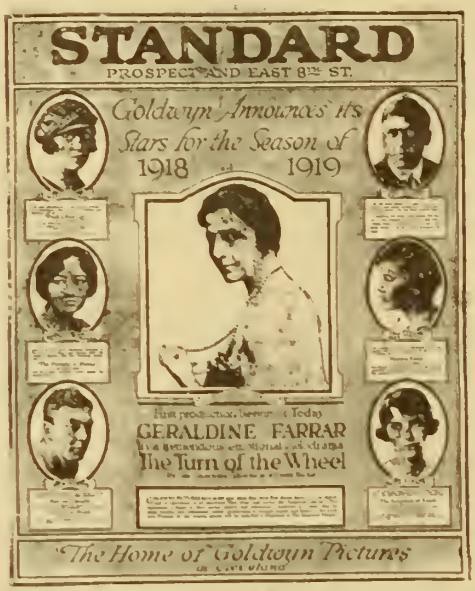
Remember—FACTS, NOT FICTION—Remember

Special Train from all D & L points Tuesday Sept. 3. Only one complete screening each evening, beginning promptly at 8:45 p. m. Admission, 25 and 50c., war tax included.

A half page for "My Four Years," from the Queen, De Queen, Ark.

meant it just that way when he said that the picture would make "even" an American want to fight. It sounds worse than was probably intended, but it shows the great need for scanning copy carefully. Apart from this the copy will pull business, we think. It is not loud, but it gets interest. Mr. Middleton is using a new style program just half the size of the old one, but we think it will work just as well. It doesn't matter whether you set in ten point solid or in six point leaded. You can use as much stuff and have only half the paper cost. The only slight drawback is that few offices have display faces in the eight and ten point sizes. At that it will pay to buy your own display faces. Even now you can get a lot of type for ten dollars. The old program was 6 by 10 and the new size is 5 by 6, getting two programs to one. If you have been using a 6 by 9 or even a 5 by 7 think it over.

A Pretty Page.

Here is an unusual page from the Cleveland Plain Dealer. In the panel below the central space appears the announcement that these stars and plays will be seen at the Standard Theatre. Beyond that there is nothing that is not Goldwyn save for the house signature at the top. Since

STANDARD

PROSPECT AND EAST 81st ST.

Goldwyn Announces its Stars for the Season of 1918 and 1919

First production, beginning Today

GERALDINE FARRAR

in a screen version of Mrs. Atherton's novel

The Turn of the Wheel

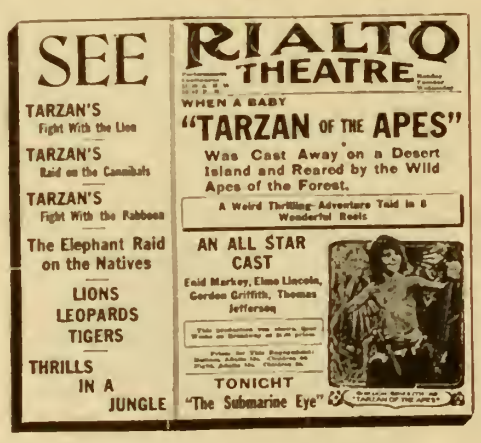
"The Home of Goldwyn Pictures"

A full page display from Cleveland in two colors.

other exchange advertisements appear on following pages, it is probable that this is also an exchange advertisement, though it may have been worked in combination since the chief cut advertised the current attraction. The frames, house name and star and title in the centre are in red. It is an exceptionally attractive layout with full information and yet not too much type. Had the press work been a little better it would be a page to be prescrved, but the cuts come up flat and uninteresting. The News had the same page in one color.

From Brockton.

Here is some more advertising from the Strand and Rialto theatres, Brockton, Mass., decidedly an improvement upon the last sent in. The first of these is a three sixes for "Tarzan." Here the punch facts are taken into the margin, where they


SEE

TARZAN'S Fight With the Lion

TARZAN'S Raid on the Cannibals

TARZAN'S Fight With the Rabboon

The Elephant Raid on the Natives

LIONS LEOPARDS TIGERS

THRILLS IN A JUNGLE

RIALTO THEATRE

WHEN A BABY

"TARZAN OF THE APES"

Was Cast Away on a Desert Island and Reared by the Wild Apes of the Forest.

A Weird Thrilling Adventure Told in 6 Wonderful Reels

AN ALL STAR CAST

Enid Markey, Elmo Lincoln, Gordon Griffith, Thomas Jefferson

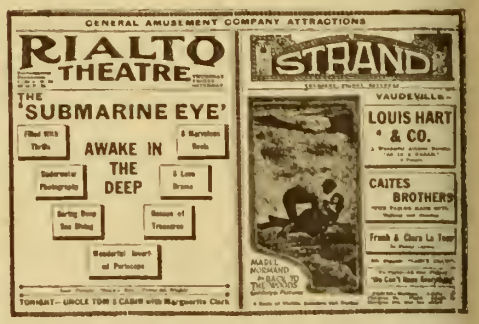
TONIGHT

"The Submarine Eye"

A four sixes for Tarzan that presents the facts attractively.

will be better displayed than if they were bunched in the main copy. There is plenty of talk in the main space and this gives almost the effect of two advertisements. This is from an afternoon paper and announces the attraction for the following

day, though there is nothing to tell that save the "Monday, Tuesday, Wednesday" in the house signature, which scarcely shows. The current attraction gets only a tonight line at the bottom of the space, which is shown advertised in a double with the Strand in a four sixes. Here the Strand shows the playing dates more clear-


GENERAL AMUSEMENT COMPANY ATTRACTIONS

RIALTO THEATRE

THE 'SUBMARINE EYE'

AWAKE IN THE DEEP

Wonderful Invert of Periscope

FORMAT—UNCLE TOM'S CABIN with Marguerite Clark

STRAND

VAUDEVILLE

LOUIS HART & CO.

CAITES BROTHERS

Frank & Clara La Tour

MABEL NORMAND

"We Can't Have Everything"

Four sixes advertising two houses in a single space.

ly. It is to be presumed that the local patrons are trained to understand. Evidently the house takes a spread space on the even of a change of program, considering the current attraction already well advertised. This is the proper theory, but the playing dates should be made more pronounced. The display for the "Submarine Eye" is not as good as that for "Tarzan." The layout is striking, but the punch lines are much weaker. There is none of the direct appeal to be found in the "Tarzan" lines. The combination house advertised the film attraction only with a cut. This is a Goldwyn, and we note that Goldwyn is numbering its cuts in the margin of the frame. The only excuse for this is that someone is too darned lazy to mark the cuts properly and puts the number where it will deface the cut, which is unusual for Goldwyn. Numbers and exchange marks should be kept off the face of the cuts and away from the public.

Proportions.

Why pay a couple of hundred dollars for a Pickford and let a crying baby spoil the show? The kiddie didn't pay to come in. But do it nicely so as not to hurt the mother's feelings.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens System Up to Date.

John Griffiths, Ansonia, Connecticut, who is, in my opinion, the best posted man of today on the lens system of the projector when it comes to practical work, sends in the following review of optical data, with the remark that said data stands in need of revision to bring it up to date; also that will be of practical benefit and interest to practical projectionists. The need for revision of data is because many things published in the earlier stage of investigation and experiment are now known to have been in error, as was but natural. Griffiths says, "Inasmuch as this data is designed to benefit and serve men for the most part unfamiliar with optical terms, we will endeavor to present it in such manner that they will be able to grasp the entire argument."

The optical system of the projector is divided into two principal parts—the condenser, or collecting part, and the projection part. Over the latter we have little or no control, except insofar as we may be able to so guide the rays of or from the collective or condenser system that natural laws will be interfered with to the least possible extent, and the recognized limitations of the projection lens taken into account so that we will not be trying to compel that part of the system to perform impossibilities. The greatest problem in connection with the projector optical system is to so combine the two above named optical systems that they will become in effect a single system, and exactly in proportion to our success in so doing will be the economy and the relative perfection of results. (Up to date the theoretical opticians have made relatively little progress in the elimination of waste in the projector optical system, which same is frequently enormous, because they apparently bend their entire effort to the perfecting of a unit which ought to and will produce ideal results when working under a certain condition, whereas the unit seldom does work under that ideal condition. They absolutely refuse to take into account that little item "practice," hence they fall down so hard their teeth rattle.—Ed.)

The primary object of the condenser system is to collect the greatest possible amount of the total illumination supplied by the light source, and to deliver it to the projection lens with a minimum of waste. The chief difficulty encountered in this is the fact that it is necessary to pass the total light through a relatively small aperture situated a considerable and varying distance from the projection lens. It is this condition which makes the projection of motion pictures so different from the projection of lantern slides; also it is largely due to the ignoring of this condition that many able theorists on projection have failed in the attempt to discover the correct solution of the motion picture projection optical system.

Up to date we have had little or no choice in the matter of condenser lens diameter. The 4.5-inch diameter condenser lens is an inheritance from the days of stereopticon projection. Unfortunately we are unable to utilize for motion picture projection the full diameter of the 4.5 condensing lens, though we do get the disadvantage of the full diameter of the front lens of the combination. This is due to the use of two lenses instead of one. It is impossible for the front lens to collect all the rays from the arc lens, because the ray from the arc lens forms a diverging beam, hence there is loss of light as soon as the rays pass the first lens. Incidentally this loss increases as the two lenses of the condenser are further separated. But we nevertheless must not condemn the two-lens combination, for the reason that even with its inherent loss it still has collective power superior to the single lens, because the arc distance (distance from lens) is made shorter than would be possible with a single condenser lens giving the same degree of enlargement of crater image at aperture.

In view of the fact that it is not possible to utilize the full area of the arc condenser lens the idea suggests itself that the rays which pass the arc lens, but which do not reach the front lens, should be prevented from reaching the arc lens at all, since their only effect is to heat the lens and its mount; also to heat the entire condenser mount unnecessarily. This could be accomplished by means of a screen located in the lamphouse, but not connected with the front wall of same, this screen to have a suitable aperture in the shape of a slide carrier if one is used. This aperture should be reduced until it begins to cut light from the aerial image of condenser in front of the projection lens. (Granting that your contention as to the undesirability of the non-useful rays reaching the arc lens is correct, it seems to me the plan for stopping them would be difficult, not to say impossible of application, Brother Griffiths, by reason of the fact that every variation of distance of arc from lens would necessitate a change in size of screen aperture, or else a change of its distance from the arc.—Ed.)

The next problem we are confronted with is the passing of the maximum amount of light from the front condensing lens through the aperture and into the projection lens. This is not an optical problem, but purely a physical one, yet it has an important bearing on the question as to where the beam should be focused. It is apparent that the greatest amount of light will pass through the aperture, with a given spot diameter, when the plane of greatest concentration is at the aperture. To remove the plane of greatest concentration from the aperture plan in either direction will operate to reduce the amount of light passing through the aperture.

The next problem is to cause the projection lens to collect the entire beam and to pass it on to the screen.

The point of greatest concentration of the condenser beam is at or very close to the aperture, hence it follows that beyond that point it begins to diverge. The real problem is, therefore, to see to it that the beam does not diverge beyond the limits of the projection lens diameter. The importance of passing all or nearly all the light coming through the aperture to the screen through the projection lens is apparent from the viewpoint of economy in operation, but where the entire beam or nearly the entire beam is not collected by the projection lens there is not only waste, but also uneven distribution, with which we will deal later on.

There are various methods of reducing the spread of the ray beyond the aperture, among them the following: Increasing distance from the condenser to aperture, which, however, must not be carried to an extent which will unduly enlarge the spot. True the spot may be reduced where this happens by lengthening the focal length of the condenser, but this operates to reduce the light collecting power of the condenser, because it removes the crater further from the lens, and, the arc being an open light source, the intensity of light flux decreases rapidly as the distance from lens to light source is made greater. The law is that it decreases inversely with the square of the distance. This method, therefore, makes for light loss, but has the merit of giving an even illumination of the screen.

Reducing condenser diameter also acts to reduce divergence of the ray beyond the aperture, but this also entails serious light loss.

Advancing the plane of greatest concentration of the condenser ray beyond the aperture also reduces the divergence of the ray at the projection lens, but has the double disad-

vantage of loss of light and tendency to ghost on the screen.

Still another and seeming logical method of solving the difficulty is by the use of a large-diameter projection lens. Here, however, we encounter the problem of the revolving shutter blade. If the lens diameter be increased beyond certain limits it will compel the use of a cutting blade of greater width, with consequent loss of light, and a poorly balanced shutter which will add to any flicker tendency there may be.

We thus see that there are very real problems to be encountered at several points, also that their solution in such way as to produce excellence in result without serious impairment of economy in operation is extremely difficult, calling for careful attention to detail, as well as expert knowledge of the various problems we have named.

With an optical system planned to fit the local conditions under which it will work a projection lens of moderate diameter will be found sufficiently elastic to care for every ordinary condition, and there are special remedies for unusual cases, which need not be dealt with in this article.

Having thus dealt broadly with the general requirements let us consider some of the more important details in a way which will give the practical non-optician projectionist an intelligent idea of what is taking place in the light beam of his own projector.

First, to what extent does spherical aberration affect the performance of the condenser system, insofar as applies to the collection and delivery of the maximum amount of light to the projection lens? Most diagrams drawn to illustrate spherical aberration deal with its effect on the light beam by taking a ray emanating from one point of the light source only. These diagrams merely show the inability of the uncorrected lens to focus all the rays at one plane, or at one distance from the lens, those rays passing through the marginal part of the lens being focused nearer the lens than those passing through its central part. Such diagrams are mostly intended to show to the student the futility of attempting to use an uncorrected lens where sharp definition is desired at all parts of the image. In the case of the projectionist, however, he is more deeply interested in spherical aberration from the viewpoint of its effect on the concentration of the light ray as a whole. Considering each point on the surface of the front condensing lens as a minute lens, which, in effect, it really is, as we recede from the centre of the lens the points of its surface, having more acute angle to the light rays, are stronger lenses than are those closer to the lens centre, and the rays passing through them will be focused closer to the lens. It therefore follows that the point of greatest concentration of the beam, as a whole, will be at the point at or near where the marginal pencils of light meet the pencils of light from the central portions of the lens. This is because of the fact that, from each point of the condenser, comes a diverging pencil of rays. Remember we are ignoring the actual focus of the crater. As a matter of fact there is an image of the entire crater carried by each of these diverging pencils, or cones of light, at any stage of its passage exactly the same as there is through a pinhole, but the image only becomes visible when the rays all meet at one plane. Now it is evident that if the pencils of light from the marginal portions of the lens have focused at the axis, the pencils from the more central portions of the lens have not focused, hence the pencils of rays from the central and intermediate portions form the margin of the spot, they not yet having been reduced to their smallest area. In this way we get a good idea of the composition of the spot at the cooling plate. It is really composed of a multitude of smaller spots, each carrying a complete image of the crater and each spread over an area somewhat greater than the area of the crater itself. (Brother Griffiths last statement is correct, but is in seeming conflict with the former one, which says the margin of the spot is composed of pencils of light from the marginal area of the condenser, with the word "only" added by inference, making it marginal area of the condenser only. The seeming conflict of statements is, however, really not a conflict at all. What he means is that the pencils of light will each make a complete spot, but that those pencils from the centre of the lens will make a slightly smaller one than those at the margin. This, however, is only true, it seems to me, when the spot is at the plane [plane means point of the ray with regard to distance from lens] where the marginal rays are focused. Anyhow the difference in diameter will be, I think, but comparatively little, and if in practice this area be confined within reasonable limits by the use of a reasonable amperage no loss of light will occur through spherical aberration. On the other hand we, by reason of the presence of spherical aberration in the condenser beam, obtain a much more even density of light flux in the beam at the spot than we could have were the rays all focused at one point, which would give us a sharp image of the crater at the aperture. (This is a theory evolved by Brother Griffiths himself. I can see the base of his argument, but am neither, as yet, prepared to deny or accept it as conclusive evidence that a corrected condenser would give us no advantage. That spherical aberration would and does act as he says there can, I think, be no doubt, but whether the same evenness of density of beam could be had with a corrected condenser and the crater image focused somewhat in front of or behind the aperture I do not know.—Ed.)

Let us next consider the light in front of the aperture, first observing the effect of the projection lens of too small diameter. From each point of the film there is a diverging cone or pencil of rays which goes forward. (Um, Brother Griffiths, your meaning is probably correct, but the cone does not, I think, begin at the film, but at the point of focus of the crater image.—Ed.)

(To be continued.)

Brother Hallberg on Fuel Saving.

In another issue of this magazine my good friend J. H. Hallberg submits certain recommendations for the conservation of fuel through proposed current saving, with some items of which this department is compelled to take very serious issue. First and foremost, he proposed the use of greater K. W. for projection where the distance is above 125 feet, without taking the picture size into consideration. Well, this may be allowed to get by, because in ordinary practice the picture is usually of such size that the economical handling of the projector optical system is rather impractical, hence more or less waste is inevitable. But when he recommends less current for projection where the throw is less than 75 feet then when it is between 75 and 125, I would respectfully ask him where he gets his basis for such recommendation. As a matter of fact I would, if I made any difference at all, want more current for a commercial size picture at his minimum distance of 40 feet than I would for a similar size picture at 100 or even 125 feet, unless the picture happened to be unusually small—say ten feet. This because of inevitable lens and revolving shutter trouble where very short focus length lenses are used.

Then, too, Mr. Hallberg sets the maximum allowable picture for class A and B theatres at 22 feet wide. Now see here, Friend Hallberg, why under heaven do you set a maximum allowance for conservation which is too large under any condition even in peace time? There is no valid reason for the projection of anything in excess of a twenty-foot picture in any theatre or airdome that I have ever seen, and in nine cases out of every ten where a twenty-footer is used a very much better result would be had by a reduction of at least from one to two feet. His recommendation with regard to screen is entirely correct. Painted, calcimined or a cloth screen are excellent from the viewpoint of artistic results, but they are all of them consumers of light.

But Mr. Hallberg's recommendation with regard to current consumption under varying conditions of distance are to me entirely un-understandable, even allowing his assumption that distance plays an important part. He says the maximum shall be a certain number of K. W. Umph, rather vague, is it not? All houses want the privilege of equal screen brilliancy, don't they? Well, suppose A to be using 50 amperes D. C. from 110-volt lines through a rheostat. That is 5.5 K. W., is it not? Now A cannot materially reduce the total cost of operation or even very largely reduce his K. W. consumption by means of a motor generator. He must, therefore, reduce his amperage, if he is to meet Hallberg's recommendation for long distance projection, and if he is to meet the condition for short distance (K. W.) he must reduce it to 36 and a fraction amperes. But B, who has A. C. available, and uses an economizer or a motor generator set, may use pretty close to 100 amperes at his arc before reaching Hallberg's limits. Also, if B has his own generating plant, generating D. C. at say 60 volts, he is at liberty to use amperage far in excess of what A can use.

Hallberg's recommendation that theatres purchase economizing machinery (transformers, motor generator sets or mercury arc rectifiers) is good, provided there is A. C. available. But this is modified by the fact that the Government not only wants as little consumption of machinery (iron, steel and copper) as possible; also the obtaining of machinery is at present increasingly difficult.

But the crowning criticism I have to make on this whole matter is the fact that Mr. Hallberg dismisses the tremendous waste in the optical system, which often amounts to more than any saving his recommendations could possibly effect, with the brief statement that lenses should be kept clean and in proper adjustment. Shades of our ancestors!!! Yes, so they should. That much is certainly fact.

Mr. Hallberg recommends that lighting companies modify their rules to the extent that where current of a certain ampere strength is now delivered from one side of a three-wire system for use in a rheostat the same number of amperes will be delivered from one side of the system if a motor generator or current transforming device be installed. Um, why install the device if the same amperage is to be delivered from the lines?

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Music for the Picture

Conducted by GEORGE W. BEYNON

The Art of Picture Presentation Cannot Afford the Abuse of Silence or Semi-Silence

SINCE we have dwelt extensively upon the subject of the use of silence in picture playing, it seems only right that the abuse of silence receives some consideration.

Frequent silent moments in the changing from one number to the other detracts from the picture and creates a sense of piece-meal artistry that is both distasteful and displeasing to picture patrons. No matter how quietly you may finish a selection, no preceptible delay should occur before proceeding with the next number. A silence at this point will break the smoothness of accompaniment and divert attention from the feature.

Should the music finish in arpeggio style, with closing chords separated by rest signs, it is quite permissible to lengthen the duration of the rests until they become moments of silence. The chords must of necessity be six-fours, dominent sevenths, or repeated tonics, and, as the first two classes need resolution, the ear will hold the tone with expectation for what is to follow. This is done subconsciously and will detract in no way from the scene depicted upon the screen. The repetition of the tonic chords after pause rests must be done with a change of volume, either *crescendo* or *diminuendo* to make the finale effective, and immediately upon the completion of the last chord, the new number should begin.

All good speech makers understand the value of the rhetorical pause which usually signifies expectancy of a denouement or gives time for the auditors to absorb and digest the last emphatic statement. This silence can only be effective when the speaker chooses the proper psychological moment to continue his address. If he delay too long, the entire speech will "fall," and he will lose the attention of his listeners.

Music for the pictures may be emphasized and enhanced materially by the use of a rhetorical pause. The sad music slowly dies away as the scene, showing the unhappy heroine, slowly fades out. Behold! the next scene depicts the vile and violent villain hurriedly groping his way out of the darkness of a tunnel. Barely discernible in the distant and dim light is the sputtering fuse that will blow up the mine, endangering the lives of many toilers deep in a new shaft. The scene opens silently, as far as the music is concerned, while the villain hastily runs away. The sputtering fuse is shown again now, almost reaching the powder cap. Every eye is strained, every heart beats faster, every nerve is tense with expectancy. Bang! the explosion occurs, tearing up the earth, and hurling debris. At the same instant, the music with a crash of cymbal and double forte chord, reinforces the dramatic episode.

This silence might be called the rhetorical pause of expectancy. It promises something big to follow, and makes more emphatic the explosion by its sudden volume, perfectly synchronized with the screen action. To prolong the silence until after the explosion would be suicidal, and would make the dramatic value of the scene farcical. Nevertheless, it has been done and will be done again, so long as musicians refuse to sleep in bed and take their naps in the orchestra pit.

Some orchestras still persist in allowing the opening title and introduction of the principal roles to be screened in silence. Their argument is to the effect that they must begin when the first scene is shown. They think they are fitting scenes, when they should be setting the picture in part and as a whole. The audience believes the leader is unprepared and the accusation is somewhat accurate and well founded.

This preliminary silence is not only an abuse of a dramatic factor, but the loss of a great opportunity for truly effective music. This spot should always be utilized to play a number that embodies the dominant emotion of the play, or to firmly establish the atmosphere of what is to follow. If a feature is worthy of a setting, it surely merits ushering in; if fit for presentation, it calls for a proper introduction.

While treating with the abuses of silence, let us note the misuse of what, for a better name, we call semi-silence —those interludes where one instrument plays a few bars alone.

During the running of "The Hypocrites," a few years ago, the orchestra played "Il Guarany" to accompany a scene of riot, where a priest was stoned to death by the mob. Just at the height of the turmoil, when they were about to pounce upon their victim, the clarinet plaintively performed a cadenza. This was too much for the taut nerves of the assembled people and a roar of laughter spoiled the balance of the otherwise good program. It also spoiled the evening for the orchestra and especially for the careless conductor.

Cadenzas must be used sparingly in picture playing for they create a noticeable absence of sound that must be in keeping with the spirit of the scene to be permissible.

Small orchestras in suburban or small-town theatres are usually very painstaking in their musical program to an extent that sometimes gets them into difficulties. Desiring to obviate unpleasant harmonic changes of key, they allow their pianist to throw in a few chords of modulation as a solo between numbers. If a leader could only sit "out front" and hear those modulations every few minutes until his ears ached with the monotony of it, until he found himself listening in dread for the next one, he would never perpetrate such an abuse of semi-silence again. Choose the lesser of two evils if need be, but leave the pianistic thump-thumps out of your setting.

The semi-silence of trumpet calls must be used only after careful thought. A cornet suddenly breaking into brassy exclamation is not the most pleasing sensation at best and, if at every opportunity, the approach of our soldier boys is heralded by a blatting bugle, it becomes tiresome, shoddy, cheap, and good ground for changing one's patronage.

There is another form of semi-silence that, when used occasionally and under the proper conditions, becomes most effective. Recently, while enjoying a bill offered at the Rialto Theatre, New York, the writer was shown a scenic dealing with "Tales from the Tall Timbers." It was educational in its mission and delineated the history of the tree from stump to saw mill. At a point where the log began to slide down the mountain side via a special chute, the orchestra stopped playing. Nothing was heard but a low rumbling of the timpani. This increased in speed and volume as the log rushed faster and faster toward the base of the mountain, and, as it plunged into the lake below, the mighty roaring suddenly ceased with the crash of cymbals, and the swish of sand blocks.

This form of semi-silence can only be used when the element of surprise is needed. Continual recourse to it would naturally bring it down to the level of all clap trap effects and ruin its usefulness as a dramatic factor or unexpected innovation.

Manager Robertson Likes Our Efforts.

The Rialto Theatre
Flatbush Ave. & Cortelyou Road
Brooklyn, New York
September 23, 1918.

My Dear Mr. Beynon:

Just a word to say I look for your musical column in the "Moving Picture World," as I do for my breakfast after my bath in the morning.

It is a great help and, believe me, I am benefiting by it.

Yours truly,
R. ROBERTSON, Mgr.

CUE SHEETS for CURRENT FILMS

"America's Answer."

Released by World—Five Reels.
Prepared by S. M. Berg.

THEME—None.

1. AT SCREENING ..... Battle Hymn Republic
   2 min. 45 sec.
2. T. GEN. PERSHING, COMMANDER. Over There
   15 sec. (Chorus only)
3. T. THESE ARE THE SHIPS THAT. Columbia, the Gem of the
   2 min. Ocean
4. T. AND WHILE THE SHIPS ARE.. Shadowland ..... Gilbert
   1 min.
5. T. NEARLY THREE MILES OF.... Hands Arcoss the Sea... Sousa
   1 min. 15 sec.
6. T. AND INCIDENTALLY WHEN NOON ..... Orchestra Tacet
   45 sec. (Solo Trumpet) Mess Call
7. T. AND MUSIC MOVES THE FEET. The Darkies' Jubilee.. Turner
   15 sec.
8. D. WHEN NEGRO SCENE FADES.. Over There
   1 min. 30 sec. (Chorus only)
9. T. THE SECRET SHELL SWEPT... The Venture March... Franko
   30 sec.
10. T. EMBATTLED VETERANS OF... Le Pere de la Victoire.. Ganne
    30 sec. (Repeat first four bars)
11. T. AND HERE THEY COME..... Here They Come..... Bergh
    1 min. 15 sec.
12. T. AND THE BLUE JACKETS..... Liberty Lads ..... Smith
    2 min.
13. T. THE FOREST OF FRANCE..... Woodland Whispers.. Czibulka
    3 min. (Quasi Allegro)
14. T. NEAR THE SWISS FRONTIER.. By the Suwanee River segue
    7 min. 45 sec. to Ole Virginny... Zamecnik
15. T. ONE OF THE REASONS WHY WE ..... Babillage ..... Castillo
    1 min. 15 sec. Allegretto Intermezzo.
16. T. FRENCH WOMEN PREPARE... Valse Bleue ..... Margis
    1 min. 15 sec. Valse Moderato
17. T. A ROADWAY CAMOUFLAGED.. Miss Liberty ..... Leroy
    1 min. 15 sec.
18. T. PREPARING A SITE..... The Wedding of the Rose,
    30 sec. Moderato e Grazioso. Jessel
19. T. "YOU WILL BE GLAD TO NOTE" ..... Sly Boots ..... McAll
    2 min. 30 sec.
20. T. "THEY DON'T JUST WASH"... Sleeping Rose ..... Boreh
    1 min. 45 sec. Valse Moderato
21. T. AND THE GRANDMOTHERS OF. La Marseillaise
    15 sec.
22. T. BACK WITH OUR BOYS AGAIN. The Dixie Volunteers
    1 min. 45 sec.
23. T. THE OCCIDENTAL SLIPS..... My Dreamy China Lady.
    15 sec. Van Alstyne
24. D. JAPS OFF SCREEN..... Orchestra Tacet
    15 sec. (Drums only)
25. T. WHEN THERE IS NOBODY ELSE ..... Light Romantic Theme... Luz
    15 sec. Andante Moderato
26. T. MAN MADE THE WAR BUT GOD ..... Daugbters of the American
    1 min. 45 sec. Revolution ..... Lampe
27. T. THE SALVATION ARMY..... Thunder and Blazes..... Fuelk
    2 min. 45 sec.
28. T. ON THE WAY TO TRENCHES... The Rainbow March.. Mauric
    1 min.
29. T. A REMINDER OF HOME SWEET. Home Sweet Home (in G).
    30 sec.
30. T. IN ARMY LANGUAGE A GOULASH ..... Chanson Joyeuse..... Tobani
    2 min. 45 sec. Allegro
31. T. AND UP THE ROADS OF WAR.. Over There
    45 sec.
32. T. AND SOMEWHERE IN FRANCE. La Marseillaise
    1 min. 15 sec.
33. T. ANTI-AIRCRAFT GUNS ..... Allegro Agitato No. 1. Kiefert
    3 min.
34. T. A TEMPORARY HOSPITAL..... My Angel of the Flaming
    45 sec. Cross
35. T. OUR AVIATORS IN FRANCE... The World's Progress. Herbert
    1 min. 15 sec.
36. T. MARINES, SOLDIERS OF THE. Galop ..... Luz
    2 min. Vivace
37. T. THEY SEARCH THE HEAVENS. National Spirit ..... Hager
    1 min. 45 sec.
38. T. THE LATE MAJOR RAOUL..... Muffle Drums and Taps
    30 sec.
39. T. A FRENCH GENERAL DECORATES ..... Blue Devils ..... Levy
    45 sec.
40. T. MAJOR GENERAL EDWARDS... French National Defile
    1 min. 15 sec. March ..... Turlet
41. T. MAJOR ROOSEVELT DECORATES ..... The Stars and Stripes Forever ..... Sousa
    1 min. 15 sec.
42. T. MARINES WAITING THE ORDERS ..... Maestoso ..... Lake
    1 min. (Marcato)
43. T. CLOTHES CLEANED WHILE YOU ..... Western Intermezzo..... Luz
    45 sec. Allegretto
44. T. THE BATTLE OF CANTIGNY... Agitato—Langey—Play twice
    4 min. 45 sec. segue to Hurry No. 4. Minot
45. T. BACK OVER THE ROAD THEY. Yankee Doodle
    15 sec.
46. T. YOU HAVE SEEN UPON THIS.. Keep Your Head Down,
    45 sec. Fritzie Boy ..... Rice
47. T. AMERICA'S ANSWER ..... Over There
    1 min.

CHARACTER ..... War Drama.
ATMOSPHERE ..... American and French.
MECHANICAL EFFECTS ..... Waves, battle effects.
SPECIAL EFFECTS ..... None.
DIRECT CUES ..... Home, Sweet Home.
REMARKS ..... Liberal use of effects in battle scenes should be carried out.

"Appearance of Evil, The."

Released by World—Five Reels.
Prepared by S. M. Berg.

THEME—Serenata ..... Moderato ..... Crespi

1. AT SCREENING ..... THEME
   2 min. 15 sec.
2. T. DERE'S A FUNNY LADY..... Capricious Annette..... Boreh
   3 min. Moderato Capriee
3. T. "GREAT NEWS I'VE GOT"..... THEME
   2 min. 30 sec.
4. T. "AND WE HAVE NEVER GIVEN" ..... Adieu Waltz ..... Frimi
   3 min. 45 sec. Valse Moderato
5. T. "I GUESS SHE SELECTED THIS" ..... Sweet Jasmine ..... Bendix
   3 min. 45 sec. Allegretto
6. T. "YOU ARE DISMISSED, YOU CAN" ..... Serenata ..... Cajani
   3 min. 30 sec. Allegretto Mosso
7. T. MR. QUIMBY, ELSIE'S FATHER. Pessepied ..... Delibes
   3 min. 30 sec. Allegro Moderato
8. T. "MY ELSIE IS A GOOD GIRL".. Dramatic Recitative..... Levy
   4 min. 15 sec.
9. T. THE PURITY LEAGUE..... Romance ..... Mericanto
   3 min. 45 sec. Moderato Con Expressione
10. T. "AND THAT'S WHAT I SAW".. Gavotto ..... Mericanto
    2 min. 45 sec.
11. T. "THUS DOES RUMOR LIKE"... Gardenia ..... Densmore
    3 min. Anantino Moderato
12. T. "I CAN'T BELIEVE MAIDA".... Intermezzo ..... Huerter
    3 min. Moderato
13. D. WHEN LOUISE RETURNS TO... THEME
    2 min. 45 sec.
14. D. WHEN MAIDA LEAVES..... Valse Divine ..... Rosey
    3 min. Valse Lento
15. T. "THIS IS UNBEARABLE, I DO". Dramatic Narrative.... Pement
    2 min. 30 sec.
16. T. "I—I TOLD THEM THAT I WAS" ..... Dawn of Love..... Bendix
    3 min. 30 sec. Intermezzo Moderato
17. T. "THEY ARE ARRESTING MANY" ..... THEME
    2 min. 15 sec.
18. T. "A LITTLE LATER NEAR THE". Organ Improvising
    1 min.
19. T. "WHY—WHY WE KNEW WE WOULD" ..... Joy of Youth..... Raymond
    1 min. 45 sec. Moderato Intermezzo
20. T. "AT LEAST YOU CAN DEFER". Impish Elves ..... Borch
    2 min. 15 sec. Intermezzo
21. T. LATER IN THE WEEK..... The Dansant ..... Moquin
    1 min. 45 sec. Moderato
22. T. "I'M SO GLAD TO HAVE YOU". THEME
    2 min. 15 sec.

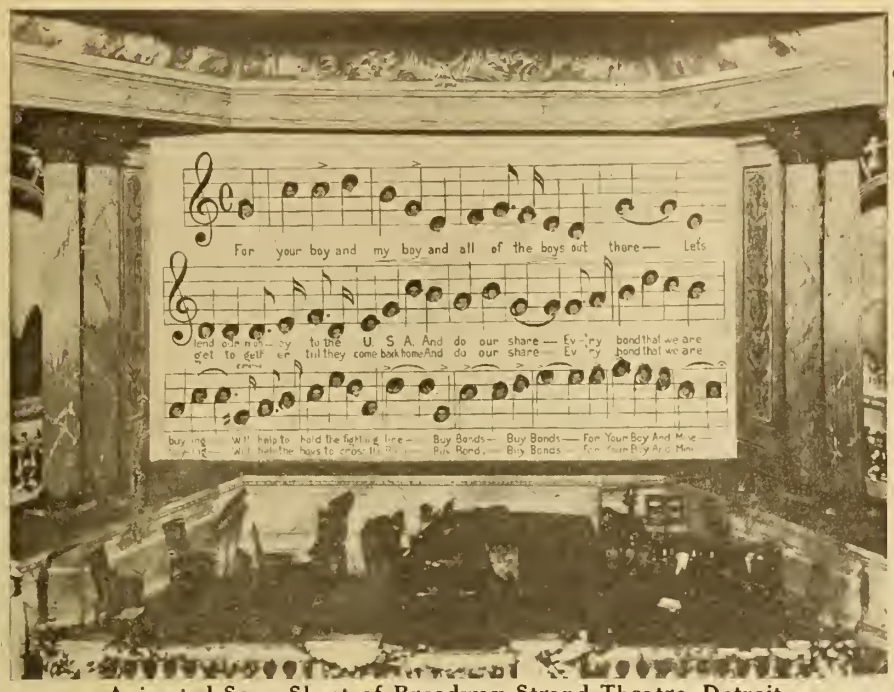
CHARACTER ..... Society Drama.
ATMOSPHERE ..... Suburban Town and New York City.
MECHANICAL EFFECTS ..... Door bell, telephone bell.
SPECIAL EFFECTS ..... Organ alone for wedding scene.
DIRECT CUES ..... None.
REMARKS ..... None.

"Border Wireless, The."

Released by Paramount—Five Reels.
Prepared by Music Film Co.

THEME—"Among the Roses"..... Moderato ..... Lake

1. AT SCREENING ..... Hurry No. 2..... Langey
   1 min. 30 sec. Allegretto
2. T. ARIZONA ..... The Vampire ..... Leon
   3 min. 15 sec. Moderato
3. D. HART GRABS MEXICAN..... Dramatic Tension No. 9. Berg
   1 min. 45 sec. Andante
4. D. MEXICAN LEAVES ..... THEME
   1 min. 45 sec.
5. T. THE REJUVENATED ..... La Comedienne..... Hosmer
   1 min. 15 sec. Allegretto
6. T. THE BUSINESS OF..... Misterioso No. 3..... Berg
   1 min. Moderato
7. T. THE ANSWER ..... Erlking ..... Schubert
   1 min. 45 sec. Allegretto

How an Animated Song Sheet Boosted the Fourth Liberty Loan

For your boy and my boy and all of the boys out there— Let's
to the U. S. A. And do our share— Ev'ry bond that we are
till they come back home And do our share— Ev'ry bond that we are
Buy Bonds— Buy Bonds— For Your Boy And Mine—

Animated Song Sheet of Broadway Strand Theatre, Detroit.
There Were Sixty Girl Singers, One for Each Note. The Drop Measured Twenty-four by Thirty-four Feet.

FEW cities in the country are doing as much, none more, than Detroit, Michigan, to show their patriotism in a practical manner.

Detroit has many theatres successfully conducting community singing and was one of the first cities, if not the first, to start a movement of giving free theatre tickets to soldiers and sailors in uniform.

But the week of September 22 marked a radical and charming departure from the usual music program at the picture houses. It was inaugurated at the Broadway-Strand Theatre and was planned to start off the Fourth Liberty Loan selling campaign. It was called an "Animated Song Sheet" and consisted of a drop curtain twenty-four by thirty-four feet in size. On it was printed a reproduction of the chorus from the patriotic song, "For Your Boy and My Boy." Eddie McGrath sang the first verse and chorus. When he came to the second chorus, the drop was exposed. Through the round black part of each note was a girl's head—there were sixty of them—and they joined Mr. McGrath in the chorus. Naturally at each performance, this innovation elicited such tremendous applause that the encores were practically limitless.

The animated song sheet is not exactly a new idea, as it has been presented in vaudeville and with the big shows, but it is probably the first time it has been carried out on such an elaborate scale at any motion picture house.

The total expense, including salaries to the singers, came to nearly twenty-five hundred dollars. But the Broadway-Strand Theatre considers the outlay well spent to boost the Fourth Liberty Loan through its official song.

"There Is No Hyphen in My Heart."

In 1916, a poem, under the above caption and written by Mrs. Josephine M. Fabricant, appeared in the New York Herald and The Globe. It was reprinted in the newspapers all over the country.

The poem took New York by storm and was read before over two thousand teachers during Liberty Week. Mrs. Fabricant recited it for six thousand people at the College of the City of New York, recently.

She has in her possession letters from many prominent people praising the poem. Colonel Roosevelt acknowledged it and wrote "That is the real American doctrine."

It was published in July, 1918, by Lockhardt & Belder, being set to music by Mrs. Adriane Holmes Edwards, composer of the famous "God Bless You, My Dear." This latter song, Guiseppe de Lucca, the Metropolitan baritone, is using on his programs.

"There is No Hyphen in My Heart" has been sung very successfully at the camps by Raymond Ellis, the baritone of the London Opera Company. It is being sung at the patriotic gatherings for the Fourth Liberty Loan.

Audubon Picture Presentation Pleases.

It was Sunday evening at the Audubon Theatre at 165th street and Broadway, New York City. The feature for that last portion of the week was "Why America Will Win," being the life story of General Pershing filmatized. The orchestra consisted of twelve men and an organist, all fair material individually, the ensemble of which was splendid.

After a rather strenuous gastronomical exercise at the trenchant board, we repaired thither for lighter diversion of the mind. Mr. Fox surely knew we were coming and must have guessed our condition, for the soothing atmosphere of the Audubon settled upon us, and lo! we were content.

The feature had just commenced and the organist softly portrayed the picture musically. No clap-trap bells nor tin whistles annoyed us; no pomposity of tone marred the serenity of the occasion. Later, the orchestra took up the work and continued quietly but thoroughly to accompany the swift changing scenes. Beautifully balanced in tonal quality, always subdued, in volume well under the picture, it played music which fitted every foot of the picture as though a part of it. We were pleased.

Here, in a semi-vaudeville theatre, we found the true art of picture presentation flourishing like the green bay tree. Here we found perfect synchrony, perfect suitability, and perfect interpretation. 'Tis well, for this is an abundance of proof that fitting features must receive careful consideration, tedious thought and be well directed, to draw capacity houses in these days of fine filmcraft.

"Maryland" a Challenge for Secession.

When we are becoming intimately acquainted with the patriotic songs of America, we must not neglect the one poem which is of the South, for the South and by the South in a peculiar sense which isolates it from all others and leaves it standing on an eminence quite by itself.

When the great struggle between the North and the South had reached the crisis where the dissatisfied states were declaring their independence and, one by one, had begun to secede from the Union, James Ryder Randall, a native of Baltimore, was a young man twenty-two years old. Being engaged in newspaper work in Louisiana, at the outbreak of the Civil War, he had an opportunity to follow the course of events, and his heart was, naturally, with his mother state. In April, 1861, he read the grim statement that Northern troops had been fired upon while passing through Baltimore.

Mr. Randall had been greatly distressed and chagrined because Maryland did not cast in her fortunes with the new forming confederacy. But now he felt assured of her loyalty to the South and this unexpected act of rebellion seemed indicative of the future stand. The inspiration of this hope fired his imagination. It was midnight, but he responded to his emotions and, at a single sitting, produced what is, next to the "Battle Hymn of the Republic," the finest poem of the Civil War. Mr. Randall made the application more direct by its simple title "Maryland," and the lyrics had an appeal that was irresistible. The poem was published in the New Orleans "Delta" and attracted immediate attention.

It was first introduced as a war-song by Miss Jane Cary, a popular society girl of Baltimore, who sang it as her contribution to the festivities at a serenade given her by a division of Beauregard's army. She also had the honor of selecting the music for it, using the old German folk melody, "O Tannenbaum." This was an original Westphalian Folk Song, which assumed its present form in 1819, being adapted by August Zarnack, to whom we are indebted for the change from 4/4 to 3/4 time. Longfellow made a free translation of the lyrics of the song and called his poem, "O Hemlock Tree."

"Maryland," like many other songs born at the same period, has had its sectional appeal swallowed up in a national appreciation. In our time, there is as much enthusiasm evinced at the playing of "Maryland" before a New York audience as could be possible for one in Baltimore over this song, the "Marseillaise of the Confederacy."

"American Music Optimists" Greet Us.

Musical artists and composers of America, who have grown somewhat pessimistic over the future of their art, will be glad to know that there is a flourishing society in New York City which was organized and lives to further the interests of deserving American musicians.

The society is called "The American Music Optimists." Miss Mana Zucca, of 4 West 130th street, New York City, is the "fairy godmother" of the enterprise, and this gifted young composer ideally acts the part for which she has cast herself. She is an idealist and a firm believer in finding and helping the talented person who cannot just find himself.

With this end in view, compositions, either in manuscript or published form, can be submitted to the judges of the society. They will pass upon them. Those accepted will be presented at the concerts given at stated intervals. It is not necessary to be a member of the society to obtain a hearing, nor is any expense attached to these performances, as far as the composer is concerned.

The society has the indorsement of many people of prominence in the musical world, including Enrico Caruso, Gatti-Casazza, Daniel Frohman and Oscar Saenger.

8. T. ALSO PREPARING ..... THEME
1 min.
9. T. HIS CHIEF TREASURER..... Marching Through Georgia,
1 min. March Work
10. D. HART COMES OUT DOOR..... Sweet Bells .....Gruenwalt
2 min. 45 sec Allegretto
11. T. HAPPENED TO BE..... THEME
3 min. 45 sec.
12. T. BUT FIRST OF ALL..... My Country 'Tis of Thee,
1 min. 45 sec. Smith
13. D. TELEGRAPH TICKS ..... Silence
30 sec.
14. T. THE OPERATOR AT..... Repeat My Country 'Tis of
2 min. 15 sec. Thee
15. T. I'M GOING OVER..... THEME
45 sec.
16. D. SPY ON HORSE..... Repeat Misterioso No. 30. Berg
2 min. 15 sec. Moderato
17. T. I RECKON YOU..... THEME
1 min.
18. D. HART LEAVES GIRL..... Misterioso No. 30.....Berg
2 min.
19. D. HART GALLOPING FORWARD.. Allegro No. 1.....Langey
2 min
20. D. SPY IN OFFICE ..... Hurry No. 4.....Lake
3 min. 30 sec. Allegretto
21. D. SPY AND GIRL. ..... Dramatic Andante No. 21 Berg
1 min. 30 sec. Moderato
22. D. GIRL CRYING AT WINDOW.... Thoughts No. 35.....Berg
1 min 45 sec. Andante
23. T. WHILE AT THE PRUSSIAN ... Erlking .....Schubert
2 min.
24. T. THE UNCONSCIOUS AGENT.. Atonement .....Zamecnik
3 min. Andante
25. T. GENERAL PERSHING .. Military Galop No. 7.....Berg
4 min 30 sec Allegretto
26. T. IN THE GREYING DUSK..... Misterioso No. 30.....Berg
3 min.
27. D. HART CARRYING GIRL..... Allegro Agitato No. 1....Berg
2 min. 45 sec.
28. D. OPERATOR GRABS HART..... Battle Agitato No. 48....Berg
1 min. Allegretto
29. D. BUGLER SOUNDS CALL..... Battle Agitato No. 48....Berg
5 min. 45 sec. Allegretto
30. T. KAMERAD ..... Silence.
1 min. 30 sec
31. T. AS THE EAGLE ..... THEME
45 sec.
32. D. TROOPS MARCHING TOWARD.. I'm Giving You to Uncle
30 sec Sam .....Schertzinger
March
CHARACTER ..... Dramatic.
ATMOSPHERE ..... Patriotic.
MECHANICAL EFFECTS ..... Telegraph instrument
SPECIAL EFFECTS ..... Silence when telegraph ticks
DIRECT CUES ..... None.
REMARKS ..... None.

"Captain Kidd, Jr."

Released by Paramount—Five Reels.
Prepared by Film Music Co.

THEME—Comin Thru the Rye .. Andante ... Scotch Song
1. AT SCREENING .. The Woodland Inn.....Bendix
6 min. Allegro
2. T. SURELY YOU DON'T ..... Vision No. 42.....Berg
1 min. Moderato.
3. T. MEANWHILE IN THE ATTIC.. Misterioso No 3.....Berg
4 min Moderato
4. D. MARY ENTERS JIM'S ROOM.. Bon Vivant ...Zamecnik
1 min 45 sec Allegro.
5. T I UNDERSTAND THAT..... Misterioso No 3.....Berg
4 min.
6. D. INSERT "TO MY HEIRS"..... Allegro Agitato No. 1. ..Berg
4 min 45 sec.
7. D. WILLIE ENTERS TO MARY .. The Broken Hearted Sparrow,
1 min. 15 sec. Bendix
8. T THEY GOT AWAY ..... Allegro Agitato No. 1 ..Berg
3 min. 30 sec.
9. T. WHILE THE FORTUNE..... Reuben and Rachel.....Goodb
3 min. 45 sec. Comedy.
10. D. CARRIAGE DRIVES OFF ..... Misterioso No. 3..... ...Berg
1 min.
11. T. LED TO CAPTAIN KIDD JR.... Babillage .....Castillo
4 min. Allegro.
12. T. THE TREASURE SEEKERS..... Misterioso No. 29.....Berg
2 min. 30 sec. Moderato.
13. D. CONSTABLE STEPS OVER RAILING ..... Babillage .....Castillo
45 sec
14. D. CONSTABLE FALLS DOWN.... Misterioso No. 29.....Berg
4 min.
15. T. AN OVERSHADOWED EVENING. Withered Flowers No. 41. Berg
2 min. 15 sec. Moderato.
16. D. TACKING CARD ON POST ..... Hurry No. 23.....Lake
1 min. Agitato.
17. T. BY THE END OF..... Babillage .....Castillo
1 min. 15 sec.
18. D. CONSTABLE AND FARMER.... Gruesome Misterioso No. 31,
2 min. 15 sec. Berg
19. D. BRENT ENTERS THROUGH GATE ..... Hurry No. 26.....Berg
1 min. 45 sec. Allegro.
20. T. AND THEN DAY AND NIGHT... Silence.
30 sec.
21. D. JIM STRIKES TREASURE BOX. Bell Imitation No. 8.....Berg
2 min. 30 sec. Allegro Agitato.
22. D. JIM OPENS TREASURE BOX.... Silence.
1 min.
23. D. END OF LETTER..... Yesterlove .....Borch
6 min. 45 sec. Light Pathetic.
24. T. I HAVE COME TO SEE..... Silence.
1 min. 30 sec.
25. T. IT'S ROBBERY, BUT..... Eleanor .....Deppea
2 min.
26. T. I LOVE YOU, MARY..... THEME
45 sec. Played softly.
CHARACTER ..... Comedy.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... None.

"Goddess of Lost Lake, The."

Released by Paralta—Five Reels.
Arranged by George W. Beynon.

THEME—Land of the Sky-Blue Water.. Andante .....Cadman
1 AT SCREENING..... Pastorale .....Thomas
3 min. 30 sec.
2. T. WITHIN THE YEARS..... Indian Intermezzo. .Kiefert
3 min.
3. T. EVERY SPRING THE..... Eastern Romance. .Korsahoff
2 min. 30 sec. Moderato.
4 T. BUT DEATH BEFELL..... Gruesome Misterioso....Boreh
2 min.
5 T. THE COUNCIL..... Dagger Dance ... Herbert
2 min. Moderato.
6. T. WITHIN ANOTHER GENERATION ..... Indian Wail .....Dvorak
3 min Larghette.
7 T MARY, THE ONLY CHILD... ... Indian Lament.....Herbert
2 min. 30 sec. Adagio.
8 T THE PASSAGE OF TEN YEARS . Dance of the Debutantes,
2 min. Ballet Caprice. Langey
9 D APPEARANCE OF THORNE..... Indian Love Song.....Laks
1 min. Andante.
10 T IN THE HEART OF..... Canzonetta .....Hollaender
2 min. Allegretto.
11 T AND THEN HOME..... THEME
3 min.
12 T. ANOTHER DAY DAWNING..... Aisha .....Lindson
3 min. Indian Intermezzo.
13 T HOW' ..... Big Indian and His Maid Levi
3 min. 30 sec. Indian Intermezzo.
14 T. HAMILTON S INTEREST ..... THEME
2 min.
15 T. WHAT WOULD YOU INDIANS.. Indian Love Theme. . Herbert
2 min
16 T WITH THE FIRST LIGHT ... .. Cochoco .....Reeves
2 min Moderato.
17 T. THE FIRST CAMP ..... Idille .....Lack
2 min 30 sec. Moderato.
18 D. HAMILTON AT FIRE..... A Vineyard Idyl... ...Didier
3 min. 30 sec. Moderato.
19. T I KNOW JUST HOW..... THEME
2 min.
20. T. YOU COME ..... Dramatic Tension.....Andino
3 min.
21. D MARTIN ENTERS BEDROOM.... Dramatic Allegro.....O'Hare
1 min 30 sec.
22 D. INSERT DIPLOMA ..... THEME
1 min.
23. T. SMARTING WITH WOUNDED... Melancolic .....Granier
2 min. 30 sec. Andante Pathetic.
24 T. THE BREATH OF THE MORN... Deer Dance.....Skilton
2 min. 30 sec. Adagio Dramatic.
25. T. BIG KOCK SPRING. ..... Agitato Misterioso.. ..Langey
1 min 30 sec.
26. D. HAMILTON SEES MARY..... THEME
1 min.
27. D. AT SHOT ..... Silence.
15 sec
28. D. MARY HEARS SHOT..... THEME
1 min.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... American Indian.
MECHANICAL EFFECTS. ..... Hoof beats, shot.

"Kiss or Kill."

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

THEME—Do It for Me..... Moderato .....Hirsch
1. AT SCREENING..... In Old New York.....Herbert
1 min. 30 sec. Tempo di Valse.
2. T. JACK WARNER..... Mrs. Casey.....Hoschna
2 min. Moderato.
3. T. JACK WAS BEGINNING TO..... Sarabande .....Burgmein
1 min. 30 sec. Allegro.
4. T. DAVID MIDDLETON..... A Love Song.....Bartlett
1 min. 30 sec. Allegro.
5. T. A YOUNG MAN..... Butterfly .....Densmore
2 min. 30 sec. Allegro Moderato.
6. T. RUTH ORTON..... THEME
2 min. 15 sec.
7. D. NEPHEW AT DOOR..... Caprice .....Reisenfeld
2 min. Moderato.

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A SINGING SLOGAN

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To fight for Liberty,
To set the whole world free.
Come on! Come on! We're going to see it through,
With honor to the Red, White and Blue.

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Every soldier sings it.

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THRILLING MELODIOUS

8. T. MARRY ME..... Dodola .....Frey
1 min. 30 sec. Tempo di Valse.
9. T. THE GIRL WAS SUCH A PEACH. Gavotte .....Arditi
2 min. Moderato.
10. T. WHO ARE YOU..... THEME
1 min. 45 sec. Moderato.
11. D. JACK LEAVES RUTH..... Air de Ballet.....Herbert
2 min. Allegro non Troppo.
12. T. SAY, I THINK I'M GOING..... Get Together.....McClure
1 min. 30 sec. Moderato.
13. T. THE NEXT DAY..... Air de Ballet.....Herbert
1 min. 30 sec. Allegretto.
14. T. WHERE DO YOU GET THAT STUFF ..... Valse Graeieuse.....German
2 min. 15 sec. Allegretto.
15. T. I ALWAYS KNEW YOU'D PAY.. Mrs. Casey.....Hoschna
2 min. Moderato.
16. D. JACK AND RUTH MEET..... THEME
1 min. 30 sec.
17. T. ON THE WAY TO DINNER PARTY ..... A Kiss for Cinderella..Carroll
1 min. 15 sec. Andante Moderato.
18. T. IN CRAIG'S HOME ..... Beautiful Ohio.....Kaiser
2 min. 30 sec. Tempo di Valse.
19. T. WHY ARE YOU SO QUIET..... THEME
2 min. 15 sec.
20. T. I BELIEVE YOU..... Coquetterie .....Matbews
1 min. 30 sec. Tempo di Valse.
21. T. SHE CAN T MARRY TWO MEN.. Dramatic Agitato No. 38.Minot
2 min. 30 sec. Moderato eon Agitazio Ne.
22. D. JACK ESCAPES..... Hurry No. 1.....Langey
1 min 30 sec Allegro.
23. T. GO TO MIDDLETON HOUSE.... Athalia .....Mendelssobn
3 min. 15 see Molto Allegro.
24. D. JACK ENTERS ROOM..... THEME
1 min 30 sec
25. D. CRAIG ENTERS ROOM..... La Coquette .....Onivas
1 min. 30 sec. Moderato.
26. T. GO HOME BOYS..... THEME
1 min. 30 sec.
CHARACTER ..... Mystery Drama.
ATMOSPHERE ..... American.
MECHANICAL EFFECTS ..... None.
SPECIAL EFFECTS ..... None.
DIRECT CUES ..... None
REMARKS ..... None.

"Law That Divides, The."

Released by Paralta Five Reels.

Arranged by George W. Beyon.

THEME—Reverie ..... Andantino .....Debussy
1. AT SCREENING..... Prelude King Manfred.Rienlcke
3 min. 30 sec Andante Dramatic.
2. T. YOU ARE SAYING..... Romance .....Wienansky
2 min. 45 see. Andante Pathetic.
3. T. THE END OF A LONG..... Noeturne .....Kargonoff
3 min 30 sec Andante Pathetic.
4. T. TEN YEARS LATER..... TIEME
2 min. 15 sec.
5. T. THE PHILANTHROPIC..... Springtime .....Drumm
2 min. 15 sec. Valse Intermezzo.
6. T. MRS PRESTON MAKES..... Souvenir .....Goehl
3 min. 15 sec. Andante.
7. T. I WANT TO ADOPT..... Violons .....Tschaikowsky
2 min. 45 see. Andante.
8. T. KATHLEEN IS INTRODUCED... THEME
2 min. 15 sec.
9. T. JACK PICKS A LIVE ONE..... Agitated Misterioso No. 3,
1 min. 15 see. Langey
10. T. JOHN DOUGLAS..... Send Me a Curl.....O'Hare
2 min. Two-Step.
11. T. THE DARK PAST..... THEME
1 min.
12. T. JACK BAGGOT RETURNS..... Prelude .....Damroseh
3 min. 15 see. Andante.
13. T. MRS. PRESTON ISSUES..... Babbillage .....Castillo
2 min. 15 sec. Allegretto.
14. T. MRS PRESTON IS..... Serenade .....Strube
2 min. Andantino.
15. T. MRS PRESTON'S WEEK-END.. Nadia .....Wachs
2 min 30 see. Mazurka.
16. T. I AM GONNA MAKE..... Dramatic Tension.....Andino
1 min. 15 sec.
17. T. THAT NIGHT..... Agitato Dramatique.....Boreb
3 min.
18. T. THE NEXT MORNING..... Ingrid's Lament.....Greig
3 min. 15 sec. Andante Pathetic.
19. T. A WEEK LATER..... Reverie .....Rissland
2 min. 15 see. Andante.
20. T. KATHLEEN REACHES..... Dramatic Tension No. 36,
2 min 15 sec. Andino
21. D. AT SHOT..... Silenec tben THEME
2 min 15 see.
22. T. THE NEXT MORN..... Nocturne .....Kraysanowski
4 min. Andante Sostenuto.
23. T. WHERE IS YOUR MOTHER?.... THEME
2 min. 45 sec.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... Neutral American.
MECHANICAL EFFECTS..... Pistol Shot.

"Mirandy Smiles."

Released by Paramount—Five Reels.

Prepared by Film Music Co.

THEME—Serenade ..... Moderato. .....Widor
1. AT SCREENING..... Sparklets. .....Miles
1 min. Allegretto.
2. D. STRUGGLE ON STAGE..... Alyegro Agitato No. 1....Berg
1 min. 45 sec. Allegro.
3. D. MISS MARTIN FALLS..... Silence.
15 sec.
4. D. MISS MARTIN AND PIANO..... THEME
1 min. 15 see.
5. D. CLOSE UP OF SCRUBWOMAN... Tulips. .....Miles
45 sec. Andante.
6. T. THE CHOIR AT ST. MARK'S.... Prelude Manfred.....Reineeke
1 min. 30 see. Andante.
7. T. THE REHEARSAL..... Forget-Me-Not .....Macbetb
1 min. 30 see. Moderato.
8. D. FLASHBACK TO BOY CHOIR.... Prelude Manfred.....Reineeke
1 min. Andante.
9. T. SUNDAY MORNING. ..... The Wooing Hour....Zamecnik
1 min. Allegretto.
10. T. AT ST. MARKS..... Prelude Manfred.....Reinecke
3 min. 45 see. Andante.
11. T. MONDAY SEES THE..... The Woodland Inn.....Bendix
1 min. 15 see. Allegretto.
12. T. AFTER FOUR DAYS OF..... Poppyland No. 13 A.....Berg
1 min. 15 sec. Moderato.
13. D. BOYS START SINGING..... Piano or Organ Improvising.
30 sec.
14. T. MEANTIME THE YOUNG..... Melodie. .....Huerter
45 se . Andante.
15. D. FLASHBACK TO SACRED CONCERT. ..... Piano or Organ Improvising.
45 sec.
16. D. BOY FINISHES SINGING..... Poppyland No. 13 A.....Berg
2 min. 30 sec. Moderato.
17. T. AT ROSE'S DOOR..... Melodie. .....Huerter
1 min. 15 sec. Andante.
18. T. THE NEXT MORNING..... THEME
4 min. 45 sec.
19. T. AFTERNOON FINDS THE..... Andante Pathetique No. 23.Berg
1 min. 15 see. Andante.
20. T AFTER THE SUNDAY..... Melodie. .....Huerter
1 min.
21. T. THE SCRUBBING CIRCLE..... Romanec. .....Karganon
5 min. 30 see. Andante.
22. T. LATER MIRANDY GOES..... Fads and Fancies...Gruenwald
4 min. 30 sec. Allegretto.
23. T. ROSE BACK FROM..... Melodie. .....Huerter
3 min. 15 see. Andante.
24. D FLASH TO BOY CHOIR..... Piano or Organ Improvising.
30 sec.
25. T. HOW ARE WE EVER..... THEME
1 min. 30 sec.
26. T. THE YOUNG RECTOR..... Misterioso No. 3.....Berg
2 min. 30 sec. Andante.
27. T. THE BOARDER'S WEDDING..... Sweet Bells.....Gruenwald
1 min. 45 see. Allegretto.
28. D. MISS MARTIN DISCOVERS..... Silenee.
30 sec.
29. T. FOR THE LAND'S SAKES..... Bon Vivant.....Zamecnik
4 min. Allegro.
30. T. AND SO PRESENTLY..... Wedding Mareh from Midsummer Night's.
45 see. Allegro.
31. T. AND LATER, THE FEAST..... Kathleen Waltz.....Berg
1 min. 30 sec. Slow Waltz.
32. T. WELL, NOW! AIN'T..... Continue Waltz pp.
1 min.
33. D. CLOSE UP MISS MARTIN AND.. TIEME
1 min.
CHARACTER. ..... Dramatic.
ATMOSPHERE. ..... Neutral.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS..... Silence as Miss Martin falls, organ or piano solos.
DIRECT CUES..... None.
REMARKS. ..... Note particularly organ solos for effeets.

"Out of a Clear Sky."

Released by Paramount—Five Reels.

Prepared by M. Winkler.

THEME—May Dreams..... Moderato Romance.....Boreb
1. AT SCREENING..... Hurry .....Minot
1 min.
2. T. IN THE SAME CAR..... Continue pp.
30 see.
3. T. BOB LAWRENCE..... Heavy Misterioso.....Levy
2 min. 30 sec.
4. T. AND BECAUSE SHE SO..... Le Retour.....Bizet
2 min. Allegro.
5. D. RAILROAD ON BRIDGE..... Continue to action.
1 min. 15 sec.
6. D. YOUNG MAN AND GIRL DISMOUNT ..... THEME
3 min. 15 sec.

An Inspiring Patriotic March Song

There Is No Hyphen In My Heart

Words by JOSEPHINE M. FABRICANT Music by ARIADNE H. EDWARDS

CHORUS

There is no hyphen in my heart—
It can't be cut in two;
O flag of bars and silver stars,
I've given it all to you!

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When the War Is Over

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We'll Wallop the Kaiser

By E. GREGORI

and praise its inspiration

Nothing more Patriotic
Nothing more Pleasing
Nothing more Popular

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Arranged for

Voice .15 Piano .15 Band .25
Orchestra .35

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7. T. LOOK HERE LITTLE GIRL..... Dramatic Narrative....Pement
1 min. 45 sec.
8. T. THEN CAME THE TIME..... Pathetic Andante.....Vely
1 min. 45 sec.
9. T. THEN CAME THE GERMANS.... Bombasto March .....Farrar
30 sec.
10. T. AS IF I WERE A PAWN..... L'Adieu .....Kargauoff
1 min.
11. T. MY FATHER WAS KILLED..... Continue to actiou.
1 min.
12. D. IN TRENCH..... Battle Agitato No. 48.Shepherd
45 sec.
13. D. FLASHBACK TO INTERIOR OF. Broken Melody.....Van Blenc
45 sec.
14. T. THEN MISS JANE..... Dramatic Recitative. ....Levy
1 min. 30 sec.
15. D. SUNSET AND SUNRISE..... Furioso .....Levy
1 min.
16. T. MORNING ..... Melody .....Huerter
3 min. 15 sec. Moderato.
17. D. YOUNG MAN ON HORSE .... Silence.
15 sec.
18. T. WE JUST GOT OUT..... After Sunset .....Pryor
4 min. 30 sec.
19. D. BOB KNOCKING ON DOOR .... THEME
2 min 15 sec
20. T. GRANNY WHITE ..... Valse Moderne ..... Rosey
3 min 15 sec. Valse Lento.
21. T. NOW, LITTLE GIRL..... THEME
2 min.
22. T. CONFIDENCES THE NEXT ..... Lives..... Borch
1 min. 30 sec.
23. T. YOU MEAN HE NEEDS ..... Continue to action.
2 min
24. T. A LIT OF HER DRESS ..... L'Adieu .....Favarger
30 sec.
25. T. AN APT PUPIL..... Continue to action
1 min. 45 sec
26. T. IT'S NOT TOO LATE..... Dramatic Tension..... Levy
2 min
27. T. IN THE DAYS THAT FOL-
LOWED ..... Fab Large ..... Castillo
1 min. 45 sec Allegro.
28. T. IN MY COUNTRY ..... THEME
2 min. 15 sec
29. T. MISS JANE RETURNS ..... Gallant Youth ..... Rosey
2 min 15 sec Valse Lento
30. T. SOME MEN ARE SO STUPID .. THEME
30 sec

CHARACTER ..... Dramatic
ATMOSPHERE ..... American
MECHANICAL EFFECTS ..... Railroad, water falls, gun shots, auto effects, explosion, baby crying
SPECIAL EFFECTS ..... Small drum for dog barks, cat meows, railroad bell, man whistle, girl sneezes, marching Germans
DIRECT CUES ..... None
REMARKS ..... Pay attention to cues for mechanical effects.

"Return of Mary, The."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Serenata ..... Moderato ..... Crespi
1. AT SCREENING ..... In Summer Fields .....Brahms
3 min 15 sec. Lento con Espressione.
2. T. FATHER, I HAD FORGOTTEN.. Faithfulness .....Brahms
4 min. Molto Lento
3. T. A MAN CRUSHED BY SORROW.. The Vain Suit .....Brahms
3 min. 30 sec. Can Anima de Amore
4. D. WHEN DENBY TALKS TO ..... Andante Pathetique No. 23,
2 min 30 sec Borch
5. T. BUT WHY WERE YOU SILENT. Cavatina .....Bohm
3 min. Moderato Assai.
6. T. SHE THINKS SHE'S MY OWN.. Sinister Theme.....Vely
2 min. 45 sec.
7. T. YOU MUSN'T CALL ME
DADDY ..... Sweet Ponderings .....Langey
3 min. 45 sec. Andante.
8. T. FIVE HAPPY YEARS FINISH-
ING ..... Babillage ..... Castillo
3 min. Allegro Intermezzo.
9. T. MY BOY THIS IS ALL ROT... Holes .....Langey
1 min. 45 sec Andantino Intermezzo.
10. T. SWEET GIRL GRADUATES..... THEME
1 min.
11. T. THE COMMENCEMENT BALL... Kathleen .....Berg
2 min. 30 sec. Valse Lente.
12. D. WHEN GUESTS START DANC-
ING ..... A La Mode.....Rosey
1 min.
13. T. PERMIT ME TO PRESENT OUR. Valse Moderne .....Rosey
1 min. 45 sec. Valse Moderato.
14. T. DON'T BE SELFISH, BOY..... Hunkatin .....Levy
2 min 15 sec
15. T. THE HAPPINESS OF HER NEW. Scherzetto .....Berge
2 min.
16. T. OH! ISN'T THERE, I NOTICE.. THEME
2 min. 15 sec.
17. T. THE CLEMENCY OF THE..... Novelletta .....D'Ambrosia
2 min. 45 sec. Moderato con Espressione.
18. T. A GAME OF BRIDGE..... Dramatic Tension..... Levy
3 min. 45 sec.
19. T. JACK, I MUST SEE HIM..... THEME
2 min. 15 sec.
20. D. WHEN MARY LEAVES..... Fifth Noeturne..... Leybach
4 min. 30 sec Allegretto Moderato.
21. D. AT THE BREAKFAST TABLE... Dramatic Narrative....Pement
2 min.
22. D. WHEN GRAHAM RETURNS..... Andante Dramatico No. 62,
3 min. 30 sec. Boreh
23. T. YOU DON'T KNOW THE WRONG. Dramatic Agitato No. 38. Minot
4 min.
24. T. BRING YOUR MOTHER..... Dramatic Finale No. 63..Smith
3 min
25. T. I KNEW I COULDN'T LOVE.... THEME
3 min.

CHARACTER ..... Emotional drama.
ATMOSPHERE ..... Wealthy, modern home.
MECHANICAL EFFECTS..... China crash, telephone bell.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... None.

"Velvet Hand, A."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—"Dream Music" ..... Naughty Marietta ....Herbert
1. AT SCREENING ..... Tarentella .....Bohm
2 min 15 sec Allegro.
2. T. WONDERFUL NEWS ..... Vanity Caprice .....Jackson
2 min. Allegro.
3. D. RUSSO IN GONDOLA.. O Sole Mio. ..Italian Song
1 min. 15 sec Andantino.
4. T. IN MILAN ..... Maria, Maria.....Italian Song
1 min 30 sec Andantino.
5. D. FLASH BACK ..... Margarita .....Italian Song
1 min. 15 sec Allegro.
6. T. PLAY PADRE ..... Tarentella .....Bohm
1 min. 30 sec Allegro.
7. T. DAY OF FESTIVAL..... Frangesa .....Costa
2 min 15 sec Tempo di Marcia.
8. T. I'M GOING BACK ..... Antonia .....Italian Song
2 min 15 sec Allegro.
9. D. RUSSO CLOSE UP ..... Andante Dramatico No. 62,
1 min. 30 sec Andante Boreh
10. D. RUSSO ATTACKS COUNT.. Allegro Agitato No. 1..Reifert
2 min. Allegro.
11. T. I'VE KILLED A MAN.. Twilight .....Cesek
2 min 15 sec Lento.
12. T. MONTHS HAD PASSED..... Elegie .....Mussenet
1 min 30 sec Triste e moltu lento.
13. T. A FEW YEARS LATER..... Gondoliera .....Mosakowsky
2 min 15 sec. Andante con moto.
14. D. CURTAINS OF STAGE OPEN.. Gavotte .....Raff
1 min 15 sec Allegro
15. T. AT LAST ..... Cinuson Bohemienne....Holdl
1 min. 30 sec. Valse Lente.
16. D. COUNT AND FRIEND MEET ... March of the Bersaglieri,
2 min. Tempo di Marcia. Eilenberg
17. T. NIGHT AFTER NIGHT..... Serenade Napoletana Sgambati
1 min 30 sec. Allegretto.
18. D. INTERIOR CAFE ..... THEME.
1 min 30 sec.
19. T. REMEMBER YOUR OATH... Intermezzo .....Granados
2 min. Allegro. (Omit introduction)
20. T. DO YOU THINK..... Andante Appassionato No. 57,
1 min 30 sec. Moderato. Castillo
21. T. I'VE DONE MY BEST..... THEME.
2 min. 30 sec. Moderato.
22. D. COUNTESS AT STEPS ..... Il Voto ..... Giordano
3 min Andante.
23. D. COUNT IN BED ..... Mattinata .... Leon Cavallo
1 min 30 sec Allegretto.
24. D. FINDING IN THE ..... Battle Agitato No. 48. Shepherd
1 min. 30 sec. Allegro.
25. T. NOTHING MATTERS ..... THEME.
1 min. 15 sec. Moderato.
26. D. ATTACK ON TRENCH..... Furioso No. 60.....Shepherd
1 min 30 sec Allegro.
27. T. THEN CAME NEWS..... THEME.
1 min. 30 sec. Moderato.

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Italian.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS..... Much Italian Music.
DIRECT CUES..... None.
REMARKS ..... None

The Fourth Liberty Loan is on, boys, and the opportunity has arrived to show the patriotism and thrifty enthusiasm of the picture player. Don't let it be said that the musician shirked his duty. Don't let it be said that he made no attempt to aid in the great fight for Democracy. Now is the time to show that we have a real live profession that interests itself in the civic life of the community and the state. Obscurity should not be our portion for will it be, if the musician playing pictures grasps this opportunity—it really is a privilege—to buy bonds to his utmost and sees that his fellow players do likewise.

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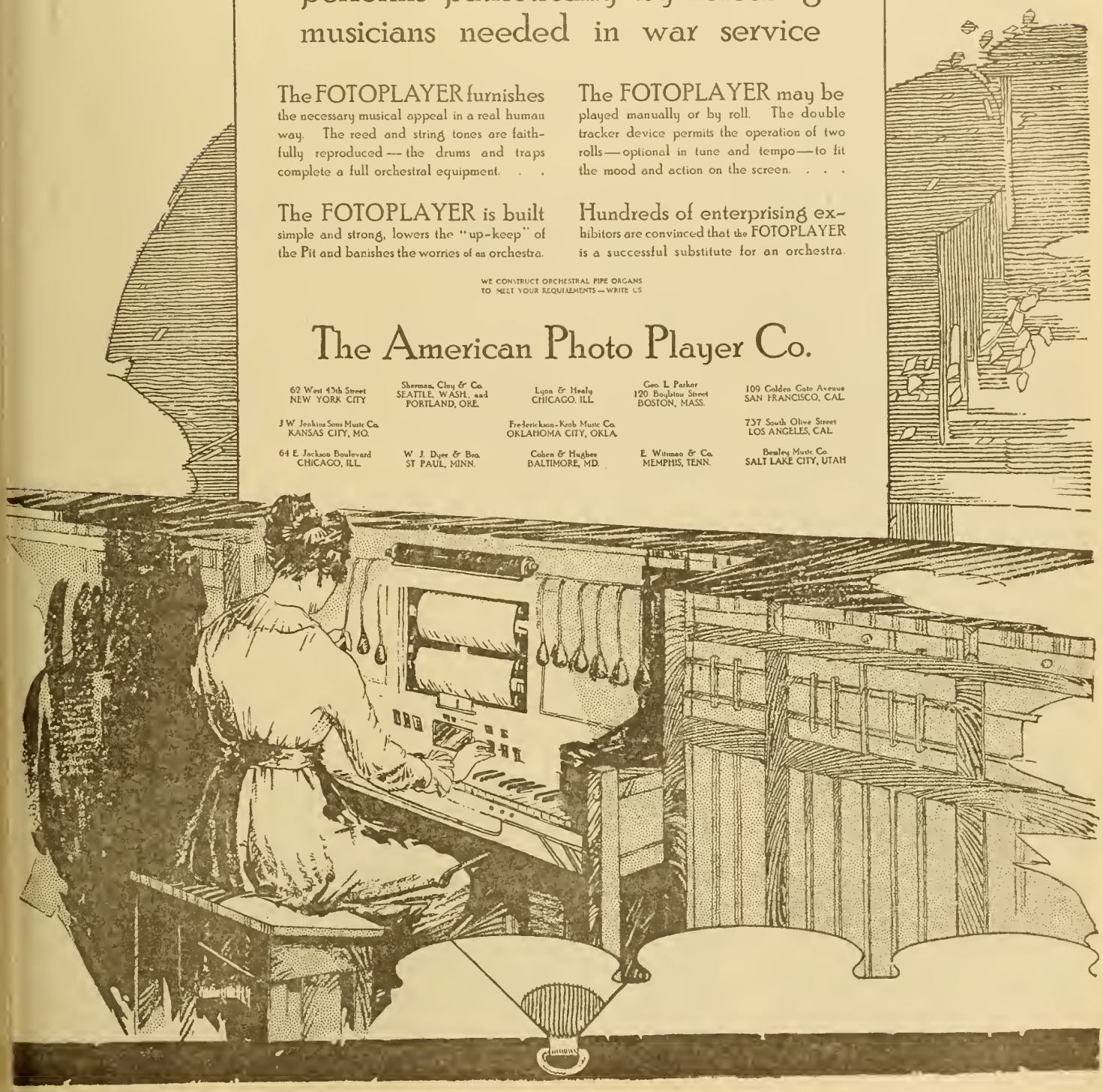

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Q. WILL you kindly tell me through the Leader's Service Bureau the name of the national song of Italy?

A.—The official national air of Italy is the "Marcia Reale," but the "Garbaldi Hymn" is the most popular and universally used song of that country.

* * *

Q.—I am looking for a new supply of music for the piano. Would it be possible for you to notify some of the music publishers to send me catalogues that I may select what I need?

A.—You will find in the advertisements run in the department "Music for the Pictures" of the Moving Picture World, a considerable number of publishers who would be glad to hear from you. We suggest that you write to the Music Service Exchange, 567 Fifth avenue, New York City, as they seem to be especially fitted for supplying a library of all classes of music, from all publishers. Anything we can do to help you, rest assured will be done.

* * *

Q.—Who is the author of the now very popular song, "Keep the Home Fires Burning?" Can you tell me any thing about its origin?

A.—The writer of the lyrics of "Keep the Home Fires Burning," Mrs. Lena Guilbert Ford, was killed in a German aeroplane raid on London in March, 1918. Ivor Novello was the composer of the music for Mrs. Ford's words. He tells the story of the birth of the song in this way: "I do not know what inspired me, but I had in mind the keeping of as many homes as possible happy during the absence of the soldiers. The phrase, 'Keep the home fires burning' kept running in my mind. I called up Mrs. Ford, whom I knew for a good writer of lyrics, and talked with her about it. She came in and wrote the words in ten minutes. I did the music in about the same time and the whole thing was fixed up in about half an hour." That is the history of a song that sells millions of copies.

* * *

Q.—Can you tell me anything about Jan Sibelius. We read that he had perished by order of the Red Guards?

A.—We infer by your question that you mean the Finnish composer, Jan Sibelius. As a matter of fact, he was sentenced to death by the Red Guards a short time ago. But he escaped, and after hiding for days in a cellar, eventually reached Stockholm, where he now is. It seems that to save the life of Sibelius, a friend of his had to appeal to the war minister of Finland. This man was a liberated felon and a one-time cornet player. He knew the Sibelius compositions and favored them, hence his kindly offices were not difficult to get.

"The Legend"—A Grand Opera by Breil.

Who was that musical scoffer who loudly told us we had no musician in the picture industry? Have him paged that he may hear the glad tidings that brings refutation to his calumnies.

Signor Gatti of the Metropolitan Opera Company has announced, among the great operas to be presented during the coming season, one called "The Legend," composed by our old friend, Joseph C. Breil, of the "Birth of the Nation" fame. He also wrote the music for "Intolerance" and a series of exceptional photoplay hurries published by Chappell & Co.

With evident satisfaction, Signor Gatti says: "Mr. Breil's opera is entitled 'The Legend,' book by Jacques Byrne. It is a dramatic episode, the locale of which is a remote district in an imaginary Muscovite country. The author, I understand, has written a number of moving picture scenarios. Mr. Breil is the composer of several successful popular songs and has learned his technique as an operatic composer by writing incidental music for big cinema productions."

We congratulate Mr. Breil and wish him a wonderful success in his new musical field. We shall certainly be on hand to hear the opera and hope that the aforesaid scoffer sits in the adjacent seat.

The American Flag.

By Mayor L. C. Hodgson.

It is no fabric of silk or bunting—no mere beautiful cloth woven by human hands. It is a living thing, pulsing with the throbbing ardors of humanity, glowing with the fervor of immortal hopes, leaping out in ecstacies of love and dream. It is a song—the song of upward looking men. It is an altar fragrant with sacrifice. It is a garden wherefrom a nation grew, watered by the pure blood of heroes. It is a Heaven wherein the sanctified are gathered. It is the home where freemen dwell. It is the battlefield whereon honor strikes its blow for the cause of God. It is a flame springing up to consume injustice and wither the hosts of wrong. It is a voice that speaks with the eloquence of graves where sleep those who died to make it mean purity and righteousness. He who looks upon that flag with ransomed eyes beholds within its fold the valor and the faith of Lexington and Gettysburg—the blazing eyes of the embattled farmers at Concord Bridge—the fierce splendors of the ocean that was the cradle of Paul Jones—the clarion death cry above the ruined Alamo—the prayer of Washington at Valley Forge—the agony of Lincoln as he paced the midnight hours—and, crowning all, the wind swept faces of boys who die today along the thunder smitten hills of France. The flag of the United States is the Glory of God shining in the faces of those who dream of a world made clean enough to be the dwelling place of God. It turns our sorrows into exultation and our sacrifices into melody of service. For such a flag true men will always gladly die—for such a flag good men will always nobly live.—The International Musician.

HONOR ROLL

FELICIA

By

VERNON EVILLE

Published by Boosey & Co.
New York

Perhaps no waltz has sold so well in phonographic records as "Felicia." It is bright in melody, treated in a masterly fashion and should prove a big acquisition to the library of the leader.

Harris Brings Out Several Song Hits.

A manager of one of the best known minstrel companies recently called at the Charles K. Harris offices in search of songs.

For an end number he chose "If You Hear Them Calling Clancey," "He's My Boy," and as a ballad, "Smile When I'm Leaving, Don't Cry When I'm Gone." Several other selections gave equal satisfaction; particularly, "Under the Blue Skies of France," and the new heart ballad, "Why Did You Come Into My Life."

The latest march number, "One, Two, Three, Boys, Over the Top We Go," is counted a big success, as is also the novelty ballad, "Bring Back Those Bygone Days to Me."

In the leading vaudeville houses, "Hello, Girlie," "Liberty Glide," "Sweetness, Honeysuckle of Mine," "At the Allies' Flower Garden Ball" and "Break the News to Mother," are making a decided impression.

Mr. Harris now has a number of manuscripts ready and they give promise of equal popularity with his already published musical successes.

THE WINDJAMMERS.

By Harold Willard Gleason.

They sing the praise of infantry
Which messes up the Huns,
An' also of artillery
That works the bloomin' guns;
The engineers an' cavalry
An' aviators, too,
All get their share of glory—
An' they earn it, very true—
But there's one branch of the service
They never think to praise,
Though deservin' it, by Pershing!
In a hundred different ways:

Chorus.
It's the windjammers, the windjammers,
The regimental bands!
An' it's many men are thankin' God
For some bass drummer's hands!
For they help to carry wounded
When the bearers ain't about;
When you get yours in No Man's Land
It's "blowhards" pulls you out!

They're a scraggy lookin' outfit
Of all sizes, sorts and shapes,
An' their mouths are mostly puckered
Like they're eatin' sour grapes.
But they cheer us to the trenches
Through the shrapnel, mud an' rain,
An' when our bit is over,
Sure, they play us back again!

Chorus.
Oh, the windjammers, the windjammers,
The regimental bands!
You can see the shoulders straighten
As we pass the "blowhards' stands.
They may not snipe the Fritzies
An' they may not cross the top,
But when "cheero" stuff is needed
They keep playin' till they drop!

The International Musician.

Flammer Secures Sidney Homer's Latest.

It is seldom that a composer writes lyrics in every way equal to his music. It is all the more gratifying, then, to discover a song to which the composer has contributed a beautiful poem.

Sidney Homer has just written a song called "Homeland," which, not only his friends, but many musicians, not personally interested, consider the best he has ever done. It has a message for the whole world:

There's a homeland, a true land,
Across the sea,
Where they watch and wait,
And trust in me.
I'll go back to that land
When my task is done;
I'll go back to that land
When my fight is won,
And say to them that mourn;
"God's peace is yours forever more."

This song has just been published in two keys by Harold Flammer, Inc.

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Toronto's Strand Theatre Bars Weepers During War

IN so far as the policy of the theatre is concerned the Strand Theatre, one of Toronto's large downtown film palaces, started a new régimé on Monday, September 30. On this date Manager Clarence Robson announced that the Strand would provide "entertainment only" during the forthcoming season and also that all but the brightest, happiest and cleverest photoplays would be barred. Manager Robson declared that he would have "no sex pictures, no propaganda and no weepers" and nothing unpleasant or questionable.

Chintz decorations gave place to velour trimmings, and the house was brightened in several respects. The projection at this theatre, under the capable direction of Charles Dentelbeck, president of the Toronto Moving Picture Operators' Local, was never any better than at present—probably never so good—and other details were also in ship-shape order. In other words, Manager Robson has done a great deal during the past three months or more to elevate the standard of the Strand.

The new season started off with a week's presentation of Geraldine Farrar in "The Turn of the Wheel." Other pictures on the program included the Universal Screen Magazine, Billie Rhodes comedy, "What Will Father Say?"; the current release of the Screen Telegram and the second chapter of the Canadian Government serial, "Re-educating the Returned Soldier." An orchestra overture completed the bill.

For the week of October 7 the programs were changed twice, the attraction during the first half of the week being Mabel Normand's "Peck's Bad Girl," and for the second half Constance Talmadge in "Good Night, Paul." Announcement was made that Geraldine Farrar and Rex Beach features would be shown for a whole week during the season, but otherwise programs would be changed twice weekly.

The Strand also has a printed program now, and names and addresses of patrons are being taken for a mailing list. No change has been made in prices, the top price for evening performances being 25 cents.

Strand Institutes Usherettes.

In keeping with the Government request to release for war work all male employees who can be replaced by women Harold Edel, managing director of the Strand Theatre, New York City, has instituted the usherette at his house. There are eighteen usherettes at the Strand trained with military discipline and in command of a captain and two lieutenants. Their uniforms are designed along the lines of the motor corps uniforms. All have been trained in first aid treatment under the direction of Dr. J. Victor Wilson. In their house duties they have been drilled by Mr. Edel himself.

Cameraman Gaudio Battles With Old Atlantic's Waves

EUGENE GAUDIO, "boss" cameraman of the Nazimova productions, will have reason to remember his work in connection with "'Ception Shoals," the picture version of the H. Austin Adams stage play, which has been produced in seven acts, and will be presented as a super-feature by Richard A. Rowland and Maxwell Karger. Not only has Cameraman Gaudio had unusual feats of photography to perform in connection with the picture, but for two weeks he was drenched to the skin in a chill wind while the sea scenes were being taken off the bleak New England coast. At the end of a human chain he succeeded in obtaining some thrilling "shots" of wreckage and monster waves. Superb health and the best of precautions warded off any ill effects from the experience. On one occasion the camera was washed away by the high waves after a heavy storm, and had to be recaptured by boatmen from the shore.

One of Gaudio's most difficult tasks in connection with "'Ception Shoals" was the reproducing within a Government lighthouse of the effects of the storm outside—the alternate shadows and blinding flashes as the tempest rages. Mme. Nazimova appears in these scenes, her dramatic ability adding to their interest and value. Pictures taken through the fog have also contributed to the difficulty of Cameraman Gaudio's work.

Eugene Gaudio has long been acquainted with danger. "At that," says "Gene" himself, "I don't take the foolish risks now that I did when I first began to handle a motion picture camera. My screen career began in Italy. One of my first jobs was to photograph the blowing up of a castle. In my zeal I got so close to the scene of the explosion that a big piece of the debris hit me and I was unconscious for the rest of the day. Since then I have at least tried to shoot my scenes before they shot me."

Gaudio was the chief photographer of "Twenty Thousand Leagues Under the Sea."

Moss Contracts for Selects.

To take effect immediately, a contract has been drawn up between B. S. Moss and Select, whereby Moss' Hamilton Theatre, 148th street and Broadway, will have prior and exclusive neighborhood rights to first run Select releases.

The Strand Staff of Usherettes.

Southern Theatre Men Combat Rumor Mongers

SEVERAL of the country theatres of Kentucky have undertaken publicity campaigns in their local papers to dispel quiet rumors which have spread through the rural districts to the effect that the Government is opposed to amusements during the war. These sort of rumors, which haven't any foundation or basis whatsoever, and which probably grew out of the attitude of the newspapers toward organized baseball, have threatened at times to throw a monkey wrench into the not over-sensitive machinery of the moving picture industry.

Jack J. Jourdaine, of the Union Theatre, at Central City, Ky., recently came out with the following announcement to the people of his district, most of whom are miners, farmers and mill hands.

"We have people who believe all forms of amusement should be stopped during the war. The Government says we should have plenty of amusement, especially good picture shows, during these trying times.

"A man in Texas was preaching against picture shows telling his people they should not spend their money for such things. This same man was ordered to leave the picture shows alone and talk on something else.

"Some people condemn the picture show and they never enter the theatre. The Union Theatre has received the Victory Screen Pledge from the Government, showing it has enlisted its screen in the service of the United States; also it has agreed to play all Government pictures no matter what the cost may be.

Visit Theatre and See for Yourself.

"Our Government says we should have moving pictures in these terrible times. If you do not believe in the movies be careful of your talk. Our Government backs them strong. If you talk against them you are going against the wishes of your Government.

"Do not remain at home and condemn a picture show. Visit the theatre and know what you are talking about."

A newspaper just over the line at Clarksville, Tenn., has come out with a similar editorial. This concern says: "Some people take the sufferings of war so hard that they feel that all amusements should close up. They regard it as unfeeling to continue dances and theatres while so many families have lost sons and so many are anxiously reading the casualty lists. Some towns are going so far as to close up places of amusement for the war.

"The Government has not, however, recommended any such policy. It recognizes the fact that people must have light diversions or we shall all get overstrained and morbid.

"National efficiency depends upon clean living. We can't have strong striking power and we can't turn out large industrial product unless our young people live decently and honorably in good homes. Any play or picture or theatre that can't make money except by belitting and undermining these principles is not fit to be shown in war time or any other. Let us have every possible diversion for these sad days, but let our diversions not counteract our national purposes."

NAZIMOVA WILL LEAD METRO'S EXODUS

Russian Actress Will Be the First to Start for California—Practically Entire Company To Go

THE exodus of the stars and directors of the Metro Pictures Corporation to the Pacific Coast will begin at once. Richard A. Rowland, Metro's president, recently made a trip to California to study producing conditions, accompanied by Joseph W. Engel, treasurer of the corporation; James D. Rhodes, of Pittsburgh, and Count di Cippico. While in the West he completed arrangements for the removal of the eastern plant to Hollywood, Cal., and the erection of extensive, new studios at the West Coast location. By the end of fall most, if not all, of the Metro and Screen Classics, Inc., organizations will be making pictures in California. Maxwell Karger, at present managing director of the eastern studios, will go to California to supervise the entire Metro output.

Mme. Nazimova will be the first to go, as her production, "The Red Lantern," will be begun in California in a few weeks. The Russian actress will be preceded by her director, Albert Capellani; June Mathis, of Metro's scenario staff; Henri Menessier, art director; E. J. Shulter, technical director, and Eugene Gaudio, cameraman, who will constitute themselves a company of pioneers to get everything in readiness for Nazimova's arrival and the beginning of the Nazimova production. Charles Bryant will go to California to play opposite the Russian star in "The Red Lantern."

Two other stars—Viola Dana and Hale Hamilton—will soon leave for California. Miss Dana will go at the completion of "Diana Ardway" John H. Collins will both adapt and direct it. Miss Dana will be accompanied to the coast by her mother, her director and John Arnold, her cameraman, and perhaps by a few players of her present cast.

Hale Hamilton will next produce one of three important stories which have been purchased for his use by Metro Pictures Corporation. His director and company for the West will not be chosen until he arrives in that location. Introduced to Metro patrons by means of leading roles in two subjects, he is expected to attain favor as a star in his own right in "Five Thousand an Hour," a screen version of the George Randolph Chester novel.

Harold Lockwood will also be an early arrival in California. Mr. Lockwood will move his entire working organization to the Pacific Coast. The journey will be taken as soon as the star completes "The Great Romance."

Emmy Wehlen will leave after she has completed "Sylvia on a Spree," by E. Forst, under the direction of Harry L. Franklin, and after she has finished her work for the fourth Liberty Loan campaign. Miss Wehlen has offered her services to the Government to use in any way the loan officials see fit, and will sing or make speeches, as they deem wise, whether in the East or the West, North or South.

Ethel Barrymore, Emily Stevens and other stars to be announced later will follow these at the conclusion of plans already made.

Mr. Baker, now production manager of the West Coast plant, will remain to work in co-operation with Maxwell Karger. A. S. Le Vino, recently "loaned" to the eastern organization by the western, will return to the Pacific Coast at an early date.

Alice Brady on Stage Has Stirring Evening

TO show their appreciation of Alice Brady as a screen and stage star, 300 members of the F. I. L. M. Club September 30 attended in a body the performance of Miss Brady's new stage success, "Forever After," at the Central Theatre. The party was given in honor of both Miss Brady and Miss Brady's father, William A. Brady. Inasmuch as Miss Brady is still making pictures for Select the F. I. L. M. theatre party was unusually appropriate. Included in the audience were about fifty employes of Select's New York exchange and home office.

William A. Brady was present and spoke from the stage, admitting that Miss Brady's work was noteworthy even if she was his daughter. Miss Brady responded and twitted her well-known parent with the fact that this was the first time he had ever given public approval to any of her stage efforts.

Mr. Brady aroused the big audience to enthusiasm when he announced that his daughter had just informed him that she had pledged herself to buy a thousand dollars' worth of Liberty Bonds every night during the three weeks of the fourth Liberty Loan drive.

Thrill and Pathos Abound In Short Story from Texas

"ANOTHER bit of Yankee Grit" flashed the Universal Weekly film caption, and patrons of the Dallas Hippodrome Theatre saw a sturdy American infantryman receiving the Croix de Guerre from a French general, who ceremoniously kissed him on both cheeks.

Back in the audience an old man stood up and cheered while the people near him glanced around curiously.

"That's my son. That's my boy Bernard," he shouted.

The soldier in the picture was Corporal Bernard B. Gooch. His father, B. P. Gooch, of Olive Branch, Miss., was spending a few hours in Dallas en route to his home.

This happened some weeks ago. When the elder Gooch reached Olive Branch he wrote to the Hippodrome management, telling them he had seen his son's picture on the screen. Since he had no picture of the boy he asked that a print from the Universal Weekly be sent to him.

The letter was turned over to Manager Ned Depinet of the Dallas branch of the Consolidated Film and Supply Company. He cut ten or twelve feet from the reel and sent it to the Mississippian with his compliments.

"I have received the film carrying the likeness of my son, Bernard," B. P. Gooch wrote back. "In the same mail I received notification that the boy had been killed in France. I learn that he was decorated for rescuing his wounded lieutenant under a hail of machine gun bullets. Some while later he was killed while leading a charge against a German machine gun nest."

Manager Ned Depinet has caused an enlargement to be made of the Universal picture and has forwarded it to the soldier's father. FOX.

William Farnum in "The Rainbow Trail." Peggy Hyland in "Marriages Are Made."

Stars and Scenes of Two Forthcoming Fox Pictures.

DEDICATE YOUR SCREEN TO THE NATION

A. W. Ballenger Suggests a Practical Design for Houses Using the Government's Service

A. W. BALLENGER, of the Sun Theatre, York, Neb., makes the sound suggestion that houses dedicating their screens to the service of the Government give emphasis to this fact through the use of a special design. As he puts it:

DESIGN SUGGESTED FOR USE IN NEWSPAPER AND SCREEN WORK BY ALL HOUSES WHICH GIVE THEIR SCREENS TO GOVERNMENT SERVICE.

"This design will assist the industry to keep before the people the fact that the theatre is a part of the Government's organization for the quick and successful execution of war aims. The industry needs every bit of help it can get from the people in these times, and the easiest way to secure that help is to show the people that we are with the right side **all the time and all the way.**"

To this end he had a drawing made, which he sent to George Creel, of the Committee on Public Information, with a request for comment. He received in reply this letter from Charles S. Hart, Director of the Division of Films:

"Your letter of August 27 addressed to Mr. Creel has been referred to me for attention, and in reply would say that the sketch which you submitted for advertising purposes meets with our approval in every way, and we hope that you will use it extensively.

"I wish to take this opportunity to thank you for your interest and spirit of co-operation."

Will Accommodate Other Exhibitors.

Mr. Ballenger's idea is a decidedly useful one. Theatres using the weekly release of the Bureau of Information are employing the trade-mark design, but this has a broader meaning and covers all services to the Government. It is simple in design, well worded and covers the ground thoroughly. Mr. Ballenger has had a sample cut made up, and is preparing to have a quantity made. He writes that he can add to his own order for any exhibitor desiring to obtain a cut and who will send his order in at once. The cost is 57 cents, which covers the postage. Mr. Ballenger does not make any profit on the cuts at this price, but is willing to give his time and trouble to help gain fresh recognition for the theatre. The price applies only to quantity lots, so the order should be sent in at once to reach Mr. Ballenger before he sends in his own order.

If the cut is inked before it is run on the press and a clean roller is passed over the surface and then over the glass of a slide the design will transfer sharply if not too much pressure is used.

Hodkinson to Release Initial Sunset Nov. 11

THE W. W. Hodkinson Corporation announces that it will distribute a series of six Frank Powell pictures produced for the Sunset Pictures Corporation of San Antonio. An adaptation of Ridgewell Cullom's book, "The Forfeit," co-starring House Peters and Jane Miller, the initial Powell production, will be released November 11.

Mr. Powell will produce his pictures in San Antonio, as already has been announced in the Moving Picture World, having chosen this section of the country because it is his intention to produce only outdoor stories of American life in the Southwest. Mr. Powell aims to picture the adventure and romance of life as it really happens.

An open-air stage, 80 by 100, provides floor space that permits interior sets to remain up until the picture is completed, permitting interior scenes to be photographed in some semblance of continuity. The Harlandale Sulphur Baths have been leased for a studio site, the buildings being used for dressing rooms and executive offices.

The Frank Powell productions are not a star series. The play, not the star, is to be the thing. House Peters and Jane Miller were chosen for "The Forfeit" because of their suitability for the roles. "Good Indian," the second Powell picture, adapted from B. M. Bower's book, features Jane Miller and Robert Elliott.

These pictures promise something new in the way of a feature series, and Mr. Hodkinson considers them a distinct asset to his program.

Metro Flag Has Gold Star.

A service flag with twenty-five stars—one of them of gold—has taken its place with three other patriotic emblems that are an ornament to the administration building at Metro's West Coast studios in Hollywood. These emblems consist of the national colors, a War Savings Society banner and the triple-barred flag, given to 100 per cent. subscribers to the third Liberty Loan.

The Stars and Stripes fly in front of the studio from a steel staff fixed in a concrete base, which was the personal gift of George D. Baker, manager of productions. On the same halyard, but beneath Old Glory, flies the War Savings insignia. The Metro studios were the first in the country to organize and have a War Savings Society regularly chartered by the Government at Washington.

The service flag just hung out from the studio eaves is for Metroites of east and west who have answered the call of the colors. The Hollywood plant has sent eight.

Theda Bara in New York.

Completely recovered from her recent illness and looking the picture of health, Theda Bara, the William Fox star, arrived in New York last week from Hollywood, in ample time to attend the premiere of her super-production, "Salome," at the Forty-fourth Street Theatre.

Miss Bara was enthusiastic about getting back to New York, and expressed her pleasure at being once more among her friends in the East. She was gratified at the splendid reception which her "Salome" has received wherever it has been shown.

There were ten persons in Miss Bara's party, including her sister, Miss Loro Bara. J. Gordon Edwards, Miss Bara's director, and Mrs. Edwards also made the trip, which was over the southern route.

Anita King in "Whatever the Cost." Scene from "The Forfeit."

Plaza Pictures Distributed by W. W. Hodkinson Corporation.

DEVISES PLAN FOR LOAN INSTALLMENT

Universal's Assistant General Manager Puts Into Operation "Stamp System" for Employes

THE Universal has put into effect a new Liberty Bond plan which abolishes bookkeeping from the records of subscriptions by its employes. The system was invented by C. H. Macgowan, the assistant general manager. The officials of the Liberty Loan Committee have pronounced it better in many details than any process previously devised for the taking of individual bond subscriptions.

By Mr. Macgowan's method the corporation may enlist the subscription of all its employes, no matter how large the number, without the necessity of keeping a single written record. This overcomes the greatest difficulty that has been encountered by big institutions in their subscription efforts.

The task of taking subscriptions of employes on the installment plan has been one fraught with the greatest difficulty in previous loan drives. They were required to keep cash books and ledgers with progressive entries of every payment by every employe. Under the Macgowan plan not a single ledger account or cash book is needed in the entire operation of the subscription payments.

The Macgowan plan rests upon the use of the duplicate cards. The company keeps a file of master cards, each one bearing key number to correspond with the number of a card held by the employe. When the first installment of 10 per cent. is deducted from the employe's wages, he receives his card in lieu of the first payment on his bond. Thereafter one dollar for each fifty dollar bond or two dollars for each one hundred dollar bond is deducted from his pay envelope, and he receives the stamp as his receipt.

The master record held by the company consists of duplicate forms. The upper sheet is in the form of a block of forty-five stamps perforated so that they may be torn off individually. The duplicate form is a card and bears numbered squares, which correspond to the stamps on the other sheet. The two sheets are clipped together, the stamp sheet on top. The numbered square under each stamp shows the total amount that has been paid when the stamp is removed. When an employe receives the stamp he pastes it into its proper place on his own card, which is similar in form to the War Savings Stamp cards.

Plans were undertaken by the Universal last week, immediately after its system was perfected, to place it at the disposal of other corporations. The distribution department of the Liberty Loan Committee reported that many big establishments had been making frantic inquiries for some such system. The committee is equipped with a punch card system, providing for subscriptions on the twenty-three-week basis, and is supplying these cards to all applicants.

The Universal has about two thousand employes who will make their subscription directly through the company on the forty-six-week basis. It is expected that the Macgowan plan will make the installment task so simple and easy that neither the company nor the subscribers can ever make a mistake or lose a penny in the undertaking. Even if the employe should lose his duplicate card he would still be protected by flawless records in the cashier's hands.

The banking system provides easy financing of the plan, even though the Government allows only a ninety-day credit on direct subscriptions. The corporation, through banking accommodations, is able to extend its credit for financing the subscriptions of its workers for four times that period. The credit is extended three times after the expiration of the first ninety days, by the payment of one-half per cent. increased interest on the Loan above the interest allowed by the Government. This extends the installment period to a year, just as was provided for by previous Loans.

One of the chief advantages of the Macgowan plan, aside from extending the installment period and eliminating bookkeeping, is that it requires no special contact between the cashier and the subscriber. With the card system provided by the Liberty Loan Committee the cashier is required to handle every card every time an installment is made. He has to punch the company's card and also the employe's card. The Macgowan plan requires him only to clip out a coupon stamp from the master card and insert it in the pay envelope the same as a dollar or two-dollar bill, as the employe's receipt.

New Orleans Has Its First Woman Booker

NEW ORLEANS Film Row has its first woman booking clerk. The war requirements have made heavy drafts upon the dependable male employes in the exchanges, and the prevalent idea that the motion picture industry has been declared an "essential" industry has made others of the employes well nigh worthless because of their belief that they are under the protecting wing of the American eagle. They sometimes gave evidence of their indifference to the interests of their employers and a change became imperative.

Catherine Carroll.

Manager Harry Peebles, of the Consolidated Film exchange, was the first to try the experiment of intrusting the routing of films to a woman employe of his office. Miss Catherine Carroll was given the position of booking clerk, and she proceeded to demonstrate that she could make good. She has been an employe of the Consolidated for more than two years, and has proved herself efficient in every position to which she has been assigned. She has made good as a booking clerk, and the percentage of miss-outs and complaints has materially decreased since she took the job. She is obliging, alert and is a great favorite with exhibitors.

Edwin Arden, Screen Star, Drops Dead.

At the moment he had called for his wife, to accompany him to their home in Forest Hills, Long Island, Edwin Arden dropped dead at the door of the apartment of Elsie Riser, where Mrs. Arden was visiting while Mr. Arden was in attendance upon the rehearsal of a stage production in which he was engaged to appear. Heart disease was attributed as the cause of the well-known screen star's death.

Mr. Arden was born in St. Louis, February 13, 1864, and attained great popularity as a star upon the stage before he turned to films for his more recent activities. "The Eagle's Nest," "Barred Out," and "Raglan's Way" were plays that will be recalled as popular with theatregoers two decades ago when Mr. Arden was at the height of his stage vogue. Later he appeared as a principal player in numerous stage offerings without being starred. In pictures he achieved increasing success until his last appearance before the camera was marked during the production of "Ruling Passions," an offering lately reaching distribution.

World Buys "We Are Seven."

Eleanor Gates, the celebrated dramatist, has sold to World Pictures the motion picture rights to her successful play, "We Are Seven." Miss Gates is well remembered as the author of "The Poor Little Rich Girl," which marked her successful debut as a dramatic writer. It is the intention of the World Corporation to use this play as a vehicle for Louise Huff.

Four manuscripts of "We Are Seven" were sent out by Miss Gates, and as the quickest offer came from the World Company, who gave it a reading within twenty-four hours, this company was the fortunate one to secure this play, which by reason of its subject matter offers wonderful opportunities for picturization.

Ray Smallwood Going to Coast.

Ray Smallwood, head of the camera and photographic departments of New York's Metro studio, has been notified by Maxwell Karger, director general, to hold himself in readiness to leave at at any moment for California, to install the new photographic equipment at the firm's West Coast studio, where future productions will be made. Mr. Smallwood will have charge of cameramen, cameras, "still" photography equipment, and laboratory work are concerned. He will take a part of his present staff with him to the coast.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Motion Pictures as an Aid to Selling Trade-Marked Goods

THE following interesting address was delivered by Camilla Donworth, president of the Films of Business Corporation, before the Rotary Club of New York, on September 19. Miss Donworth is the first woman who has addressed the Rotary Club, and it must be admitted that she put her subject over in fine style:

America has put her shoulder to the wheel with a "Win the War" slogan or trade-mark. After the war is won we are going to face commercial conditions that will call for the best that is in us, and when people buying goods marked "Made in the U. S. A." read that trade-mark—the father of all American trade-marks—it must mean to them not only goods made in America, but the kind of goods for which they have asked.

Individuality—that most precious asset—became a part of every day business before we realized it. Yet it is amazing how difficult it is to get various businesses to realize that many of the operations used in making their various commodities are enthralling, inspiring, and would be business getters if consumers could see them.

The trade-mark that has become a slogan—and it isn't valuable until it has—is the most prized asset of the manufacturer selling goods under it. And a trade-mark does not have to be registered as a trade-mark to be one. It may be the name of the company, driven home so that when one thinks of something to be purchased the name of the company selling that commodity or service will flash into the mind. The things that we see remain in our memories much more distinctly and recur to our mental vision more frequently than the written or the spoken word. I shall never forget the morning that I was called on deck to see Gibraltar. There we were looking up at that wonderful old rock, but I missed something. Of course you all know what I missed—the name of an Insurance Company. I had so often seen that company advertised with the strength of old Gib, that when the actual physical fort came to view I expected to see the painted letters.

When a manufacturer applies a trade-mark to the article he makes he does so because he believes in his merchandise and wants to guarantee it. Does the consumer need to remember where he bought the trade-marked article? No, because the trade-mark itself is his protection-right through the jobber and the retailer, and he feels that personal contact; subconsciously if you will, but felt nevertheless.

Methods are decided upon, the trade-mark is given and now for making that trade-mark a tangible selling asset. The advertising manager gets busy with copy for newspapers, magazines, trade papers, and makes his plans for billboard and other outdoor display. I want to stop right now and remind you of the many times that you have been at the mercy of a behind-the-counter-salesman. Would this great army of salesmen be so indifferent to their work, so inclined to be ashamed of working in shops, so lackidaisical in their methods of handling customers, if they knew the romance of merchandise? Here is an avenue that the manufacturer has neglected. For these people are interested in life; they want to know that sheep are fleeced, yarn is spun and that articles that they sell over the counter are the finished product. Most of these people have had very little education so far as going to school is concerned; but think how they would boost if the manufacturer would take them into his confidence. No merchant can afford to send his selling organization to school where they would listen to long dry talks. Even if he felt such education would be an investment from his point of view, the salesman would not be willing. On the other hand, if the manufacturer would provide a motion picture actually showing how his commodity is made, giving through the picture enough of the history of that commodity to hold, entertain and instruct, they would not talk over the heads of their audiences, nor would they commit that unpardonable sin of patronizing. After the salesmen had seen how the commodity was made, don't you think goods bearing that particular trade-mark would be what they would offer their customers? I hate the word shop-girl just as much as the girl in the store. These girls would welcome a point of intelligent contact between themselves and their customers, and when they had been privileged to actually see the goods made, they would impart a considerable amount of this knowledge to the customer.

When an advertising manager writes copy, revises it, submits it to the powers higher up for maltreatment, gets it finally O. K.'d, and sees it in cold print, he is all through and ready to start for the next piece of copy. One of the pitfalls of selling the industrial motion picture has been the attempt on the part of the people making these pictures to get the advertising men to see this medium and treat it as they have been in the habit of treating printed copy.

"What is your circulation?" is the first question that the advertising manager wants answered when he is considering copy for a newspaper or periodical. He has become so accustomed to asking that question that he says to the man trying to sell him a motion picture, "What distribution can you guarantee?" This is not the correct mental attitude. Industrial motion pictures are not a by-product of play-pictures. They open up, on the contrary, a hitherto unknown appeal to the imagination. It is not a question of "How many people will see my picture?" but "Where can I show this picture to promote sales?"

The distributing of the industrial motion pictures promiscuously through theatres does not sell merchandise in proportion to the money expended. Apply the same amount of money, time ,energy and intelligence to reaching selected audiences and you create a demand in the minds of consumers of your own commodity for your goods, and where you can show the pictures of how you do things to the people actually, physically selling goods to the consumer you attach to yourself the strongest army of boosters possible to obtain.

The motion picture is really the party frock in the advertising wardrobe, and as such should be worn on state occasions and for the benefit of people actually and vitally interested.

I want to leave just this last thought with you—pictures need no translation. Through the eye we all speak the same language, and our modern American methods are now interesting and often amazing to the foreigner. This point is well worth considering right now when we are getting ready to meet post war conditions. The American manufacturer furnishes all kinds of selling helps to his dealers, whether they be domestic or foreign; and the motion picture is capable of showing the slothful dealer just how the more up-to-date man handling the same goods in a different territory uses the window displays, silent salesmen, posters and various other helps from the factory. The commerce of America must not be unprepared to care for foreign business after the war has been won.

Third of Burlingham Series at Strand.

The third of the Frederick Burlingham travel series being presented by the William L. Sherry Service is entitled "The Pilatus Railway," and was exhibited at the Strand Theatre, New York City, during the week of Sept. 29. The famous cog-wheel railway runs from the shores of beautiful Lake Lucerne to the Alpine peak known as Pilatus, and from the summit of which a wonderful panoramic view of the Bernese Alps can be had. Far below is a feast for the eye where the lake nestles in the valley and mirrors the eternal shows of the mountain tops. The Pilatus railway is the steepest in the world, so we are told; and we are not slow to believe the statement after we have followed its course up the mountain, through tunnelled passages to the summit. The picture is beautiful and cannot fail to please.

SWEET STORY TO BE SYNDICATED.

"The Unpardonable Sin," in which Blanche Sweet will be starred by Harry Garson, and which is now in the making under the direction of Marshall Neilan, will be syndicated as a serial in more than one hundred of the principal newspapers throughout the country by the McClure Newspaper Syndicate, simultaneously with the releasing of the picture. When the story ran as a serial in the Red Book, so great was the demand that every edition was wiped off the newsstands almost as soon as it appeared. Harper & Brothers, who have published the story in book form, report the largest sales in the short space of time in their history. It is almost impossible to find the book in the libraries anywhere, so great is the demand.

In speaking of the story Colonel Roosevelt says: "'The Unpardonable Sin,' is a very, very strong book. It teaches just the lesson our people should learn. I am mighty glad Captain Hughes wrote it, and I hope it will be most widely read."

Captain Hughes, since writing the story, has become a major. The picture will be released about October 15.

Rambles Round Filmtown

With WALTER K. HILL.

Opening New Possibilities for Magnates to Ornament the Screen They Have Served

(Contributed by Vox Populi Cinematographi.)

WHAT'S to happen to the film industry if a horde of imitators follow up Robert C. Bruce's new scheme of making a real, honest-to-goodness "fillum executive" the leading figure of a picture? I allude to Mr Bruce's newest Educational classic, "'Tis Tough to Be Tender."

Honest, I'm not kidding—but Bruce is "'Tis Tough to Be Tender" picturizes a Bruce-personally-conducted trip to the Yosemite by Marion H. Kohn, the esteemed head of the Consolidated Film Corporation, of San Francisco.

Mr. Kohn was pretty well "steamed" as well as esteemed before he got back. A few of the titles indicate the "third degree" that Brother Kohn experienced at the hands of Bruce and Mother Nature.

After a few hours in the saddle the top of a granite boulder was soft in comparison—at least it didn't jiggle.

Oft repeated doses from the "Joys of Journeying on a Jouncing Jackass" strengthened our hero.

He camped by the side of a swift, shivering, slippery stream, and cooked by the sense of smell.

After a week in the woods his reflection made him homesick.

Even a river running backward failed to interest him.

Softan Tender never really mounted his noble steed, he just sorta wished himself on.

The "Call of the Wild" shrank to an extremely weak whisper.

With infinite care he pressed his trousers and packed the mule.

Moral.—It is far easier for a cow to fly than for some men to flirt with Nature.

Now the point I make is: What's to happen to the magnates generally if other producers follow Brother Bruce's example and make **them** the **heroes** of picture stories? A suggested list of such titles might thus star the peerless leaders of our noble art:

Creeling: A romance of government in the film business.

Fuel Conservators: A lay of heatless, lightless workers.

Million-Dollar Stars, by Adoph Zukor.

From Watch Chains to Selects: The life story of a film magnate.

Fillum: Featuring the Eastman Kodak and Jules Brulatour.

Hrady, the Harmonizer: A story of the N. A. M. P. I., the M. P. E. L. A. and the A. E. A. in three parts.

Cooking the War Menu: All-star cast, including "To Hell with the Kaiser," Rowland; "Official War Review," Brunet; "Under the Red Triangle," Laemmle; "America's Answer," Hart, "Battle Cry of Victory," Blackton; Liberty Loan, Chief Zukor, and American Red Cross, Captain Fox.

Do you see the possibilities?

Let the lid be clamped down firmly and tightly while there be yet time.

Beware of this strange innovation, for if the dramatized executives should become the popular rage what **would** become of the blonde-haired, blue-eyed lassies and Apollo-like male stars of the screen and their regular jobs?

—lend—

Marine Item.

Jimmy Tynan, who is adding to Julian Eltinge's newspaper fame, has discovered, in San Diego, a cafe called Rudders.

"If you get tanked, from piloting schooners they steer you out," postals the pressist.

—lend—

"Pedestrians passing the Broadway Theatre in New York found food for a good laugh in the lobby display made to illustrate 'the Geezer of Berlin'," says a piece of Universal publicity.

Kusbin In on Free Laughs.

—lend—

"Why I Should Not Marry" (Fox) comes too late. "For Husbands Only" (Universal). They are "sperlos versankt."

—lend—

Yonkers Reaches New Fame.

Frank Norcross, well and favorably known as a rich banker, millionaire copper king, federal judge, foreman of the jury, loving father, whole-souled uncle, guardian of youthful innocence, custodian of valuable papers, master of finance, diplomat, leader of the substantial set in high society, and other characters of importance to film dramas, has abandoned the studios along the Palisades.

He jumped across the Hudson, north by east, and arranged to direct a dramatic stock company at the Warberton Theatre, Yonkers. His official title is production director, a position more fixed than he has generally held in films.

—lend—

Perfection in Photoplaying.

Goldwyn announces that Mabel Norman is "A Perfect 36" and Instances Madge Kennedy as "A Perfect Lady."

—lend—

Trying to Crab a Good Game.

The Photoplay Editor of the Matrimonial News has returned to the Fox publicity department all press work and stills on "Why I Should Not Marry."

—lend—

Film Finishes Seen and Unseen.

THE low-down on film finishes comes in pictures we present to right and left of this explanation:

Here we have, in one illustration, Barbara Castleton in a touching finish—just the kind you have been waiting for and expecting through five reels of film entertainment. Now you can all go home.

Good night!

Then again there is the finish that Johnny Bowers is mean enough to wish onto the play. Miss Castleton is not so barbarous as the snickery-sneer she wields would make her appear.

Lamp the expression on her fair face. It don't match the sizzling hate that registers on the gun-man's map.

But the public wants Love—and the other finish (purely artificial) is substituted for the real thing.

Exploiting an Essential Industry Located on the Virgin Islands.

PRESIDENT Shallenberger, of the Arrow Film Corporation, walked into his office one day last week at peace with all the world. Meditating silently, he lifted his sterling silver letter opener and proceeded to expose to the glare of his amber-colored desk light, the day's correspondence.

Sufficient to disturb his equanimity for the rest of the day was the following letter from the C. C. Hite Attractions of Cincinnati:

"It is impossible to use the print of 'The Deemster.' No doubt this print was in good condition when you shipped it to Akron, but when Akron shipped it here, they failed to send us the sprocket holes, and as we have no extra sprocket holes on hand, we could not make a new print out of this."

Dr. Shallenberger immediately replied as follows.

"We have instructed our laboratory to send you five thousand feet of sprocket holes at once, as they probably have a large supply of these in the perforating room. We have sent along a sufficient quantity so that you could make up several pictures if you care to.

"You should know that adjustable sprocket holes are hard to procure on account of the marshy lands in the Virgin Islands."

It is expected that the C. C. Hite Attractions will become less sprockety in their future correspondence.

—lend—

Warner Produces "Kaiser" Film.—Trade Paper Headline.

Who hasn't?

—lend—

Ramblettes.

Johnnie Hines has a sprained wrist. Some one wanted to borrow a quarter.

—lend—

Carlyle Blackwell lives two miles from a street car. When he was compelled to go to the studio on gasless Sunday before last he broken seven out of ten commandments.

—lend—

Dan Neal, who claims the championship of the world for appearances in pictures (Dan is a regular super), says:

"It's all wrong, MacAdoo. Longshoremen are striking for one dollar an hour and supers getting one dollar a day—the rest going to the agents."

—lend—

June Elvidge missed her Hudson seal coat and discovered it on the person of her cook. After interviewing an employment agency she concluded to let her cook keep the coat.

—lend—

Evelyn Greeley contracted for twenty-five pounds of ice to be delivered every day. Some days the scales disclosed twenty pounds and others days even less. The ice man, when addressed on the subject, replied "It's all in the weather—when it's colder it's heavier and when warmer it's not so much."

—Lee Kugel.

The Closing Clutch.
Paid for being Johnny-on-the-Spot.

The Happiness of Hate.
For Barbara Castleton and Johnny Bowers.

Investigate Your Old Safes
If You're as Careless as This.

ARTHUR H. JACOBS, general manager for the Norma Talmadge Film Corporation, sent a belated contribution to the Red Cross the other day as the result of a discovery he made while going through an old safe at the studio. He found an envelope marked Red Cross with $134 in currency in it.

Upon investigation it was found that this amount had been collected from studio employes during the Red Cross drive last spring and through some oversight had been left in the old safe instead of being remitted to Red Cross headquarters. Mr. Jacobs sent a check for the amount to the Red Cross and pinned a slip to the check reading:

"From the employes of the Norma Talmadge Film Corporation. Better Late Than Never."

——lend——

Universal Has New Expert Head.—Morning Telegraph Headline.

What a surprise this will be to Carl Laemmle!

—lend—

"If you have passed the story . . . turn back to Page 0000," advises a contemp.

The which we would call nothing to turn to.

—lend—

Such Is Show Business in Nebraska.

MRS. F. E. WILK, of Syracuse, Neb., gives the low-down on show business out her way in a letter Vitagraph has caused to be printed:

"In a town of 840 population, I ran in opposition to the Opera House, where they had a troupe of players and offered as a drawing card a diamond ring to the most popular lady, a pig given away free, also money and cigar prizes. They chalked the walks, had boys out with banners and a bugler—all this again me."

And the lady was making "A Fight for Millions!"

—lend—

From a printed review of "Laughing Bill Hyde" we quote:

"The hero then displays a little knife which he places close to the villain's stomach and tells him he will not stop there next time he speaks disrespectfully of a lady or lays an eye on her. That is real heart interest."

We'd Call It Stomach Complaint.

—lend—

Whoa!

Anna Case Finds Her Voice Useful in Training Horse.—Trade Paper Headline.

Gidd-ap!

—lend—

Putting Sense Into Censoring.

NEITHER Katherine Barrymore in "The House of Mirth" nor Edith Storey in "The Silent Woman" are in any way connected with spy plots or white slave operations despite a hunch which struck one of the brainy censors on the Mexican border line recently. With Pancho Villa roaming at large and with Hun agents peddling propaganda in Chihuahua the Rio Grande censorship on wires and letters still remains strict.

A Dallas distributing agency recently sent this wire to an El Paso exhibitor.

"House of mirth not open for twenty-fourth. Am sending the silent woman."

The mysterious message made the censor's hair curl, and he held up the wire for two whole days. The matter was finally adjusted when authorities were convinced that the message merely dealt with film titles.

—lend—

This Actor Spends His Spare Time Farming.—Trade Paper Headline.

Thereby reversing the order.

We have frequently caught farmers spending their spare time acting.

—lend—

William Pike was Snatched Into Films.—Trade Paper Headline.

The poor fish!

Rambles Round Filmtown

Co-Operating with the Dictionary.

Co.—With; together.

Coo.—A murmuring note.

Coop.—A cask or similar vessel for liquids.

Cooper.—A drink; half stout, half porter.

Cooperate.—Word popular with film publicists.

—lend—

So we felt that an urgent statement of so pressing and inevitable a situation would bring an immediate response.

It did not.

We felt that we had thrown a bomb.

But evidently this industry, in peace or war alike, is bomb proof.—Johnston Picture News.

Evidently It Was a "Dud!"

—lend—

"To Hell with the Kaiser" Converts Many.—Trade Paper Headline.

Rather take the trouble to be good than associate with the Hunzollern?

—lend—

Encouraging the Film Stork.

Part of the story of "Swat the Spy!" has to do with the arrival of a baby brother in the family of the Fox "Baby Grand," and the consequent displeasure of the children at the advent of the stranger into their home.

One of the members of the Liberty Loan Publicity Committee asked Jane and Katherine if they would buy a bond, whereat the children replied:

"We'll trade our baby brother for a bond!"

—lend—

Metro Stars Are Packing Trunks.—Trade Paper Headline.

Thought they were exempt from working or fighting?

—lend—

When "An Ideal Husband" gets into films let there be frankness in changing the title. Make it "Doesn't He Look Natural."

—lend—

Here We Welcome to Our Col.
J. Ray Murray, Esteemed Rival

LET me contrib. Will yer?

The question around the loop at present is:

"When is a fillum salesman not a fillum salesman," and the answer is when he's an exchange manager.

It all happened this a-way:

I. Leserman, manager of the "U" exchange, saw what he thought was a prospective customer gazing with tearful eyes upon an immense poster in the lobby of the 15th floor of the Consumers' Building. He rushed outa his palacial cut-glass office and nailed the p. c.

"Want to book thata picture"?

"Howamuch?" inquired the crafty southside exhib. in perfect so. side Chicago English.

"Only seventy-five," said Leserman.

"Ach, I couldn't run seventy-five reels in my house, they wouldn't stand for it."

Kind hands carried the prostrate Leserman back into his mahogany inlaid office and revived him. —J. R. M.

—lend—

"Three Faces East," "Tea for 3" and "Fiddlers 3" are current speakies.

Against which the movies can only offer "Three Weeks"!

—lend—

Spare an Hour—Help Save a Life.

The Red Cross at Madison avenue and Thirty-eighth street (entrance on Thirty-eighth under the Red Cross flag) needs, and badly needs, men or women to give a hand on an emergency call for bandages and dressings.

Take elevator to fourth floor—10 a. m. to 10 p. m.

No skill is required—helping hands will find plenty to do.

Take along a party of friends.

An Amazing Story Past Belief.

MANAGER LeROY BICKEL, Metro's Dallas branch, has discovered a little Texas town where the high cost of living irks not and the value of small change has not perished from the earth.

Driving down from Oklahoma in his touring car, Bickel arrived at the town of Plano in Collin County, where a wheel flew from his automobile, luckily in front of the village garage. Figuring that the machinists had an hour's hard work he went to the village inn, where he was served with an excellent country dinner for thirty-five cents.

Back at the garage an hour later he found mechanics toiling manfully with his car. The wheel once adjusted, promptly flew off again. After four hours labor the repair men reported the machine in running order. Bickel reached for a "yellow back" to foot the bill.

"How much?" he asked with a sad, expectant smile.

The garage crew consulted among themselves.

"Would twenty-five cents be too much?" hesitated the foreman.

The film man paid a dollar, and escaped rejoicing.

—lend—

"Thirty a Week" (Goldwyn).

"Five Thousand an Hour" (Metro).

The difference in motion picture salaries.

——lend——

World Pictures has purchased from Joseph Franklyn Poland a comedy-drama entitled "Relations." It is the intention of the World Company to use this as a vehicle for Louise Huff. Mr. Poland, in submitting his manuscript, said:

"This story is about a new kind of heroine. She is not an orphan, or poor, or alone and deserted; or left at someone's door step. On the contrary, she has too many relations, and in running away from them she finds her romance and gets herself in several kinds of mix-ups. 'God gave us our relations, but we can choose our own friends,' she decides, and then she finds that it is not an easy thing to get away from relations after all."

N. B.—Is a Husband a Relation?

—lend—

Exhibitor Likes Universal's "Facts Without Adjectives."—Trade Paper Headline.

'Nother result of gas conservation?

—lend—

Enrico Caruso, another of the same race of supremely gifted mortals, has made Dolores Cassinelli the subject of one of his celebrated caricatures. So far, however, she has not permitted the drawing to be reproduced.—Publicity.

Perhaps "There's a Reason."

—lend—

What "wifey" will do to some of the pictures of stars selling Liberty Bonds in World Pictures booth at the exposition may possibly supply the daily papers with news.

—lend—

Almanac Has Opposition.

Bennie Zeidman has become a worshiper at the shrine of H. G. Wells. As a consequence he is indulging in a lot of perfectly unintelligible jokes which cause his friends to look at him askance and wonder what's wrong.

When he told Bull Montana where the jokes originated, Bull shook his head:

"I tell you, Bennie," he said, "better you go back to the Police Gazette."

—lend—

Colonel William N. Selig carried a great burden at the exposition Saturday night. He represented the combined producing forces of Chicago, Ill.

—lend—

"A Ramble in Aphasia" (General Film).

Confessedly we are discovered, and at the same time disclosed.

—lend—

Register, now, the usual relief.

Here's the last line:

Buy Liberty Bonds

THE RAMBLER.

Producers' and Distributors' News

Vitagraph Pushing Its Blue Ribbon Production

ALICE JOYCE, Vitagraph star, soon will be presented in a de luxe production of "The Lion and the Mouse," most famous and successful of the plays written by the late Charles Klein. It will be released as the third Alice Joyce production on the Blue Ribbon feature program during the present season, and it is promised by Vitagraph that the production will be the most important in which the star has been presented since her memorable appearance in "Within the Law." Miss Joyce will be surrounded by a strong cast, and the production will be directed by Tom Terriss under the personal supervision of Albert E. Smith, president of the Vitagraph Company.

Another exceptional production for Miss Joyce to follow on completion of "The Lion and the Mouse" is "The Cambric Mask." This is one of the series of stories bought by Vitagraph from Robert W. Chambers. "The Cambric Mask" will be the fourth Chambers story in which Miss Joyce appears as heroine, and, like the others, will be made under the direction of Tom Terriss.

Earle Williams, who has been on the coast since last Christmas, returned to New York about a week ago to make one production in this section before the cold weather sets in, and upon its completion will return to California for winter work. "A Gentleman of Quality," by Frederic Van Rensaelier Dey, was selected as the picture for him to work on in the East, and he has already started on it. Mr. Williams is being directed by Wilfrid North. He has been provided with a splendid supporting cast, which includes Agnes Ayres, Florence Deshon, both of whom have attained popularity in Vitagraph Blue Ribbon features. "A Gentleman of Quality" will be third in a series of eight productions in which Mr. Williams will be presented on the Blue Ribbon program during the ensuing year.

Harry T. Morey, who will be seen in nine productions during the year, is engaged in naming scenes for a play which bears the working title of "Dan La Roche." Mr. Morey, who has Paul Scardon for his director, has recently completed "Hoarded Assets," which will follow his "The King of Diamonds" on the Blue Ribbon program.

Corinne Griffith is now engaged in making a Blue Ribbon feature written by "Bud" Fisher, which has the working title of "The Green Gullabaloo." In this picture she will be under the direction of Kenneth Webb. The play is a drama, with a keen vein of comedy embedded in it, and it will be the second Corinne Griffith feature on the Blue Ribbon program, being released about six weeks after "Miss Ambition."

Gladys Leslie

Who Plays the Part of Nancy, and the Old Mammy Who Portrays Mammy in Vitagraph's Blue Ribbon, "The Mating."

Gladys Leslie, who has a new director in the person of Joseph Gleason, has started on a new feature, the working title of which is "Betty's House Party." This will be her second picture in the series of nine in which she is to be presented on the Blue Ribbon program, the first, "The Mating," having been released on October 7. In her second picture, Miss Leslie will have as her leading man Huntley Gordon.

Bessie Love, newest of the Vitagraph stars, has completed "The Dawn of Understanding," in which she is to make her debut on the Blue Ribbon program November 4, and she has now started work on her second feature, which will have the title of "The Enchanged Barn." Miss Love has for her director David Smith, and she is to be seen on the Blue Ribbon program in nine productions during the coming year.

Three More Releases in Outing Series.

Three subjects have been added to the series of Outing-Chester adventure pictures released through the exchanges of the Mutual Film Corporation.

"A Jungle Joy Ride," "Unblazed Trails" and "A Tropic Melting Pot" are announced as releases No. 13, 14 and 15 of the series. They were scheduled for September 22, 29 and October 6. The three additional pictures are productions distinctly of the same type as the original twelve releases—unusual camera journeys to strange and out of the way spots.

"A Jungle Joy Ride" portrays the cameraman's trip down the rapids of the River Potaro, British Guiana. It is a sequel to "Kaieteur," one of the earlier releases. "Unblazed Trails" is a trip to the ice field and peaks of the Canadian Rockies, pictures of the unexplored, unknown wilds of the frozen north. It presents a wide range of scenic beauty, and portrays the magnificent beauty of the snow-clad range of Western Canada.

In "A Tropic Melting Pot" there are pictured the many types of humanity who have drifted from the corner of the universe to the South American continent. The gay cities and unknown villages of the Latin-Americans are perhaps the most cosmopolitan settlements in the world.

Wide Contrasts in Clifford Picture.

In "The Law That Divides," Kathleen Clifford's newest Plaza picture for distribution by the W. W. Hodkinson Corporation, this star is first seen as a fourteen-year-old street child whose vocation is selling newspapers and whose avocation is picking pockets. Several years later finds her the adopted daughter of a wealthy society woman and a much sought after debutante.

Scenes from Pathe's "Wolves of Kultur," Featuring Leah Baird.

"The Belle of New York" Is Coming.

Marion Davies and her director, Julius Steger, have taken the first scenes for her Select picture, "The Belle of New York." This is a film adaptation of that famous Broadway musical comedy of years gone by in which Edna May created the part of the Salvation Army lassie. Miss Davies' leading man will be Robert Walker, an actor prominent both on the speaking stage and screen. Other important parts will be played by L. Rogers Lytton and Etienne Girardot. Miss Davies will have the part of the Salvation Army lassie.

The plot of the story is built around a young and fickle spendthrift who meets his fate in this fair member of the Salvation Army after he has been turned out by his parents. The "lassie" takes him in charge, and before she completes the young spendthrift's reformation she herself becomes "the talk of the town."

Exchange Men Rewarded for Hustling.

The Universal last week announced the awarding of prizes to exchanges who make the best showing in handling Universal business. There was a prize to the office showing the best results on special attractions; a prize to the one doing best with Bluebirds and "short stuff," and a third prize to the office making the best collection for the month of August.

After carefully figuring out the showing of the various exchanges the company announced the awards as follows: Prize on special attractions to Des Moines; prize on Bluebirds and "short stuff" to Milwaukee; prize of collections to Portland.

Brabin Grabs Unexpected Background.

A romantic scene will be shown in "Little Miss Moneybags," the Metro play in which Francis X. Bushman and Beverly Bayne will shortly appear as co-stars. This particular effect was gained when the two players, out riding with Director Charles Brabin, dismounted and stood beside a wayside pool where they saw their reflections mirrored in the waters below. The alert director at once caught the unsual beauty of the suggestion and worked it into his picture.

Farnum to Make Picture in East.

After a brief rest, William Farnum, the William Fox star, will begin the production soon of a Standard picture at one of the William Fox studios in Fort Lee.

The picture bears the temporary title, "Freedom," and is based on an original story by E. Lloyd Sheldon, which, it is understood, has to do with the war and profiteering, and details the regeneration of a criminal through the great conflict.

Frank Lloyd will stage the production, being now on his way East from Los Angeles.

"The Road Through the Dark" Is Nearly Finished

WITH the entire cast complete and two weeks' work behind them, Clara Kimball Young is making great progress on "The Road Through the Dark," which will be the first of Miss Young's second Select series.

The leading man will be Jack Holt, who played opposite Miss Young in "The Claw," while the others in the east are Henry Woodward, Eleanor Fair, Bobby Connolly, John Steppling, Lillian Leighton, Elmo Lincoln, E. M. Kimball and Eugenie Besserer. In this production Miss Young again will be under the direction of Edmund Mortimer. J. M. Voshell is technical director, Nat Deverick is assistant director and Arthur Edeson is the photographer.

"The Road Through the Dark" is a story of the early period of the war. The scenes are laid in American and European cities. Miss Young has the part of a French girl who has been living in this country, that of Gabrielle Jardee. Jack Holt plays His Highness, Duke Karl of Strelitz. The first few months of the big war find Gabrielle a captive. She has become the companion of Duke Karl in order to save her younger sister from the hands of the Prussians. It is the girl's associations with the officer and the events that lead up to America's entry into the struggle that furnish the plot for the story. It is described as a thrilling tale and one in which Miss Young will be seen to good advantage.

Emil Chautard Delivers His Initial Paramount

THE first of the series of Paramount pictures, "A Daughter of the Old South," which Pauline Frederick recently completed under the direction of Emile Chautard, has been scheduled for release October 20. This release is also the first made by the French producer under his present contract with the Famous Players-Lasky Corporation.

The authors of "A Daughter of the Old South" are Alicia Ramsey and Rudolph de Cordova, whose stories have recently gained popularity in magazines and periodicals. They have provided the ground work for many picture successes. In this one they are said to have builded a plot of unusual interest, in which is woven the manners and customs of the Creoles of the old days. Margaret Turnbull adapted the story to the screen.

As Dolores Jardine, a young Creole, Miss Frederick is said to delineate in captivating style the character of a girl reared in the South, who has strong American ideals, and who rebels against being married off without her consent to a man not of her own choosing. Pedro de Cordova, in the role of a wealthy Spaniard, appears as Miss Frederick's leading man, and in the supporting cast are Vera Beresford, Mrs. T. Randolph and Rex MacDougall.

"The Kaiser Bride" Will Be Gail Kane's Next Picture

AFTER several weeks of intensive search for a story for Gail Kane, during which time a large number of scripts and books were read, a script was especially prepared by John Colton.

"The Kaiser Bride" is the title. It touches lightly on the war, but its main theme is centered on conditions as they existed in Berlin previous to the war, and their influence on certain circles in America at the present time. It is a serious study, highly dramatic in its nature, and carries a strong message.

Mr. Colton is a student of sociology and a writer of experience. "The Kaiser Bride" is the first story of a series he will prepare for Miss Kane, which will show the effect of the war on various phases of life. The production might be termed a war picture of a different order from what has been issued up to this time.

Schenck Again Is Crown Prince.

Earl Schenck, who has received scores of flattering comments on his impersonation of the German Crown Prince in Ambassador Gerard's production of "My Four Years in Germany," again plays the part of the Kaiser's recognized son in the new eight-part state rights feature, "The Kaiser's Finish," which was made by S. L. Warner, with his brother, A. Warner, in charge of sales.

In this latest Warner production, Mr. Schenck has a dual role. In the early part of the story he appears in the character of Robert Busch, an American-reared youth, who does not become aware of his actual parentage until he is about to enlist in the American Army.

Later he is seen as the Crown Prince, masquerading as that self-styled dignitary in the midst of German Imperialism. His likeness to the Kaiser's son is said to be equally as effective as it was in the Gerard production.

Dougherty Is with L-KO.

Charles Dougherty, the clever Sunshine comedian, is now at work with the L-KO. His line of humor is decidedly original and different from the usual movie comedian's. The L-KO also has secured Merta Sterling to play opposite. Miss Sterling is well known in the comedy field, having been featured with L-KO before. The title of the first picture has not been decided upon. Vin Moore is the director, with Park Reis at the camera.

Alice Brady in "Her Great Chance." Constance Talmadge in "Mrs. Leffingwell's Boots."

Scenes and Stars of a Pair of Select Pictures.

Picking Strong Cast for "Wilson or the Kaiser?"

"EVERY member a star" is the slogan of Director Charles Miller in regard to the big multiple-reel Screen Classics, Inc., patriotic production, "Wilson or the Kaiser?" now in process of production, under the personal supervision of Maxwell Karger, its author. One of the two name-parts has already been chosen, as Henry Kolker will play the Kaiser, and an agent of attainments and ability to play the part of President Wilson is now being sought.

Henry Kolker is one of the well-known actors of the American stage. He has recently been associated with Albert Capellani in the direction of productions starring Mme. Nazimova. The management of Creighton Hale as the young Alsatian hero, Conrad Le Britt, has already been announced.

Earl Schenck, who did such a brilliant piece of work as the German Crown Prince in the Screen Classics supercreature, "To Hell With the Kaiser," has been selected to play Lieutenant Ober, the arch villain of "Wilson or the Kaiser?" The part is a difficult one, portraying the worst side of the Prussian autocrat. Mr. Schenck has made a specialty of Prussian roles, and his skill in achieving the appearance of the Crown Prince is almost uncanny.

Florence Scott is one of the important players chosen by Director Miller for "Wilson or the Kaiser?" Miss Scott will play Edine, a Belgian woman, a role of powerful dramatic opportunities.

A player well known to every American theatregoer is Joseph Kilgour. He will play the part of the hated Von Bissing, who will go down to history not as a great general but as the murderer of Nurse Edith Cavell. Still another celebrated player already engaged is E. J. Connelly. Mr. Connelly occupies a distinct position on the American stage by reason of having scored heavily both in the gayest of musical comedies in humorous roles and in vitally dramatic parts on the stage and on the screen. Baby Ivy Ward will be seen as a tiny Belgian, the little daughter of Elaine.

Margaret Aston, a grandniece of the original Margaret Aston, who was a nurse associated with Florence Nightingale at the time of the Crimean War, will play Edith Cavell. Miss Aston has been chosen for the part on account of her resemblance to the martyred English nurse, and the sympathetic quality of her treatment of such roles.

Maggie Weston will play Kaiser Wilhelm's mother, Charles Edwards will play Rev. Joseph Wilson, father of the President of the United States. There will be numerous other parts, all of which will be intrusted to players of known worth. Leander De Cordova and Edward Lawrence are asociated with Charles Miller in the direction.

Lees Will "Tell It to the Marines."

Under the direction of Arvid E. Gillstrom, who recently completed "Swat the Spy!" Jane and Katherine Lee, the diminutive Fox stars, have begun what is described as a new fantastic comedy of today entitled "Tell It to the Marines." The story was written by Mr. Gillstrom. On the conclusion of filming this picture, Mr. Gillstrom will go to the Fox studios at Hollywood as the vanguard of the Fox producing forces' movement to the Pacific Coast this winter.

Duncan Working Fast on His Next Serial.

William Duncan, Vitagraph serial star and director, is now engaged on his next serial, "The Man of Might." It is scheduled for release January 27 next. Duncan began work on this fifteen-episode story, which was written by Albert E. Smith and Cyrus Townsend Brady, around September 1. By October 1, he had completed the first four episodes, and was starting on the fifth. This is producing at the rate of about two reels a week, and if he maintains his pace he will have the entire serial finished about the second week in December. As in "A Fight for Millions," Duncan will be supported in the new serial by an all-star cast, including Edith Johnson and Joe Ryan.

Dorothy Dalton Completes "Quicksand" for Paramount

DOROTHY DALTON has completed "Quicksand," her latest Paramount picture, and is all ready to embark on a new one at the Ince Studio under the same director—Victor Schertzinger. "Quicksand" is the story of a wife's devotion and loyalty in the face of disaster. The new picture will be from a story by Jean Lynch.

Fred Burnett is on the last lap of "Fuss and Feathers" for Paramount, and will take a brief rest before starting work on her next wherein she will again be supported by Douglas MacLean and directed by Fred Niblo. Just what the story will be is as yet unannounced.

Charles Ray is to be a blacksmith soon in a Paramount picture. The young Thomas H. Ince star is putting the finishing touches on a new Paramount film called temporarily "The Dreamy Dub." The next production will show Ray as a stalwart young horse-hoer in a country town. Whether there will be a spreading chestnut tree is as yet unknown. Jerome Storm will direct.

Henry B. Walthall has completed "The False Faces" under Irvin Willatt's direction, and has returned to the speaking stage. Thomas H. Ince, very naturally, believes "The False Faces" will be a great picture. As this will probably be Mr. Walthall's last screen appearance for some little time, great interest will presumably attach to the production, which will be released as a Paramount-Artcraft special.

"Caught in the Act" Is Hyland Story.

"Caught in the Act" has been chosen as the title for the production which Peggy Hyland, the William Fox star, has now under way. It is a picturization of a magazine novelette by Fred Jackson, the playwright and magazine writer. Miss Hyland is working under the direction of Harry Millarde. The picture is full of delightful comedy situations of the kind which Miss Hyland has a peculiar talent for enacting. Mr. Jackson has won an enviable reputation for writing fast comedy, and in this story, it is said, he has exceeded all previous efforts.

Scene from "The Road Through the Dark" (C. K. Y.).

Select to Release Three Subjects During October

THREE releases of Select's star series are announced for October. These will be Constance Talmadge, who is presented by Lewis J. Selznick in "Mrs. Leffingwell's Boots"; Alice Brady in "Her Great Chance," and Clara Kimball Young in "The Road Through the Dark." Norma Talmadge, in "The Forbidden City" was released September 30, and therefore virtually becomes an October release also.

"Mrs. Leffingwell's Boots" is one of this star's comedy plus drama stories, this being a description of the plight in which Mrs. Leffingwell discovers herself when Mr. Leffingwell suspects his wife of leading a double existence. The story is by Augustus Thomas. The scenario is by Edith Kennedy. Walter Edwards directed the production.

"Her Great Chance" is a film adaptation by Charles Maigne of Fannie Hurst's novel, "Golden Fleece." Mr. Maigne has combined the offices of scenarioist and director, and reports from Select's projection room are to the effect that the result has more than justified the attempt. Miss Brady plays the part of a young shop girl who is in love with Broadway's "million dollar kid." The "kid" is a wild sort who takes Lola (Miss Brady) on evening joy rides to a famous road house. Often he proposes to her, but Lola refuses. Later she learns that the "kid" has lost his fortune, and then, with her chance come to make the man she loves a real man in the sight of the world, Lola asks him to propose again. The picture is quite different from anything Miss Brady has hitherto done.

"The Road Through the Dark" is based on a magazine story of the same name. The story is that of a French girl who becomes the companion of a Prussian officer in order to save her younger sister from disgrace. This picture will be the first of Clara Kimball Young's second Select Series.

McGowan Is Not Superstitious.

Jack McGowan must have been conspicuous by his absence when the gods handed out superstition, for that Universal director who is creating Eddie Polo's new serial of the sawdust ring, "The Lure of the Circus," defied fate on Friday, the thirteenth of September, by starting in on episode thirteen, which bore the official number in the Universal accounting department of 3013. And just to show that he didn't care what happened, he used stage No. 13 and shot thirteen scenes and then stopped.

"A Jungle Joy Ride" (Mutual).

"A Jungle Joy Ride," the next Outing-Chester release through Mutual, was filmed on a twenty-mile trip on the rapids of Potaro River, in British Guiana. The trip starts from the beautiful falls of Kaieteur, which were recently pictured in detail in an Outing-Chester subject, and extends to Georgetown. This release will be followed by pictures of the Canadian Rockies under the title of "Untraveled Trails," showing that primitive country in all its natural beauty.

Jewel to Release "Borrowed Clothes."

Jewel Productions has arranged to circulate a feature picture which was formerly called "Orange Blossoms," in which Mildred Harris is starred. The title has been changed to "Borrowed Clothes." This picture will be released November 4.

Gloria Joy Winning.

Now that all of the current series of Oakdale Productions, six in number, have been released an estimate of these feature dramas containing the juvenile note uppermost is possible from the response notes at General Film exchanges. Branch managers of the company pronounce the exhibition worth of the Oakdales thoroughly established, it being reported that exhibitors showing one of the picture have run all six.

The winning personality of the little girl star, Gloria Joy, is credited by exchangemen as providing the main element of appeal, while the consistent cleverness of the stories provided for her, and the excellence of the adult casts surrounding her, insured the wearing quality of the series. Being comparatively a new star, little Gloria Joy had to win entirely on her merits.

Morey Featured in Drama of Vengeance.

"The King of Diamonds," the Vitagraph Blue Ribbon Feature scheduled for release the week of October 14, presents Harry T. Morey in the first of the nine productions in which he is to appear on the Blue Ribbon program during the coming year. It is a swift-moving drama of love and vengeance which gives him exceptional opportunity for foreeful acting. In succession he is seen as a wealthy business man, a castaway and a Diamond King, each change being a link in a chain of amazing situations leading to a powerful and thoroughly logical conclusion.

Mr. Morey is supported by Betty Blythe, whose fine work as Mme. Arnot in "Over the Top" is recalled; by Jean Paige, star in many O. Henry two-reelers, and by George Majeroni. The scenario is by Edward S. Balloux, and the picture was produced at Vitagraph's Brooklyn studio under the direction of Paul Scardon.

Bessie Barriscale, Cowboyette.

Bessie Barriscale's latest production shows the star in a down-to-the-minute Western role, as may be surmised from the title, "Two-Gun Betty." It is so modern that it includes that latest of American war products, the farmerette, and the star appears as something entirely new—the cowboyette.

Disguised as a boy, the heroine applies to her chum's brother for a job as cowpuncher. The ranchers and his riders see through the masquerade at a glance, and proceed to serve for her delectation some of the regular old wild and woolly West, with its shootings, sprees and hangings.

Howard Hickman, Miss Barriscale's director, is the author of the story, which was put into screen version by Jack Cunningham. It is being filmed at the Brunton Studios and will be released through the W. W. Hodkinson Corporation.

Thomas Ince Will Show "Home Folks" to Soldiers

THOMAS H. INCE, producer of Paramount and Artcraft pictures, has conceived a patriotic plan to place on the motion picture screens in American training camps and at Y. M. C. A. huts overseas close-up pictures of the home relatives of the boys at the front. This idea will be carried out by Mr. Ince himself, assisted by a complete motion picture organization from his studio, and will comprise another patriotic "bit" by this well known producer.

The plan was tested at San Diego, Cal., and was found to be a success. At Balboa Park many thousand relatives of boys "over there" formed in line before the camera and presented their best smiles to be shown to their loved ones overseas. Newspapers, military and civic officials gave the project enthusiastic co-operation. Among those who gave their assistance were Rear-Admiral W. F. Fullam, commander of the Reserve Force, Pacific Fleet; Brig.-Gen. Peter W. Davison, temporarily in command of the 16th Division at Camp Kearny, and Capt. W. D. Brotherton, commander of the naval training station.

In addition to taking pictures of the relatives and friends of those in service, Mr. Ince filmed many scenes that will cheer the boys at the front. These will be edited with the close-ups, so that the entire picture will be of great interest to those who view it. C. Gardner Sullivan, chief of the Ince scenario staff, is writing the subtitles, and Bert Lennon is in charge of general arrangements. J. Parker Read, Jr., has charge of distributing the films among camps, theatres and Y. M. C. A. huts behind the lines abroad.

At San Diego, out of a population of 90,000, 30,000 turned out for the camera. The idea will be worked in other cities, including the largest in the country. The scheme has been generally indorsed, and the films will be donated absolutely free, even to expressage to New York and the Y. M. C. A.

After the war Mr. Ince will ask that films be returned so that he can donate them to the cities in which they were taken for preservation, record and showings in years to come.

Dillon Making Initial Walsh Picture.

Having played young patriots, newspaper reporters, live young business men and pretty nearly every other conceivable male role, George Walsh is now going to play the part of a crook—one, however, who has seen the error of his ways and reformed. In a play in which he is working under the direction of Edward Dillon, a new William Fox director, Walsh portrays the role of a high-class cracksman, a sort of super-craftsman who wouldn't stoop to breaking into anything less than the sub-treasury. The story, which has "The Splendid Malefactor" as its working title, was written by George Scarborough.

In making the picture, Mr. Dillon has planned several exceptionally striking sets. Mr. Dillon, who is one of the best known comedy directors in the country, has long been an admirer of George Walsh, and has definite ideas as to the kind of a play for which this actor is best suited. In his opinion the present production is that kind of a play, and Mr. Dillon promises the speediest and best George Walsh picture yet released.

Demand Everywhere for Educationals Reported

DEMANDS for Educationals are increasing both in America and abroad, according to E. W. Hammons, vice-president and general manager of the Educational Films Corporation. Several important foreign deals were put through in the Educational's offices last week.

Through the Windmill Film Corporation, Reginald Warde, managing director, prints of the Bruce "Scenics Beautiful," Ditmars' "Living Book of Nature" and Wright's "Mexico Today" were sold to twelve foreign countries, ally or neutral. Besides Great Britain, for which Mr. Warde's company is the regular channel of Educational sales, the customers included firms in France, Holland, Norway, Sweden, Denmark, Spain, Portugal, Italy, Japan, South Africa, Australia and Brazil.

The most remarkable feature of the domestic situation is the rapidly increasing vogue of the company's product in the Middle West. For example, no less than 150 houses in the Chicago district are using Bruce, Witmars and Wright short-reelers and International cartoon comedies. That record is the record of less than three months since the R. C. Cropper Exchange at 220 South State street, Chicago, was put in charge.

Proportionately encouraging results are being achieved in Detroit, Cleveland, St. Louis and Kansas City.

"It is only a question of speedy organization," says Mr. Hammons, "for Educational subjects to be used in all the better theatres of the United States. The Educational Distributing Corporation, Charles A. Dean, president, is now actively engaged in this work, so that the West and the Southwest will be as strongly represented in our distribution as the East or the Pacific Coast."

Evelyn Nesbit Begins New Picture.

After a week's rest following the completion of "The Woman Who Gave," Evelyn Nesbit, the new Fox star, has begun work on her second production for William Fox.

This picture is entitled "I Want to Forget," and is described as a powerful drama in which a butterfly redeems her soul in the United States Secret Service. James Kirkwood wrote the script, and is directing the picture.

"Such a Little Pirate." "When Do We Eat?" "The Man from Funeral Range."

Scenes from Three Paramount Pictures.

Fourteen Directors Are Now on William Fox Staff

WITH the acquisition of James Kirkwood, Charles J. Brabin, Edward Dillon and Arvid E. Gillstrom, William Fox now has fourteen directors on his staff.

Mr. Kirkwood is engaged on his first Fox production, starring Evelyn Nesbit. It is entitled "I Want to Forget."

George Walsh is the star who will work under the direction of Mr. Dillon. Mr. Dillon and Mr. Walsh have already begun work on "The Splendid Malefactor," written by George Scarborough.

Mr. Gillstrom is at work on his second Fox picture, another Jane and Katherine Lee feature, entitled "Tell it to the Marines," and on the conclusion of that will go to Hollywood as the vanguard of the Fox productions forces' movement to the Pacific Coast this winter.

The veteran for the William Fox directorial forces is J. Gordon Edwards, who, before his return East last week, finished his thirtieth production for Mr. Fox.

R. A. Walsh is another wizard of screencraft on the Fox staff. Director of "The Honor System," "Woman and the Law" and "The Prussian Cur," he is one of the mainstays of the Fox producing organization.

Another newcomer to the Fox forces is Charles J. Brabin, who is engaged on his first Fox subject, an Excel picture starring Virginia Pearson.

Director of "Les Miserables," "Riders of the Purple Sage," "The Rainbow Trail," and other Fox successes, Frank Lloyd is another Fox director who stands in the front rank of the producing profession.

Richard Stanton, who directed "Why America Will Win" and other big Fox pictures, also is a veteran of the profession.

Edward J. Le Saint, who has directed Gladys Brockwell in all of that well-known star's most recent pictures, has established an enviable reputation for turning out pictures that succeed.

Youthful, and possessing originality and a unique ability for injecting speed into a picture, Lynn Reynolds, director of Tom Mix, has come rapidly to the front in the recent years.

Kenean Buel, long the director of Jane and Katherine Lee, is another veteran on the Fox staff.

Edmund Lawrence, who has directed Virginia Pearson in some of her best plays, is one of the pioneer directors of the film industry.

"Bonnie Annie Laurie," with winsome Peggy Hyland as its star, is the work of Harry Millarde, Fox director, and is a criterion of the fine, wholesome and clean-cut which this director does.

A slapstick comedy genius of the films is Henry Lehrman, the creator of the successful Fox-Lehrman Sunshine comedies.

Paramount Lists Its October Short Subjects

THE Famous Players-Lasky Corporation's October list of short subject releases, which includes four two-reel comedies, has each of the three brands issued under the Paramount trademark represented, there being scheduled two Paramount-Mack Sennett comedies, and one Paramount-Arbuckle release.

The release for October 6 is the Paramount-Mack Sennet comedy, "Beware of Boarders," in which Chester Conklin, Ford Sterling and Mary Thurman are featured. The release date of the third Paramount-Flagg satirical comedy, "Tell That to the Marines," in the exploitation of which the U. S. Marine Corps is co-operating with the producers, is set for October 13.

In "Whose Little Wife Are You?" the Paramount-Mack Sennet release for the 20th, one of the biggest casts of Mack Sennet favorites ever to appear in a single comedy will be seen. In the final comedy of the month released the 27th, "Fatty" Arbuckle appears as "The Sheriff" in a burlesque of the usual type of Western movies.

The subjects of the four Burton Holmes Travelogues for the month are as follows: October 6, "Sights of Suva"; 13, "Methodized Cannibals"; 20, "Fifi Does Its Bit"; 27, "Fire Walkers of Bequa."

The Bray Pictograph releases are as follows: October 6, "Big Men Wanted—Perilous Occupations — Cartoon, 'Von Leon's Non-Capturable Balloon';" 13, "Taking the Terrors Out of War—Our New Possession—Cartoon, 'Bobby Bumps' Incubator';" 20, "A Machine That Thinks—A Finley Nature Study—Cartoon, 'The Greased Pole';" 27, "How Movies Move——Scenic—Cartoon, 'Goodrich Dirt'."

Vitagraph's 1918-19 Booking Chart Ready.

The Vitagraph Company this week has available for exhibitors the 1918-19 edition of the Exhibitors' Booking Chart. For several seasons past Vitagraph has provided these film record books for the exhibitors of the country, giving them out at the beginning of each year. This season they have advanced the distribution date to October 1, which marks the inauguration of the company's new Blue Ribbon Booking plan and policy, so that exhibitors may start keeping tabs on their features now and carry them in the one book until next fall.

The chart is a compact book of pocket size, and plenty of space has been provided for the exhibitor to mark in each day's program during the year. The book is printed on a high-grade, ruled paper, and carries spaces for the exhibitor to mark in prices, receipts and weather data on each day's program, so that at the end of the year he can tell at a glance what he did on any given day or with any specific feature.

Vitagraph gives these booking charts away free to all exhibitors who apply for them, and during the coming week large supplies will be on hand for distribution at all Vitagraph exchanges.

Hunt for Young Actors on Coast.

The lack of young actors was never more keenly felt at the Jesse D. Hampton studios, where J. Warren Kerrigan pictures are produced, than when they came to select the cast for "Three-X Gordon." Fully a dozen good looking, well dressed young men with stage or screen experience were needed, and there is hardly this number of young film actors in Southern California that are not wearing khaki or navy blue.

Ernest Warde, who directed the picture, almost exhausted his patience before he corralled a sufficient number to complete the cast. Mr. Warde hopes Kenneth B. Clarke, author of this picture, and any author of future Kerrigan pictures, will build their stories around fewer young men.

Included in the dozen of young fellows in "Three-X Gordon" are Jack Gilbert, Jay Belasco and Stanhope Wheatcroft. Other members of the large cast are Lois Wilson, leading woman; Walter Perry, Charles French, Gordon Sackville and Leatrice Joy. "Three-X Gordon" will be released by the W. W. Hodkinson Corporation on October 28.

May Allison Starts "Thirty Days."

May Allison has started work in her fourth picture to be produced at Metro's West Coast studios in Hollywood. It is called "Thirty Days," and as the title would imply, is a comedy that finds the basis of many merry moments in the imposition of a jail sentence.

"Thirty Days" is a motion picture version of an original story written by Luther A. Reed, now in the Army. It was adapted for the screen by George D. Baker and Tom J. Geraghty. Mischief is the motif and high speed the tempo. The scenes are in a small town. Miss Allison's leading man is to be Robert Ellis, recently of the Morosco Stock Company in Los Angeles. Webster Cullison will direct the production, with William E. Fildew at the camera.

Triangle's "Pretender" Shows Desmond as Cowboy

"The Pretender," Triangle's release for October 13, offers William Desmond in the role of a rollicking cowboy. Mischievous, and with the reputation of a loafer, his future looks anything but promising. For Bill is never able to keep a job. But his friendly attitude and a willingness to help a pal in distress lead him into an adventure where his unusual ability is recognized, and he reaps a rich reward.

Desmond is Bob Baldwin, and he has just been fired from the Diamond K ranch. As he rides away over the plains he meets Percy Longstreet, who has been thrown from his horse, and learns that Percy is the new schoolmaster for Frelos Beanos. His sister, Dolly, is on her way to join him, and they now face starvation, since Percy is unable to proceed with his job. Bob volunteers to run the school for Percy, obtaining his credentials. And when Dolly arrives she is willing to help the pretender until her brother's recovery.

The cowboy's original methods of disciplining the children win the admiration of the town officials, and they are disinclined to believe the accusation which Otheloe Actwell makes toward Dolly and Bob. Bob severely punishes Otheloe for annoying Dolly. And Bob, who finally wins a place in the world, makes Dolly his wife.

Ethel Flemming, who recently appeared in the lead with Roy Stewart, is Dolly. Gene Burr is Otheloe Actwell. Walter Perkins and Graham Pettie are members of the supporting cast. "The Pretender" was written and scenarioized by Alvin J. Neitz. It was directed by Cliff Smith, with Steve Rounds at the camera.

Scene from "The Pretender" (Triangle).

One Year's Activities in Filming Industry

THE effectiveness of the industrial picture has been brought home to many of the nation's manufacturing enterprises during the past year by the industrial department of the Universal, established just a year ago by Harry Levey. From a small beginning the department grew rapidly until it now occupies considerable space, and has a complete staff of cameramen, scenario writers, traveling representatives and a full office force.

Pictures have been made for the Agricultural Department of the United States Government, American Jersey Cattle Company, American Tobacco Company, Amoskeag Manufacturing Company, Associate Advertising Clubs of the World, Boy Scouts of America, City of New York, Colts Arms and Machine Guns, Curtiss Aeroplane Company, Henry Disston & Sons, Firestone Tire and Rubber Company, Fleischmann Company, B. F. Goodrich Rubber Company, Korry Krome Leather, H. R. Mallinson Company, Mutual Service Corporation, National Cash Register Company, Pyrene Manufacturing Company, Smith Brothers, Typhoon Fan Company, Bernhard Uhlmann Company, United States Red Cross, United States Shipbuilding Board, E. & Z. Van Raalte, Westinghouse Manufacturing Company, Western Electric Company, Warner Brothers and others.

Every feature of human interest in great manufacturing industries, all of the complex processes of many industries, are brought to the screen by films made by this department of the Universal.

Action Aplenty in "The Canyon Holdup."

Plenty of action with a background of mystery and romance is promised in the next release of a Wolfville Tale in the October program of Broadway Star Features. "The Canyon Holdup" again brings favorite characters of Alfred Henry Lewis' books into a clash of motives. Patricia Palmer, who has been heroine in so many of the Wolfville Tales, is one again as the daughter of an old gold prospector, Otto Lederer taking the latter role.

Great interest is being worked up in the Wolfville Tales, which are made at the Western studio of Vitagraph for Broadway Star Features. A happy combination of action, characterization and story is accomplishing the design of making these Western tales worthy of release alternately with O. Henry Stories. General Film Company is meeting success in placing both series of production in the same theatres.

The next subject on this program will be an O. Henry story, "The Ghost of a Chance," a society comedy-drama with Agnes Ayres and Edward Earle.

Binney Working on "Velvet and Rags."

Harold J. Binney is working at full speed on the Vangie Valentine production of "Velvet and Rags," an original scenario written especially for Vangie Valentine by George Edwardes-Hall, who is confident of the merits of this theme and states that in his estimation it is the best ever written by him.

Romance, the eternal question of true love's course, humor and a strong dramatic theme runs through the story. The love interest, which is very strong, and the outcome of which leaves the onlooker in doubt until the final scene, is handled in a very unconventional manner. The scope of the production lends impressiveness to Vangie Valentine's first offering.

The subject is receiving justice in the capable hands of Harold J. Binney, who is personally directing.

The offering is presented by Harold J. Binney Productions, Inc., and will be released through the W. L. Sherry Service in November.

Scene from "The Grouch" (World).

Star Cast Supports Mary MacLaren in "U" Special

MARY MacLAREN'S latest Universal special attraction, "The Vanity Pool," which will be released November 4, is advertised as a six-star photoplay, for, instead of having merely a group of stock actors and actresses in her support, the cast for Miss MacLaren's newest production includes five really prominent players. Franklyn Farnum, formerly a Bluebird star, shares leading male honors with Thomas Holding, who has been featured in productions.

Marin Sais, former Kalem star; Anna Q. Nilsson, former Metro star, and Virginia Chester, former Biograph and Mena star, all have important roles in the support. "The Vanity Pool" was based on the story by Nalbro Bartley, and has been turned into a screen offering by Ida May Park, Universal's woman director.

The photoplot portrays the intrigues of political life, and points out how scrupulously clean a would-be office seeker must keep his public linen. The star is seen as a tenement girl who finds that love is but a hollow mockery, when she discovers the man of her heart has a socially ambitious wife.

The release of "The Vanity Pool" on November 4 represents a rearrangement in the special attraction schedule. This picture was to have been released two weeks earlier. "Kiss or Kill," featuring Priscilla Dean, will be released October 21. November 18 will be the release date for "Danger—Go Slow," featuring Mae Murray. The current special attraction is "Three Mounted Men," featuring Harry Carey.

Y. M. C. A. with "Around the Clock."

The Y. M. C. A. is conducting some unusual activities to put over the "Around the Clock" series. The pictures reveal war service activities. They are distributed by Universal. The first subject was "Around the Clock with a Rookie." The second one just out is entitled "Around the Clock with a Sailor," and the third one entitled "Around the Clock with a Marine" will soon be issued.

Y. M. C. A. secretaries and workers in all cities are co-operating with Universal exchanges in getting the pictures a wide circulation. In several cities the secretaries have arranged with the telephone company to call up every home in the city and notify the residents that the picture in question will be shown at a certain theatre on a certain night.

Goldwyn Star Breaks Her Rule Against Face Powders

MUCH against her wishes, Madge Kennedy has had to go back to paint and powder properly to portray her role in her newest Goldwyn picture, "A Perfect Lady," from the Rose Stahl stage success by Channing Pollock and Rennold Wolf. For the star is Lucille Le Jambon, performer-in-chief of the Merry Models Burlesquers; and everyone knows that powder is as essential to a burlesque queen as it is to an American doughboy fighting the Hun.

Shortly after the completion of "Nearly Married," her second Goldwyn picture, Madge Kennedy, then but a comparative newcomer among motion picture stars, announced that thenceforth the public would see her as she really is—sans paint or powder, stipulating only that there would be a dab of artificiality here and there to keep the camera from making her face look ghastly white. So when Miss Kennedy began work on "Our Little Wife," make-up was conspicuous by its absence. And ever since she has refrained from using the artifices without which other screen notables would be lost.

In "A Perfect Lady," Miss Kennedy is required to use gobs of paint and powder—probably twice as much as is used by any other star in a single production. It isn't the paint and powder, however, that gives Madge Kennedy a strikingly different appearance. A little beauty spot on her cheek is responsible. All of which makes Madge Kennedy as pretty a leading woman as ever graced the boards of a burlesque house.

"When I found I had to go back to the make-up," said Miss Kennedy, "I decided to give myself a real burlesque touch with a bit of plaster on my cheek."

Though "A Perfect Lady" compels her to use rouge and enamel, the Goldwyn star is enthusiastic about the story. She finds the role of a burlesque star even more interesting than her Ruth Betts in her recent Goldwyn success, "The Kingdom of Youth."

Select Expects Much from Dixon's 'The One Woman'

SPECULATION is rife among exhibitors as to the trend of public opinion that will greet Select Pictures' special attraction, "The One Woman," by Thomas Dixon. Although the picture has not been shown, it is generally conceded from advance reports that it will prove an exceptionally strong box office attraction, inasmuch as it adroitly handles the question of free love in connection with the growing socialistic spirit.

Frank Gordon (Lawson Butt) is the pastor of a fashionable church. He becomes imbued with this socialistic spirit to such an extent that the trustees demand his resignation. His wife is heartbroken, but Kate Ransom (played by Clara Williams) urges him forward in his new ideas and furnishes the capital with which Gordon establishes the Temple of Man. In the meantime Gordon and Kate Ransom realize their love for one another. When Gordon's wife demands an explanation and urges him to give up the other woman and remain true to her and his children Gordon asks, "Would you have me live with you, loving another woman?"

"The One Woman" is described as a masterly piece of photographic art which holds the attention to the last inch of film; as a tense, gripping and cleverly directed story, and one that furnishes a direct appeal to every class of patronage. The picture was produced by Mastercraft.

The story has been skillfully handled from every angle by Reginald Barker.

Big Things After the War Are Seen by World Pictures

THE glorious news that is filtering back from "Over There" of the succession of victories to the Allied arms clearly indicates to the officials of World Pictures that any moment the German resistance will crumble. There is no gainsaying that the effect of the Bulgarian surrender is so tremendous that it has affected the morale of our enemies. Cable reports received by way of Amsterdam tell of a speech of the Kaiser wherein he prays his people to have faith in him. He pleads with his subjects to stand by for a little longer. The war is going to be over sooner than any of us in our wildest hopes imagine, and then——

What are we here in this country going to do now and for the next month or so to keep pace with the tremendous demands made of us for supplies of all kinds to refit those countries devastated by four years of rapine, destruction and demolition? Raw products as well as finished necessities for rehabilitating and rebuilding will be asked of the United States. There will be such an avalanche of prosperity here as has never been equaled or will possibly ever occur again. The theatres will be packed and jammed with people anxious for entertainment and to take care of the seething masses clamoring at the box office for admittance, will tax the resources of the exhibitor. Keenly realizing all the future has in store for the motion picture industry, World Pictures is even now preparing to meet this wonderful situation. Raw stock, plays, stories, in fact every essential of the motion picture business is being collected so that nothing will be lacking to answer the call of the theatre owners not alone of the United States, but also of the world.

Victrolas Used to Boost Geraldine Farrar Film

THAT exhibitors of America have waged a persistent and intelligent advertising campaign for Geraldine Farrar in her Goldwyn Star Series triumph, "The Turn of the Wheel," is evidenced by the various novel and effective exploitation plans which have been sent to Goldwyn's service department. Several good ideas have developed.

Manager Joseph Grossman, of the Standard Theatre, Cleveland, employed a Victrola stunt in conjunction with the presentation at his house of "The Turn of the Wheel." The leading Victrola dealer of Cleveland furnished, without charge, a handsome new model Victrola. The instrument was placed on the stage of the Standard, and two of Miss Farrar's records were used. The organist accompanied the Victrola rendition, which multiplied the volume and created the illusion that Miss Farrar, herself, was singing on the stage of the Standard.

Three of the Victrola dealers of Cleveland arranged very artistic window displays, using the 22x28 action picture and a complete set of the 11x14 colored photographs. A neatly lettered card was also displayed announcing that "The Turn of the Wheel" was playing a week's engagement at the Standard. Mr. Grossman reports the complete success of this unique plan.

Advertising Aids on "Wives of Men."

In order to assist exhibitors in properly exploiting "Wives of Men" the Pioneer Film Corporation has prepared attractive advertising material together with posters, consisting of twenty-four sheets, two styles of six sheets, two styles of three sheets and two styles of one sheets, all in full color and depicting some of the most dramatic scenes in the play. It is claimed to be "paper with a punch." In addition, there are press sheets outlining campaigns of various kinds, heralds, one, two and three column cuts and thumb nail electros, window cards, slides, music cue sheets and several styles of lobby photographs.

Jane Miller

Co-starring with House Peters in "The Forfeit," First Frank Powell Production Distributed by W. W. Hodkinson Corporation

More Normand Funmakers Coming.

Mabel Normand's announcement that she will be seen only in broad comedy until peace is proclaimed was good news to her admirers, judging from the patronage given her first Goldwyn comedy, "Peck's Bad Girl." Her second broad comedy, "A Perfect 36," by Tex Charwate, also author of "Peck's Bad Girl," is said to be even funnier than that one, which gave her the sparkling role of Minnie Peck.

Miss Normand's request that she be seen only in broad comedy received ready response from Samuel Goldfish, president of Goldwyn. Immediately he communicated with several of the best-known comedy writers, with the result that he has received excellent material for four more productions that are certain to bring out every angle of Mabel Normand's wholesome store of comedy.

Klein Completes Blackton Score.

Manuel Klein, composer and musical director, has completed the musical score for J. Stuart Blackton's "The Common Cause." During its production Mr. Klein has been one of the most interested visitors at the Blackton studios in Brooklyn. He declares he finds his greatest inspiration for the musical arrangement of a photoplay in watching the scenes rehearsed and filmed and meeting the players who, for the time, are the characters in the story. The propaganda theme of "The Common Cause," which is to be distributed by Vitagraph, has an unusual appeal for Mr. Klein, and his musical setting will reflect his enthusiasm.

Scenes from "The One Woman," a Select Special Picture.

Many "Beats" Claimed for Animated Weekly

THE Universal Animated Wekly No. 44 is showing pictures of President Wilson drawing the first draft number in the great lottery which effects the service order of thirteen million registrants for Uncle Sam's armies. This is the first time that President Wilson has personally taken part in the drawing. He consented to do so in view of the fact that Secretary of War Baker is in France with General Pershing. Immediately after the President and other Government officials, including Vice-President Marshall and Champ Clark, Speaker of the House of Representatives, had drawn numbers the Universal cameraman leaped into a waiting automobile and caught a train for New York.

In the same reel are shown pictures of the opening of the Fourth Liberty Loan in New York, Baltimore, Chicago, Milwaukee and other cities. Almost all of these events occurred on the same day, and it was only through the Universal's widespread organization that it was possible to get them into the laboratory in time for current issue. Included in this subject are pictures of President Wilson in New York, Vice-President Marshall dedicating the Altar of Liberty in Fifth avenue, temporarily renamed the Avenue of the Allies; Secretary Daniels in loan activities in Chicago; Milwaukee's remarkable demonstration of loyalty; Colonel Theodore Roosevelt greeting Cardinal Gibbons and delivering a Liberty Loan speech at Baltimore.

One of the features of this issue of the Animated Weekly is a flight over the city of Baltimore by J. C. Brown, Universal staff cameraman. These pictures show the

Airships Photographed from Airship.

city of Baltimore from several thousand feet in the air, and include dozens of other airplanes flying with the machine from which the cameraman worked.

Pro-Germanism Aids Anti-Hun Feature.

When "The Kaiser, the Beast of Berlin," was shown recently at the Star Theatre, LeSueur, Minn., it caused the revelation that the town was pretty well sprinkled with sneaking pro-Germans. These persons tore down posters advertising the picture, and sent letters through the mail denouncing it.

Mrs. Henrietta Starkey, manager of the Star, gave an exhibition of grit by issuing circulars proclaiming the outrages and daring perpetrators to let themselves be known. Her circulars announced that pro-Germans were not wanted at the theatre. The result was a record-breaking attendance for the two-day showing.

Mrs. Starkey wrote a letter of appreciation to the Jewel Exchange. She declared the pro-Germanism has proved the best kind of advertising.

"The Spender" Bert Lytell's Next Metro.

"The Spender," by Frederick Orin Bartlett, will be Bert Lytell's next Metro picture, his sixth starring vehicle under the Parrot brand. "The Spender," a short story, appeared in the Saturday Evening Post several months ago. It has been made into a photoplay scenario by Albert G. Kenyon and George D. Baker, Metro's Western manager of production.

Julia Arthur in "The Woman the Germans Shot" (Plunkett & Carroll).

"The Unpardonable Sin" as a Book Caused Furore

WITH work on "The Unpardonable Sin," Harry I. Garson's second big independent production with Blanche Sweet nearing completion at the Sunset Studios in Los Angeles, moving-picture people are wondering whether the photoplay version of the story will cause the same furore as did the original fiction narrative in the Red Book Magazine and later in book form as published by Harper Brothers.

"The Unpardonable Sin," latest of the Rupert Hughes' novels, written after the author had become a captain in the United States Army, has "got the country by the ears." Protests against its circulation have been made by thousands of volunteer censors of what the American public should read, see, or be told. Officials, supposedly speaking with authority, have said that "it was not the intention to have the book there (in libraries) or to asist in its circulation." And rushing to the support of the publication and to the important principles involved prominent daily newspapers, among them the New York Times, and such international characters as former President Theodore Roosevelt have come out flatfooted in commendation of the story and in equally strong criticism of those who have been opposing its circulation.

Because of this agitation the status of the story in its printed form has already been pretty well established, and "The Unpardonable Sin" is a "best seller." Big libraries everywhere have placed it on their shelves and the public is reading it with avidity. Through one comparatively small branch of the New York Library 500 copies are in circulation—and in such active circulation that requests for the book are being honored only on three weeks' advance application. The moving picture people's great interest is just what is going to happen when the picture story is offered, first to the various censor boards throughout the country and then to the public, is therefore very natural. It would seem that "The Unpardonable Sin," transferred to the screen in a manner which would guarantee it the same support that the book is receiving, bids fair to be a genuine box-office sensation.

The Rupert Hughes' story is one of the strongest pieces of anti-Hun propaganda which has been released since the World War began. An incident based upon facts as disclosed in reports of the Bryce Commission and in reports of the French and Belgian governments and given a fiction dress which makes it a lot more mild and inoffensive than the reports themselves has been taken as the foundation of the story, and on this foundation has been erected a recital of fact-fiction which brands the German militaristic system as the most damnable creation of all times.

Another phase of the story is represented by some bitter denunciations of the pacifists of this country, but supporters of the story think it inconceivable that any objection to this at this particular time would have any weight against the story.

In the screen version Blanche Sweet appears as Dimny Parcot, a young American girl who, impelled by one of the strongest conceivable motives, battles her way through Belgium in search of her mother and sister some time after the Germans had overrun the plucky little country and had begun their horrible campaign of atrocities.

Mr. Garson will handle his film affairs from his office in the Aeolian Building, New York.

Novelty for "A Perfect 36."

The service department of Goldwyn has announced to exhibitors the preparation of an original exploitation campaign for "A Perfect 36," Mabel Normand's second Goldwyn Star Series production, to be released October 28. The title and subject of this play—another broad comedy—offers opportunities for unique exploitation.

An advertising herald in the shape of a corset—a "perfect 36" model—is the stunt conceived for "A Perfect 36."

The herald is printed on white stock, with attractive hand-lettering in black. The circle at the top of the herald—the section that shows the head of Mabel Normand—is cut to permit of hanging the heralds on doorknobs.

The plan for the distribution of the corset heralds is simple. Boys may be engaged to place them on the doorknobs of every home. Several days prior to the showing of the picture ushers or box-office attendants should distribute them as hand-bills. The heralds also may be inclosed in envelopes and used for direct-mail campaign.

"Wolves of Kultur" Serial Begins Week of October 13

THE Pathe program for the week beginning October 13 is headed by the opening episode of the patriotic serial, "Wolves of Kultur," featuring Leah Baird, with Sheldon Lewis. It is called "The Torture Trap." The interest of the spectator will be held from the beginning, and the first episode impressively gives a forecast of the stirring quality and intense action to follow.

Harold Lloyd appears in a most laughable creation, "Why Pick on Me"? With Mr. Lloyd appears Miss Bebe Daniels.

The Official War Review, in its variety of scene, its movement of men and operation of guns over a wide area of Europe, gives a most comprehensive idea of the magnitude and tragedy of the great struggle.

The Post Travel Series takes us in an odd and thoroughly interesting trip to Barbadoes, British West Indies.

The Ninth episode of "Hands Up," called "A Leap Through Space," has a big thrill, and ends in a quiet, dark scene full of dramatic suspense, with a grim menace awaiting Echo Delane.

The seventh issue of "The Far Flung Battle Line" released on October 13 is a war story in human colors titled "The Egyptian Contingent Behind the Lines." It shows the descendents of the Pharoahs, thousands of quick-moving workers, in Egypt and in France, on shipboard and land, all doing their bit in helping along the great cause.

World Picture Shows How Uncle Sam Has Made Good

THAT the release of the recent World picture, "The Road to France," in which Carlyle Blackwell and Evelyn Greeley are starred, means much, not alone to the people of the United States, but also to the citizens of the neutral powers, is appreciated by a number of influential men connected with certain activities of our Government. Isaac Marcosson, writing in a recent issue of the Saturday Evening Post, dwelt on the activities of the German Government in consolidating all of the film companies of that country in order more efficaciously to disseminate propaganda favorable to the Central Powers. Special effort was being made to create favorable comment in Holland.

The principal purpose of "The Road to France" is to show clearly without a possibility of doubt that we will and are doing all that we said we would do in order to win this great war; that we could create a marvelous amount of shipping in a space of time that borders on the miraculous; that not alone could we transport three or more million men to France, but in addition keep them abundantly supplied with food, clothes, and every known implement of warfare in such quantities as to render victory sure. That all of the much vaunted and tremendously advertised efficiency of the German war machine was a pigmy when compared to the Yankee "treat 'em rough" methods.

"The Road to France" will be shown in every allied and neutral county in Europe. It carries Pershing's message in its answer to his call for ships. Speaking the universal language of sight it permits no misgivings on the part of the man, men or countries that Uncle Sam is able to go through to the bitter end to Victory.

Tarzan Publishers Aid in Film Exploitation

THE First National Exhibitors' Circuit and the publishers of the Tarzan books have completed the details of a joint arrangement whereby exhibitors who show "The Romance of Tarzan" will receive maximum local advertising cooperation from the dealers who will take direct advantage of the present publicity accorded to the sequel of "Tarzan of the Apes" as a sales stimulus for the entire library of Tarzan works by Edgar Rice Burroughs.

The sudden revival of public interest in the character of Tarzan, immediately following the release of "Tarzan of the Apes" as a special motion picture production, brought orders to Mr. Burroughs' publishers from scores of book sellers throughout the country who previously had not carried a stock of Tarzan volumes. This intensified the distribution of the books and added a great number of new dealers, making the retail representation throughout the United States nearly 100 per cent. complete.

As a result of the first campaign there is now at least one dealer in practically every city and town in the country who handles the Tarzan books.

With this representation as a basis from which to work, the publishers are sending out this week to every local retailer an announcement of the details of the co-operative arrangement between them and the First National Exhibitors' Circuit. This first notification recommends to the dealers that they prepare immediately for a special window display of Tarzan books to begin simultaneously with the first announcement by the local exhibitors of the presentation dates for "The Romance of Tarzan." It is also suggested to them that they supplement their own window displays and interior store advertising with copy to be run in the local newspapers concurrently with the theatre copy on the Tarzan sequel, thus obtaining a double tie-up between the production and the books.

On the theory that many exhibitors will use window displays of their own, the publishers will suggest to their retailers that they endeavor to effect a co-operative arrangement with the theatre owners to share the outside window space, so that the production and the books can be advertised simultaneously in this way.

The books to be advertised as popular priced editions are "Tarzan of the Apes," "The Return of Tarzan," "The Beasts of Tarzan," "The Son of Tarzan" and "Tarzan and the Jewels of Opar." This latter book is one of the newest Tarzan works by Mr. Burroughs, and will be marketed this month in the higher priced editions only.

"Gypsy Trail" Well Fits Washburn's Native Talents

IN selecting "The Gypsy Trail" for Bryant Washburn's premiere picture on the Paramount list rare judgment was exercised, it is declared, because in it he has a role which fits him like the proverbial glove. The feature has been scheduled for release October 20.

This character, which Washburn is said to clothe with the habiliments of reality, is a youth with splendid traits, but lacking in aggressiveness. He loves devotedly a wealthy girl, but his lack of the ability to win her by forceful means keeps him always a laggard in the race for her hand. A fine cast was selected to support Mr. Washburn, with Wanda Hawley as leading woman. Walter Edwards directed, and the screen version of Robert Housum's play is by Julia Crawford Ivers.

Scenes from "Vanity Pool," a Universal Special Attraction Featuring Mary MacLaren.

Gaumont News Reels Boost Liberty Loan

TO assist in making the Fourth Liberty Loan campaign doubly successful, the Gaumont News and Graphic are featuring news subjects of how the campaign is being conducted all over the United States. Distributors and exhibitors are enthusiastically cooperating, and it is believed that picture-goers will be pleased with what might be called the Liberty Loan issues of these two independent news reels, as no expense has been spared to make these numbers even more attractive than usual.

Gaumont News No. 28 shows the opening of the campaign by President Wilson, who visited New York for that purpose; the dedication of Liberty Altar by Vice-President Marshall and the Belgian Ministers, and a rousing demonstration in Baltimore, where Col. Roosevelt helped raise more than half of that city's quota the first day of the campaign are also pictured.

The Gaumont Company also prepared for this issue of the "News" an attractive Liberty Loan subject. This was posed by well-known beauties of the Ziegfeld Midnight Frolic. The selection of the numbers in the 18 to 45 draft by the President, Vice-President and prominent Government officials is another timely item among the other subjects, which include the first football game of the season, saving rubber for the Red Cross, an outing for marines, etc., etc.

Gaumont Graphic No. 28, released on Friday, October 4, continues the newsreel campaign to stimulate subscriptions to the Fourth Liberty Loan and includes what so far as is known is the largest Liberty Loan poster, made of cement on the side of a mountain, and visible many miles away. Other items include battle scarred Italian soldiers who will tour the United States, a reproduction of the battle of Vimy Ridge, by the Michigan State troops, etc.

From abroad come pictures of a Red Cross colony in Italy, where homeless persons from bombarded towns are clothed and fed; and many views from the front. A crash on the New York subway, where two cars telescoped killing two and wounding thirty others and other timely topics complete the reel.

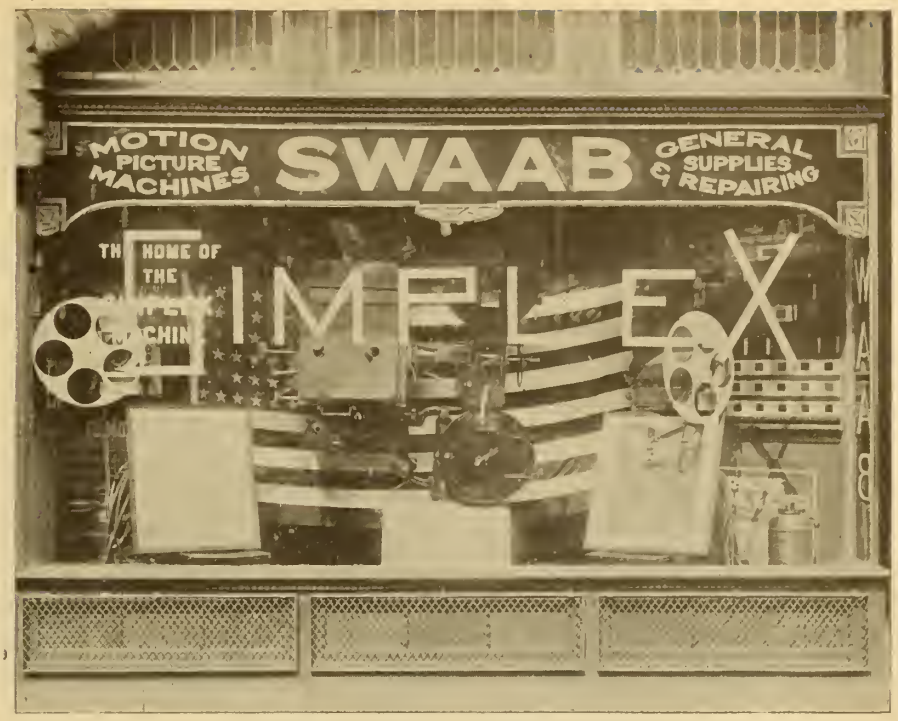
New Arrangement of Bluebird Schedule.

The Bluebird schedule has been rearranged a trifle in order to give Violet Mersereau's latest picture entitled "Together" an earlier release. In this picture Miss Mersereau has a dual role as a beautiful little heiress and as a wandering youth recently freed from Sing Sing. It is the current attraction at the Broadway Theatre, New York.

The rearranged schedule for the Bluebirds is as follows: Ruth Clifford in "The Lure of Luxury," October 7; Violet Mersereau in "Together," 14; Monroe Salisbury in "Hugon, the Mighty," 21; Priscilla Dean in "She Hired a Husband," 28; Edith Roberts in "A Romance for Roma," November 4, and Ruth Clifford in "The Cabaret Girl," 14. It is expected the titles of the two last named pictures will be changed.

"The Zero Hour" Is New Title.

As being more appropriate to the big motivating force of the new June Elvidge World Picture, the title of the production has been changed from "The Love Wraith" to "The Zero Hour." Though not a war picture in any sense of the word, "The Zero Hour" is an apt description of the hour at which the climax of this unusual and fascinating picture occurs. In connection with this change of title it is interesting to know that in "The Zero Hour," Miss Elvidge plays one of the longest dual roles ever seen on the screen.



Swaab's Simplex Window Display.

Unique Window Display Well Worth Reproducing

THE window of Lewis M. Swaab, 1327 Vine street, Philadelphia, the exclusive distributor for Simplex products in Eastern Pennsylvania, Delaware and Southern New Jersy, was recently the point of attraction for the visitors to the film section of that city.

A Simplex, Type "S" lamphouse, occupied the centre of the display against a large American flag as a background. Three framed reproductions of Simplex advertisements which appeared in the trade papers were also shown.

The word "Simplex," in conspicuous letters on the window, consists of imitation film on paper which has been pasted on the glass. Although too small to be seen in this reproduction of the photograph, there appear at short intervals two small black figures, which can be readily distinguished by pedestrians passing the Swaab window. These figures, known as the "Simplex Twins," show the artist's humorous conception of the machines, to which have been given the droll traits of two lively youngsters. On these paper strips are the words, "Let the Simplex Twins do your work," and on the other side, "Simplex makes projection profitable, and the Precision Machine Co., Inc., 317 East 34th street, New York, makes the Simplex." Each strip of paper is one foot long and the exact width of a standard film whose sprocket holes are indicated on the paper by a series of printed dots spaced at regulated intervals.

One hundred thousand of these imitation films—a novel form of advertising never before attempted in the trade—were sent to be used as envelope inserts by all of the distributors and dealers handling the Simplex projectors.

When the package designed for Mr. Swaab reached him, his fertile imagination grasped another advertising method, hence the word "Simplex" displayed on his window in this unique way, as plainly shown in the photograph which is reproduced at the top of this page.

World Buys Second Halsey Story.

Forrest Halsey, the well known novelist, playwright and short story writer witnessed a picturization of his story, "The Grouch," which World Pictures made, with Montagu Love as the star, last week in the projection room of the company at its home office. So favorably impressed was Mr. Halsey by the treatment given his original story by Oscar Apfel, who directed the making the photoplay, that he has given World Pictures first call on all his stories even before their publication in magazines.

Mr. Halsey had come to the city from his home in Virginia to deliver to a prominent magazine a new story which bears the title of "The Mark of the Beast." He sold the picture rights to this story to World Pictures, and it will be used as a vehicle for Montagu Love, and will have its first screen showing contemporary with its publication as a magazine story. Harry O. Hoyt will make the continuity.

Serial Star Has Two Leading Women.

Besides possessing a supply of daredevil stunts, "The Lure of the Circus," Universal's new serial, which will be released November 4, has a distinction in the fact that two leading women take turns as heroines of the production. Molly Malone appears in the first four episodes as the chief feminine player. In the fifth episode Eileen Sedgwick enters.

Eddie Polo, who passed twelve years of his life in the sawdust ring as stunt puller, equestrian performer, bareback rider and general circus adept, is the main star throughout. The picture will be virtually completed before the first of its eighteen episodes is released. J. P. McGowan, who formerly directed Helen Holmes in railroad dramas and serials, is directing Polo's new serial. In the supporting cast are Charles Hill Mailes, Noble Johnson, Fred Montague, Duke Lee and Harry Carter.

Death-Defying Leap in Pathe Serial.

The ninth episode of the Western serial, "Hands Up," featuring Ruth Roland, and released by Pathe, October 13, show two feats performed by actors which outclass any "death-defying daring" of the big circus. It is called "A Leap Through Space," wherein Killman, the bandit, who has stolen the Inca jewels, leaps from a tall cliff to the bank. "Two-Gun," the cowboy protector of Echo Delane, without an instant's hesitation, follows. Then there is some record swimming across the river.

Charlie Chaplin in "Shoulder Arms."

Here's the Story of Chaplin's "Shoulder Arms"

THE second million dollar Chaplin comedy to be released by the First National Exhibitors' Circuit under its contract with the famous comedian for a total of eight productions, "Shoulder Arms," will have a pre-release presentation for one week at the Strand Theatre, New York, starting Sunday, October 20.

The actual release date, throughout the country, to all exhibitors holding first run contracts with First National for the Chaplin productions, will be October 27, one week later.

"Shoulder Arms" was made in an atmosphere entirely new to the Chaplin type of funmaking. The humorous possibilities of life in the trenches, with the thousand and one little events that go to make up the average doughboy's day, have been thoroughly contorted by Chaplin to obtain the maximum in burlesque.

The story of "Shoulder Arms" begins with Charlie's introduction to army life as a rookie. Early morning reveille finds him hours away from any desire to get out of his tent. He goes through the preliminary training, and is sent abroad for immediate duty in the first line trenches.

There his troubles begin. Stories of trenches and dugouts infested with rats suggest to Charlie the practicability of a rat trap. This he wears on his shoulder. An effort to salute his colonel gets his hand caught in the trap. Soundly upbraided, he is sent to inspect his new military home—a neglected dugout. The Germans unkindly select Charlie's supper hour to begin strafing, and appetite takes hasty flight under the constant pounding of the big guns and innumerable explosions of shells near the dugout.

A heavy rainstorm floods the trenches and Charlie's dugout. Bunks are inundated with water. A phonograph horn offers a solution to the problem of sleeping in a bunk below the water line. With the small end between his teeth Charlie sinks from sight, to his first night of rest.

After a series of startling experiences with his Buddies, receiving packages from home, mean tricks on the German sentries and raiding parties, a first-rate meeting with zero hour, exciting reconnoitering expeditions wherein his feet and curiosity get him into countless predicaments, he lands in a tree-top behind the Hun lines, in the capacity of a spy. Charlie has to resort to prompt work to prevent the Germans from cutting down the tree for firewood. In the melee he captures a German ,and trades uniforms. A combination of circumstances enables him to rescue his sergeant—made a prisoner by the Huns—and then go to the headquarters of the Kaiser and Crown Prince.

There, disguised as a German military chauffeur, he proceeds to play havoc with the iron discipline of the Imperial Hun, completely upsetting the staff and outclowning the "Clown Quince" at his own game.

The outcome finds Charlie in possession of the Kaiser and his son, bound for the Allied lines at breakneck speed in a high-powered car, with the comedian at the wheel.

The numerous incidents in the story are humorous angles on the ordinary, daily happenings in military life, treated to bring out the serious side in a manner that does not detract from the dignity of soldiering, but rather embellishes that dignity with a new viewpoint.

Patriotic Goldwyns Sound Appeal for Liberty Loan

AN IMPORTANT factor in the motion picture propaganda which is being conducted during the Fourth Liberty Loan campaign is the exhibition throughout the United States of patriotic plays produced in recent months by various organizations. Many exhibitors are featuring patriotic programs during the period of the drive, in addition to the short Liberty Loan Specials distributed under the auspices of the Liberty Loan Committee of the National Association of the Motion Picture Industry.

Among these appropriate features are four Goldwyn pictures, three of which were produced far in advance of the flood of war dramas selected and especially recommended by the committee for exploitation in connection with the drive. It is not to be wondered that the fourth should have been suggested, for it was produced at the most critical time of the present emergency.

Mae Marsh's "Fields of Honor" was the first production made by Goldwyn with a war background. It was released after "For the Freedom of the World," because it was reckoned that the latter, a straightforward war play, would strike a stronger note and stimulate enlistment.

Mabel Normand's "Joan of Plattsburg," in which the versatile Goldwyn favorite made her first appearance in a serious role, is also underlined by the Liberty Loan Committee. Appearing as a modern reincarnation of the spirit which carried Joan of Arc to victory, Mabel Normand, in "Joan of Plattsburg," carries a definite message to every American woman.

Madge Kennedy's "The Service Star," also on the list of selected productions, was made by Goldwyn precisely for the purpose designated by the committee. With this inspiring contribution to the current literature of the screen, Goldwyn feels that it has given appreciable impetus to the great drive now at its height.

Lucas Reports Installations.

The Lucas Theatre Supply Company, 158 Marietta street, Atlanta, reports many Simplex installations for the month of September. The Lucas Theatre Supply Company acts as the exclusive distributor for the Simplex products in the states of North Carolina, South Carolina, Georgia, Florida, Tennessee, Mississippi, Louisiana, Alabama, and Southern Virginia.

R. H. Cochrane Sponsors Jewel's "Yellow Dog" Film

IT was R. H. Cochrane, vice-president of the Universal, who conceived the idea of filming the story of "The Yellow Dog," written by Henry Irving Dodge for the Saturday Evening Post. This fact came to light when the title editors of Jewel Productions got busy on polishing the print of the picture for its regular release.

These persons found that it was advisable to state in the titles precisely who was its sponsor. They discovered that Mr. Cochrane had promoted the venture, and that he did it in the face of considerable difficulty. There were many advisors on hand when he proposed it who believed such a picture was impracticable.

In the light of results, Mr. Cochrane's idea was an important one. "The Yellow Dog" has not only been filmed, but is declared to have been filmed "big." The picture has passed the test of inspection, and will be released November 4 as one of the Jewel features. This is the second time in Mr. Cochrane's motion picture experience covering twelve years that he has permitted his name to appear as sponsor for a film. The previous occasion was similar in circumstance to that of "The Yellow Dog."

The picture was "The Kaiser, the Beast of Berlin." It is asserted that in proposing that film Mr. Cochrane braved skeptical warnings. He rejected criticism, and persuaded Universal to ride at the project lance down. The result was a crackerjack picture that has won acclaim far and wide.

Mr. Cochrane recognized in the story of "The Yellow Dog" another possibility as big as that of his earlier good judgment. He met again the skeptical opinions of others.

After seeing the finished product the other day he expressed the highest confidence that it would make record for itself. "I know that the picture will go over big," said Mr. Cochrane. "I know that it will prove a tremendous power for good in America. I believe it will be a mighty help in guiding the public against the Huns and real "Yellow Dogs" that lurk about the country."

Gladys Brockwell Begins New Play.

Having completed "The Sneak," described as a powerful story of gypsy life and the open road, Gladys Brockwell, the Fox star, has begun work at Hollywood on a new play under the direction of Edward J. LeSaint. This play has not yet been named, but it is said it gives Miss Brockwell an opportunity to portray a character new to the films. The story was written by Julie Burham, and the scenario by Dennison Clift. Besides Miss Brockwell, principals so far chosen include William Scott, Charles Clary and Nancy Caswell.

State Rights Department

Conducted by C. S. SEWELL

Quick Sales by Warner on "The Kaiser's Finish"

WITH short-time purchase options on "The Kaiser's Finish" for several of the largest state rights territories granted and applications being received for every state, A. L. Warner, sales agent, anticipates that another week will mark the completion of his work of disposing of the American and Canadian franchises.

Hiller and Wilk, in charge of the foreign rights, announce that they have offers from New York resident buyers representing distributing agencies in six foreign countries.

Considering the brief time that has elapsed since the first advertising offering "The Kaiser's Finish" as a state rights production was published, it is said by Warner Brothers to be one of the quickest national sales campaign that has ever characterized the distribution of a special feature. The entire New England territory has been sold to Gordon and Mayor, one of the largest independent exchange organizations in Boston. It is said that their application was made several weeks ago, their interest being prompted by the statements made to Mr. Gordon on a recent trip to New York.

The State of Michigan has been sold to John Kunsky, of Detroit. In closing the agreement of purchase, Mr. Kunsky advised Warner Brothers that he intended to give "The Kaiser's Finish" its premiere in Michigan with an indefinite run at his new million-dollar motion picture palace in Detroit.

"We had sufficient inquiries and ordinarily satisfactory bids for the various territories," said Mr. Warner, "before we made our first trade journal announcements to have sold the country without any campaign, but as we look at the results of the past two weeks of advertising we are glad that we kept our original determination to give every buyer in the country a chance in his territory. Not only have we been offered higher prices for certain territories than we expected to get, but some of the biggest and most reputable of the independent exchange interests have sent special representatives to New York to look at 'The Kaiser's Finish,' with the result that they have bought. All commented especially on the unusual advertising possibilities in the title and the story. The suggestions for unique stunts are coming so thick and fast that our press sheet for the feature contains, as it was originally written, only about a third of those now available.

"It seems that every day there is something in the news from the front that reacts to the benefit of 'The Kaiser's Finish'."

Novel Premiere Planned for "Lafayette, We Come"

IT is said that the plans for the initial presentation by the Affiliated Distributors' Corporation of "Lafayette, We Come," which will be announced in the next few days, will be an innovation, and that they do not embody a Broadway showing, which is considered to be inconsistent with the platform of this organization quoted below:

"1. To insure exhibitor management and control in fact, as well as promise. 2. To in no way disturb existing booking organizations, but rather to encourage them. 3. To keep the capital of each association in its own depository and under its own control. 4. To maintain the benefits of 'open booking,' and at the same time provide a consistent and dependable schedule of releases. 5. To secure not only all the concessions in rental prices which the combined buying power of exhibitors will earn, but the major share of all excess profits. 6. To distribute the cost of each production on a fair and business basis to each booking association or unit, and to every member of each association or unit. 7. To regulate expenditures according to sound business methods, and to protect exhibitors against excessive salaries, extravagant advertising and pretentious executive offices. 8. To arrange on behalf of the booking associations now existing, and such others as shall be formed, for an affiliation with a national or central clearing house upon terms that are just and equitable to all concerned."

"Under the Affiliated plan," says one of the officials, "a more than reasonable amount of bookings is guaranteed by theatre owners before the production is released. In other words, Affiliated is operating with a ready-made market, since each production is first approved and accepted by its members."

New Distribution Method Devised by Shallenberger

WHAT is said to be a new method of state rights selling has been devised by Dr. W. E. Shallenberger, President of the Arrow Film Corporation. As a test, this plan, outlined below, was submitted to two out-of-town buyers, who immediately voiced their approval.

Realizing that the number of productions handled by this company would require a large force if each attraction was separately exploited, Dr. Shallenberger determined to "bunch" all of similar grade and to deal with one exchange on each set of such attractions.

In other words, an exchange, instead of buying one attraction, would purchase all the productions of the same grade, at one time, delivery to be made at stated intervals. This required but one deposit on the entire series of productions and the release dates were sufficiently far apart to permit the exchange to secure advance bookings on the entire series, so that the exchange would be advancing for the first release and the deposits together with the moneys realized when the first production plays, would be sufficient to take up each subsequent production.

This first consolidated purchase was made by the Strand Features for Michigan and the Arrow Film Corporation now announced the second "consolidated" contract with the C. C. Hite Attractions of Cincinnati for the state of Ohio.

This method of distribution not alone cuts the overhead but is said to afford advantages to the exchange since each series or set of productions will number a minimum of six. This plan for the present applies only to the feature attractions of five or six reels.

Showing of First Cinema Song Recital.

Hopp Hadley announces that a trade showing of his initial cinema song recital, "The Vow," will be held at Wurlitzer Hall on October 10, at noon, and that the well known baritone, Raymond Ellis, will sing the songs of "Eliland," with violin obligato by Miss Adi Duam. "The Vow" is a picturization of the "Eliland" song cycle, the screen time being thirty minutes, and the scenes are sung at intervals during the showing of the picture. The words of the singer appearing as subtitles, and the action of the drama suiting the words.

H. B. Segal Here Looking for Features.

Word has been received from H. G. Segal, general manager of the American Feature Film Company, of Boston, that he will be in New York on Thursday, Friday and Saturday, October 10, 11 and 12, and will make his headquarters at the Hotel Astor. Mr. Segal is in the market for state rights productions, and would like to have manufacturers and produeers, or their representatives, call on him.

Scene from Lloyd Carleton's Production, "Mother, I Need You."

Woman's Effect on History Is Subject of Film

ALTHOUGH the subject and title have been kept secret until within the last few days, Maurice Tourneur completed his second independent production, "Woman," a short time ago and believes that it will be one of the unique productions of the screen. It will trace the development of woman through the centuries, show her effect upon history and trace the evolution of her foibles.

It is said that this production will not be a mere spectacle but that Mr. Tourneur has endeavored to make a psychological study of womanhood, and the result is claimed to be daring in its realism, and embraces the result of Mr. Tourneur's years of experience in creating noteworthy film productions.

"'Woman' will treat—pro and con—of the various observations of the philosophers, poets and novelists anent femininity," explained Mr. Tourneur. "I am trying to bring out some of the varying phases and subtle gradations of femininity; I hope to make the people think, although I do not hope to solve the problem of women. The two great riddles of the universe are women and death. 'Woman' will attempt to show the influence of woman upon history, and I promise one thing, I have been relentless in presenting woman as I think she is."

An announcement of the first public showing will be made within the next few days, and shortly after it will be released throughout the entire country. This picture is being handled by Hiller & Wilk.

Many Well-Known Names in Plunkett-Carroll Picture

A PICTURE with an array of names is "The Woman the Germans Shot," the spectacular photodrama produced by Joseph L. Plunkett and Frank J. Carroll based on the shooting of Edith Cavell, the English Red Cross Nurse.

The star is Julia Arthur, and much interest has been created in the picture by the fact that this is the motion picture debut of this celebrated dramatic artist who has held a high position on the American stage for many years. Her latest stage appearance was in "The Eternal Magdalene," which ran in New York and later on the road during the past theatrical season.

The author is Anthony Paul Kelly, author of many screen successes, and author also of "Three Faces East," a melodrama, at present showing in New York. Mr. Kelly has built up a stirring and dramatic story on the Cavell case, without departing in even the most minute details from the actual facts. Like all of his stories, "The Woman the Germans Shot" contains a wealth of dramatic intensity, lightened by many human interest touches.

Leading in support is Creighton Hale, who has the role of a young English officer. The director is John G. Adolfi, who is responsible for many of the Fox pictures. His most recent spectacle is "The Queen of the Sea," the new Annette Kellerman feature.

The cast is practically an all-star one, including George Majeroni, Paul Panzer, J. W. Johnson, Joyce Fair, Sarah Alexander and scores of others, besides hundreds who are used in the many spectacular scenes.

The picture has been completed, and will shortly be given a pre-release showing.

State Rights Sales Reported This Week

ARROW FILM CORPORATION announces the sale of ten Warren Kerrigan reissues and four Allison-Lockwood reissues for Northern New Jersey and New York to I. E. Chadwick, 126 West Forty-sixth street, New York, and twelve two-reel Anna Little reissues to Equitable Film Corporation, Kansas City, and to Variety Pictures Corporation, Baltimore.

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C. C. Hite has purchased from Arrow Film Corporation, Ohio rights to the following: "The Web of Intrigue, "Human Shuttles," "The Shadow of Fear," "The Fire of Hope," "The Sunset Princess," "Her Aviator," "The Woman's Law," "The Perfect Model."

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Graphic Film Corporation have disposed of the following rights on "Ashes of Love": New England, to Gordon & Mayer Film Company, 35 Peidmont street, Boston; Eastern Pennsylvania and Southern New Jersey, to Quaker City Film Company, 1325 Vine street, Philadelphia, and Illinois, Indiana and Southern Wisconsin, to Silee Films Exchange, Chicago.

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The following rights have been disposed of by Warner Brothers on "The Kaiser's Finish": To Gordon and Mayer, for New England, and to John Kunsky, for Michigan. See announcement on another article in this issue.

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Jesse J. Goldbury announces the sale of entire foreign rights on "My Husband's Friend," a reissue of "The House of Mirrors," to the Interocean Film Corporation.

"Hand of Vengeance" Breaking Records.

The Gaumont Company announces that reports received from all parts of the country indicate that the drawing power of "The Hand of Vengeance," their twenty-reel ten-episode serial showing the novel stunts of a daring adventurer, has exceeded even their expectations and the forecasts of the state rights buyers who secured various sections of territory. In several sections, buyers report that their booking records are being broken, and additional prints are being ordered. The fact that this serial is only in ten episodes, reducing the length of time necessary to exhibit, is said to be a strong point in its favor.

Several Offers for "Ruling Passions."

It is expected that within the next few days the Schomer Photo-Play Producing Company, of 1440 Broadway, will announce the manner in which "Ruling Passions," its first production, will be handled. Numerous offers for the play are now being considered by the board of directors, all of whom are more than pleased by the splendid propositions that have been submitted by distributing companies.

"Ruling Passions" has been declared to be an unusual and novel play. It is the first of a series of special features to be produced by the Schomer Company. All will be written and directed by Mr. Schomer. Edwin Arden never did finer work on stage or screen than in the part of John Walton in "Ruling Passions." Julia Dean was incomparable in the part of Eveline Roland. Claire Whitney was winsome and tender, while Earl Schenck was upright and manly.

"The Seven Deadly Sins" Reissued as Two-Reelers

McCLURE PRODUCTION INC. announce that the "Seven Deadly Sins" series, issued several years ago in six reel lengths, will soon be re-issued in two reel lengths. The leading figure in the new version will be Shirley Mason, who appears in congenial roles in each of the episodes. Other prominent players in the cast include H. B. Warner, Holbrook Blinn, Nance O'Neil, Ann Murdock and Charlotte Walker.

In deciding upon this innovation, it is said that care has been taken to preserve only the most exciting episodes of the original offerings, and that as a result this series of two-reel subjects will rank high as examples of action, "punch" scenes and entertainment. A staff of cutters has been busy for several weeks going through the entire footage of the original productions and securing desirable portions for use in the condensed versions.

"The Seven Deadly Sins" series was originally successfully distributed through the exchanges of the Triangle Film Corporation, and later re-issued through the General Film Company, and it is claimed that with the second re-issue in two-reel lengths, which will also be distributed through the General Film Company, this establishes a unique record.

An extensive advertising and exploitation campaign has been planned in connection with this series.

Rapf Films Successful in New England.

Herman Rifkin, manager of the Eastern Film Company, Boston, reports big business with the two Harry Rapf productions, "The Struggle Everlasting," starring Florence Reed, and "The Accidental Honeymoon," with Robert Warwick and Elaine Hammerstein. He announces that both of these productions have been booked by the principal circuits throughout New England, and that Florence Reed is a favorite in his territory, while Robert Warwick also has a big following.

Scenes from "The Kaiser's Finish," Warner Brothers' State Rights Production.

Trade News Brevities

SOLVES FILM TRANSPORTATION PROBLEM

Film Transfer Company Formed to Take Pictures from Seattle Exchanges to Trains, Boats or Theatres

By S. J. Anderson, 424 Seaboard Building, Seattle, Wash.

THE problem of film transportation in the city of Seattle, which has been the cause of much trouble among the exchanges of late, has been solved by the establishment of the Film Transfer Company at 2016 Third avenue, which is on film row. Leon Bories, an old time film man of the Pacific Coast, is responsible for the working out of the plan, and will manage the business.

A new Chevrolet express van has been bought for carrying the film from the exchange to the train, boats or theatres, and in cases of emergency the Transfer Company will send the film to nearby towns by auto. This will render the exchanges independent of the consolidated express companies, which have been getting film shipments very much mixed up of late, causing several exhibitors in neighboring towns to miss their shows. Nothing but film will be handled by the new express company.

Mead Boosting Smileage Fund.

The Smileage Fund is reported to be growing rapidly in the State of Washington by W. A. Mead, Seattle Universal manager, who is enlisting the support of the exhibitors of the state. He has a long list of the theatre managers who have agreed to give 10 per cent. of their box receipts one day a month for the fund, and he has promised, when the campaign is a little farther advanced, to turn over this list to the Moving Picture World correspondent for publication in these columns.

Chorus Singing at the Liberty.

The plan of the audience chorus originated by Ralph Ruffner at the Rialto Theatre, Butte, has been adopted by another Jensen & Von Herberg house, i. e., the Liberty in Seattle. These nightly song-fests are proving popular among patrons of the Liberty. They are held at the beginning of each show each evening.

Rosebaum Distributing Loan Films.

H. G. Rosebaum, manager of the Seattle Artcraft-Paramount office, has been appointed chairman of the district board to distribute the Government pictures made for the Fourth Liberty Loan drive. Mr. Rosebaum and his publicity manager, A. J. Kennedy, are working overtime to put these over in the proper way.

The Butte office of Artcraft-Paramount has been closed, and the business taken over by the Seattle office. Manager Rosebaum expects to see a great deal more now of his Montana exhibitors, for they will undoubtedly come to Seattle to close their bookings at least once a season.

Spokane Trade Letter

By S. Clark Patchin, E-1811 Eleventh Avenue, Spokane, Wash.

Clemmer Collects Pits for Army Masks.

MORE than 3,000 children of Spokane contributed 2,500 pounds of peach pits to the Clemmer Theatre for admissions on September 20 as Dr. H. S. Clemmer inaugurated the plan of helping the Government in getting pits to get the necessities for making gas masks. The theatre was taken by storm, and traffic was so blocked that it was necessary to call the police to help maintain order. The pits gathered are sufficient to make carbon for 750 gas masks. It was estimated that 150,000 pits were gathered, and free admissions were given for each pint, or 50 pits. The Clemmer management is reported to be the first in the west to hold a peach matinee. Their expectations were far exceeded by the outpouring of peach pits.

Seven barrels had been placed at the curb in front of the theatre, but they were filled early in the afternoon, and dry goods cases and crates were hurriedly obtained to hold the pits. The vestibule was filled with a large pile of pits before they could be placed. The harvest was seven barrels, four dry goods cases and two crates filled to overflowing.

Some were sent by mail by persons saying they did not know where to send them, and others were received by express by persons who had noticed the announcement in the papers. The pits were sent to the Red Cross headquarters to be disposed of as the Government requires.

BUSINESS PICKING UP IN NEW ORLEANS

Cooler Weather Brings Increased Patronage to Picture Houses—Draft Closes Small Theatres

By N. E. Thatcher, 3801 Canal Street, New Orleans, La.

UNPRECEDENTED attendance has marked the advent of the cooler weather at all of the motion picture houses in New Orleans, and reports from the country are that business is showing a marked increase in operating theatres. Of course, there has been a number of smaller theatres which have been compelled to close on account of the diminution in patronage on account of the war and labor drafts upon the younger men in the communities, but those houses that are running whole or part time have no reason to complain of the patronage. Especially on Sundays is the attendance large. In New Orleans managers have found it impossible to handle the immense Sunday crowds, and it is not an uncommon sight for hundreds to stand in line awaiting admission. The elimination of the use of automobiles for pleasure on Sunday has a good deal to do with the increase in attendance.

Boehringer Takes Over the Ivy Theatre.

Ernst Boehringer, general manager of the Liberty Theatre, has purchased the Ivy Theatre in the downtown section of the city from Emile Garnier, and has already taken possession of the property, placing P. E. Blankenship, one of the oldest house managers in the city, in charge. The Ivy is a "neighborhood" theatre, and has an immense patronage. It has seating capacity of about 1,000, and operates only in the evenings. The new owners have made many improvements in the theatre.

Hirsh May Assume Control of the Gem.

It is reported that E. N. Hirsh, who formerly operated the Gem Theatre in Hattlesburg, Miss., and later passed it to the management of A. J. Xydias, will again take charge of the property when the present lease expires on April 1. Manager Hirsh is proprietor of the Magnolia Theatre in Gulfport, and he declares his intention of forming a chain of theatres in Mississippi towns, with Gulfport and Hattiesburg the principal locations.

Plan Distribution of Loan Films.

Exchange managers for the New Orleans territory have perfected what they believe to be adequate arrangements for the distribution of the films to be used for boosting the Fourth Liberty Loan. Several meetings have been held to discuss the most practical manner in which to keep the films working to the full measure of efficiency, and it is believed that the organization of the work is the best that could be attained. Harry Peebles, manager of the Consolidated, will supervise distribution for all of the exchanges, and by this method it is believed that every day will be a working day for the Government film subjects.

Junet Now In Pathe's New York Office.

Raoul Junet, who for more than three years has been the manager of the Pathe Exchange in New Orleans, has been transferred to the New York office of Pathe, and J. B. Dumestre, who has been Manager Junet's chief clerk, has been promoted to the position of branch manager. He already has the organization of his office in good shape, and the business is moving smoothly. He is a young man with a wide circle of friends, and he doubtless will prove a valuable addition to the Pathe official family.

New Orleans News Notes.

A. J. Xydias, manager of the Lomo and the Gem theatres at Hattiesburg, Miss., has just returned from an extended trip to Washington and other Eastern cities in the interest of motion picture affairs in this section.

Miss Marguarite Sullivan, of Cincinnati, has been sent by the Goldwyn Pictures Corporation to this city to take the position of chief clerk to Manager Karl A. Bugbee.

Lewis S. Collier, formerly with the Select Pictures Exchange, has been appointed manager for the American productions for New Orleans territory, and has taken offices with the Pathe Exchange.

Leon H. Grandjean, who for the past several years has been identified with the Boehringer Amusement Company as publicity director, has taken a position with the Saenger Amusement Company in the same capacity, and commenced his duties there on September 23.

Manager J. C. Briant, of the Metro Film Exchange, is still receiving the congratulations upon his winning of the $500 prize offered to the exchange manager who should make the greatest percentage in the booking of "Lest We Forget."

WORLD'S CORRESPONDENT VISITS SYDNEY

Is Personally Conducted Through the Strand and the Casino, Two of the Largest Picture Houses There

By Alice Fairweather, Standard, St. John, N. B.

VISITING in Sydney, Cape Breton, your correspondent had a personally conducted tour of the two largest theatres of that town.

First, the newly opened Strand Theatre was seen. Here I found H. L. Beaman, formerly of Halifax and later assistant manager at the St. John Opera House. The Strand Theatre was built for J. M. Franklin. It is on Charlotte street, the main street of Sydney, and is entered through a seventy-eight-foot long marble-tiled lobby, decorated in crimson and green.

The auditorium, which seats 700 persons, has painted walls in a color scheme of deep rose and cream, the arched beams being cream, dividing the rose into panels. The pretty lights are amber, the large cluster in the centre having seven lamps.

The stage is large enough to take care of any stage production and is equipped with a complete set of scenery. Alex McDonald, of the Strand Theatre, Halifax, looked after the scenery, stage effects and lighting. Fred Mack, manager of the Strand, Halifax, came to Sydney for the opening of the New Strand. Dressing rooms downstairs look out on the street and are commodious and well lighted.

The seats of the auditorium are upholstered in dark green leather except for the first seven rows, which are wooden. The boxes have three divisions and are to be completed with brass rings and plush curtains. All seats face the centre of the stage.

A seven-piece orchestra plays in the pit, except on Friday and Saturday, when they are on the stage. This orchestra is to have Mr. Bragg as first violin, formerly of the Imperial Theatre, St. John.

The picture program is as follows. Vaudeville is used the first four days of the week, a special picture on Friday and Saturday. Films booked are Superfeatures, World, Goldwyn, Metro, Drew comedies, Pathe, etc. No serial is shown. "My Four Years in Germany" is booked for October.

The business offices are upstairs and are well fitted up. The operating booth has modern improvements and is in charge of Robert McKay, formerly with the Mutual and Famous Players at St. John.

For ushers a patriotic society of girls, called the Business Girls' Club, have been engaged. They give their salary to War Relief funds and are proving satisfactory. They wear white dresses with a badge of Allies' ribbon.

From personal experience I must speak of the excellent ventilation of this new theatre as I went in on a Saturday evening to witness a picture, ("The Eyes of the World"). Crowds were waiting in the lobby for the second performance, and as we entered the auditorium from which 700 persons had filed out by the four exits, the building was splendidly fresh and airy. Mr. Franklin and his manager, Mr. Beaman, are to be congratulated on the fine start they have made with the new enterprise, in which every success is wished for them.

Crossing the street to the Casino, owned by R. J. McAdams, of Halifax, I found E. R. Lynn in his office and was made very welcome. The Casino is at present an upstairs house, but a site for a downstairs theatre has been planned for in a central block nearby.

The decorations of the auditorium are dark green wedgewood, the chairs of the anti-panic style.

"The Eagle's Eye" is just being finished and "Hands Up" (Pathe) is booked. All big specials are also booked in conjunction with the Casino at Halifax. The ushering is done by a club of girls called the "S. O. S." They wear khaki skirts and pongee waists with S. O. S. in black on the sleeves. Their earnings go to patriotic causes.

The Casino has a seven-piece orchestra, and Manager Lynn tells me he expects two additional players from Boston shortly. Music is featured as no vaudeville is booked.

Other houses in the vicinity are Ackers—the Palace it is called. It is managed by Mrs. Gates. Here four acts of vaudeville are given the first three days of the week, with pictures and one act for other performances.

The Russell Theatre, at Glace Bay, is under the management of Mat Nolan. This seats between 500 and 600. John Kattar's Theatre at Whitney Pier, Matthew McPherson's at North Sydney and William Cozner's temporary house at Sydney Mines. A new theatre is being constructed for William Cozner which it is hoped will be completed shortly.

Dayton News Letter

By Paul J. Gray, Dayton Theatre Building, Dayton, Ohio.

Three Houses Show Paramount First-Runs

SINCE the opening of the new Dayton Theatre there have been many discussions as to the division of the Paramount-Artcraft service and its distribution among the first-run houses. In the past the Columbia, seating 1,000, and the Strand, seating about 1,800, divided the program. With the signing of new contracts, however, comes the news that the Dayton is to figure on the Paramount-Artcraft productions, for they have signed for Lila Lee, Enrico Caruso, Ethel Clayton, Fred Stone, Pauline Frederick, Mason and Truex, also part of the Paramount-Artcraft specials and some of the D. W. Griffith productions. The Dayton opened with Fred Stone in "The Goat," Sunday, September 29, and to say the public liked this new star in pictures is to put it mildly.

"America's Answer" at Memorial Hall.

The second Government film, "America's Answer," played for a week at the Memorial Hall under Government auspices. Leading manufacturers supported the engagement, and also contributed for the advertising campaign. The different industrial plants all had "nights" for their employees, and Memorial Hall was packed for the entire week.

Work on Auditorium Going Ahead.

Contractors are at work on the Auditorium Theatre, recently destroyed by fire, and Gil Burrowes says that as much progress is being made as could be expected. The Auditorium was at one time one of Dayton's most popular theatres.

Dayton Changes Name of Universal Film.

When a picture is booked for the Dayton Theatre which measures up to the required standards and the name does not seem suitable a name is found that will register with a better appeal than the original. After screening "Bread," a Universal production, Mark Gates, of the Dayton, booked it, but changed the name to "Innocent Eyes." This has been done on numerous occasions, and frequently much better names are found for pictures than are originally given.

TO CREDIT FILM TRADE FOR LOAN WORK

Efforts of Picture Men in the Northwest to Make Drive a Success Will Be Wired to Washington

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

WASHINGTON will be unofficially notified what the moving picture industry has done and is doing to make the Fourth Liberty Loan campaign a success in the Northwest and full credit will be given for its efforts, A. R. Rogers, chairman of the Central Liberty Loan Committee of the Ninth District, has promised.

When the final results are known they will be wired to Washington, he said. F. D. Fox, of the Lochren Film Corporation, and T. E. Mortenson, editor of Amusements, were selected to head a squad covering all of the different exchanges and moving picture theatres in Minneapolis soliciting subscriptions. And the moving picture men are "going over the top" 100 per cent., they say.

With the status of the moving picture industry still to be determined, Northwest members of filmdom state that it will be ranked among the most essential of industries if other territories in the country make as strong and united a showing.

Mr. Fox took pictures of the Minneapolis Liberty Loan parade for Pathe under the auspices of the Civic and Commerce Association at the opening of the campaign.

Moving picture men of the Ninth District generally were reported making liberal donations.

Phenomenal Run Under Way.

"Hearts of the World," the famous Griffith production, now in its fifth week at the Minneapolis Shubert, is making perhaps the most phenomenal run of any moving picture ever seen in this city, with the possible exception of "The Birth of a Nation."

It is estimated that during the first four weeks of its showing here nearly 50,000 persons witnessed this extraordinary picture. Packed houses have been the rule at practically every performance. With a heavy advance sale, tickets went like wildfire at prices ranging from 50 cents to $1.50. Long lines at the box office were a daily spectacle.

"The Birth of a Nation" had a run of four months in Minneapolis, and from present indications Ernest Fisher, manager for "Hearts of the World," hopes that his picture will equal this record. Mr. Fisher has not announced what his plans are for the future distribution of "Hearts of the World" in northwest territory.

Theatres Cut Out Male Ushers.

Twin City moving picture theatres have practically all dispensed with the services of men and boys as ushers, replacing them with girls. And now many of the downtown theatres have employed members of the fair sex as "door men" and ticket takers, releasing their male attendants for war industries and military service.

Film Men Organize Bowling League.

With the organization of a "Midnight Sons' Bowling League" perfected, Minneapolis moving picture men have found a pleasant diversion to chase away their cares after the day's, or rather night's, work is done. The league is composed of four-men teams from the Minneapolis Strand and New Garrick Theatres and the Universal and Metro exchanges.

The Universal team, in the first week of competition, led with three victories and no defeats.

The Strand team is known as "Branham's Bowling Bandits." The members are Charles Branham, Henry Lochman, Henry Groeskopf and George Guise.

The Universal bowlers call themselves the "Coenettes." They are L. H. Coen, J. L. Johnston, George Fordisk and Newton Davis.

The Garrick team has been named "Jul-

ius Johnson's Joy Killers," the members being Julius Johnson, Wood Smith, Timothy Murphy and William Koch.

The Metro team has taken the name of "Metro Manglers." A. J. Fisher, Fred Bennett, Joe Conner and Louis Blumberg are the members.

Another team will soon be added to the league by the Calhoun Theater, and it is anticipated that still others will get into the game.

The highest individual score, at latest reports, was 220, made by Julius Johnson. Universal made the record score of 723 points in one game. The league plays twice a week, beginning their games at midnight after the evening performances.

Making Great Indian Film.

The "Y-O" Ranch, one of the greatest show places in the Missouri valley of North Dakota, near Bismarck, may become as famous in the motion picture world as is the Miller Brothers' "101" ranch in northern Oklahoma.

C. P. Burnstad, owner of the "Y-O," which comprises 40,000 acres of grazing and alfalfa land, will complete at the Standing Rock Indian Fair at Fort Yates, a 6,000-foot picture which is believed to be the most elaborate piece of pictorial publicity the northwest has ever been given.

For this picture Mr. Burnstad has utilized the services of his own outfit of rough riders, and succeeded for the first time in securing the consent of the full-blooded Sioux Indians to perpetuate on the film their tribal dances and domestic, political and military life.

Soldiers to See Films.

The Minneapolis Home Folks' Association is making arrangements to send to local boys in France films of the various military and naval units stationed in this city. The first of these, which was taken last week by the Lochren Film Corporation, is of Battery F of the New First Minnesota Infantry Regiment at drill.

Instructing Sailor Mechanics.

O. A. Peterson, in charge of the repair department of the United Theatre Equipment Corporation of Minneapolis, has been appointed instructor in machines at the Dunwoody Naval Training School here. He is dividing his time between Dunwoody and the United office.

To Distribute Ford Weekly.

The Standard Film Corporation of Minneapolis has made arrangements with a representative of Henry Ford to distribute the Ford News Weekly in Northwest territory. Harry Muir, manager of the Minneapolis Standard Exchange, announced that Ruben & Finkelstein have booked this weekly for first-run business in St. Paul and Minneapolis.

United Officials Banqueted.

E. J. O'Donnell and D. G. Rodgers, representing the United Picture Theatres of America, were guests of St. Paul exhibitors at a luncheon recently in the St. Francis Hotel of St. Paul. Among the exhibitors present were H. J. Andrews, E. N. Carter, Joe Freidman, Joseph Gilosky, Clyde Hitchcock, H. Breilein and Messrs. Marks, Ellsworth and Reisman. The plan of the United Picture Theatres of America was explained in detail by Mr. O'Donnell, who left last week for Dallas, Texas, where he will install the United office in the quarters of the General Film Company.

Makes "Killing" on Range.

George W. Malone, Minneapolis Mutual representative, returned last week from northern Minnesota, where ne made a "killing" on the iron range. He booked "The Planter" and "The Hoosier Romance" so solid that, to use his own words, there is nothing left open for months. Mr. Malone made one of the best business trips on record in this territory, according to Manager Dan Donnellan, of the Minneapolis Exchange, who, spurred by his coworker's success, left on a tour which will take him through the territory from here to Butte, Mont.

LOUISVILLE THEATRES AID LOAN DRIVE

Captain Travers and His "Foreign Born Squad" Appear at the Majestic and Keith's

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

THE Liberty Loan campaign has had every other issue backed off the map in Louisville during the past few days, and the theatres have been coming to the front in fine style in order to help the movement along. Four-Minute men have been busy at all of the houses, while much material has been flashed on the screen. The campaign has secured an excellent start in all of the Falls cities and throughout Kentucky and Indiana.

One of the interesting features of the campaign in Louisville has been the work of Captain Richard C. (Dick) Travers, former picture star, now an officer at Camp Taylor. Captain Travers has secured a squad of men, known as the "Foreign Born Squad," which while equipped with gas masks and full trench equipment, have appeared at the Majestic Theatre, B. F. Keiths, the Board of Trade, Transportation Club, Ha-wi-an Gardens, and elsewhere. Some excellent singing is part of the entertainment, besides an excellent talk by Captain Dick. The Majestic has booked a number of Liberty Loan pictures.

Grippe Order Keep Soldiers from Theatres

One of the interesting features of the week in Louisville was a sweeping order issued by the Commanding Officers at Camp Taylor under which all soldiers were barred from theatres, restaurants and crowds in all public buildings, this action being taken on September 27, in an effort to prevent further spread of Spanish influenza.

Anderson Theatre Reverts to Vaudeville.

After a successful run of pictures throughout the summer months the Mary Anderson Theatre has returned to vaudeville. This season the Keith National Theatre maintained vaudeville throughout the summer and did well, it being about the first season that a house has managed to keep going all summer with vaudeville in Louisville.

Sunday Closing Agitators Form New Body.

Lexington, Ky.—Representatives of the various churches interested in the enforcement of Sunday closing laws and putting Sunday theatres on the hummer has formed a new organization, representing a committee upon which there are representatives of every white church in the city of Protestant denomination. A committee representing a member of each church has been assigned the task of drafting by-laws.

Manring Theatre Being Overhauled.

Middlesboro, Ky.—The Brown Amusement Company, owners of the Brownie and Manring theatres, is overhauling the stage at the Manring, installing new scenery and a new screen and has secured a new orchestra.

Louisville Theatres Boost Loan.

Eight Louisville theatres, namely the Mary Anderson, Alamo, Strand, Majestic, Keith, Gayety, Macauley and the Ha-wi-an Gardens, handled a full-page advertisement in the Louisville Courier Journal on September 28, in order to boost Liberty Bonds, this full page being devoted to the cause.

Negro Theatres Doing Big Business.

Business with the negro theatres of Louisville has picked up materially as a result of the large number of negro soldiers quartered at Camp Taylor, Louisville, these houses being packed every night by soldiers, civilians and feminine colored people, as well as plenty of youngsters. Wages are high, ordinary laborers making $3 a day and better, with the result that the negro houses are doing the best business in their history. Chattanooga parties recently took over the old Ruby Theatre, which is being remodeled and added to the list of houses for negroes only. The demand for pictures at Camp Taylor has picked up materially within the past few weeks. There are now a dozen Y. M. C. A. buildings at the camp, and pictures are being run every evening in the majority of these houses.

Ada Meade to Run Feature Pictures.

The Ada Meade Theatre, Lexington, Ky., which for several years has played stock and vaudeville, has arranged to run feature pictures and vaudeville. William James, of Columbus, Ohio, is owner, and J. Neal Neth is manager. The house was recently redecorated and opened with new fittings, hangings, lighting, etc. The prices are fifteen and twenty-five cents.

Levy Returns from New York Trip.

Col. Fred Levy, head of the Big Features Rights Corporation, has just recently returned from a trip to New York, having been gone for several days on combined business and pleasure.

Fix to Manage Strand Theatre.

Arthur Fix has become manager of the Strand Theatre, succeeding Tom Davis, formerly of Lexington, who recently entered Uncle Sam's service.

Frish and Robbins Drafted.

The Big Features Rights Corporation has recently lost two men in the draft, including Dave Frish, who formerly traveled Kentucky and Indiana and Tennessee. He is now in the Radio Service at Cambridge, having been transferred from the Great Lakes Naval Training Station. Carl Robbins was recently drafted, and when last heard from was at Ft. Thomas, Ky.

Princess to Open in About a Month.

M. L. Stockley, of Hopkinsville, Ky., manager of the Princess Theatre, recently motored into Louisville from the far western section of the state. He reported that the new Princess Theatre would be in operation either in late October or early November. Shortage of labor has held back work on rebuilding the burned house.

Bleich and Masters Pushing the Loan.

George Bleich, manager of the Empress Theatre, of Owensboro, Ky., and J. P. Masters, of the Crescent Amusement Company at Bowling Green, Ky., were recently in Louisville in connection with laying out the Fourth Liberty Loan campaign. Each man is chairman of the Liberty Loan committees of their respective counties.

Prices Go Up at the Highland Theatre.

The Highland Theatre, operated in the Highlands of Louisville by the Broadway Amusement interests, has recently announced that prices will be raised to fifteen cents for adults and ten cents for children, including war tax. Most of the suburban houses are planning to increase prices to take care of the increased operating costs.

Switow Transfers the Dream Theatre.

Michael Switow, of Louisville, head of the Switow Amusement Company, recently transferred the Dream Theatre property in Jeffersonville, Ind., to the Jeffersonville Amusement Company, of which Mr. Switow is one of the principal stockholders. The sale read for $1 and other considerations, but forty dollars' worth of attached revenue stamps indicate a transfer of $40,000.

BIG WAR PICTURE BREAKING RECORD

Atlanta Exhibitor Doing Heavy Business with Universal's "Crashing Through to Berlin"

By Linton K. Starr, Atlanta Journal, Atlanta, Ga.

SPLENDID showmanship employed by Manager James J. Jackson, of the Tudor Theatre, Atlanta, in his presentation of the Universal special, "Crashing Through to Berlin," during the opening week of the Fourth Liberty Loan drive, has started the production off to a run which gives promise of becoming a record-breaker at advanced prices.

Manager Jackson secured the public endorsement of Forrest Adair, chairman of the Atlanta loan campaign, and has used as much as half-page newspaper displays in advance and current ads. He turned loose seven thousand "fake" war extras through newsboys on the downtown streets at a busy Saturday afternoon hour.

A remarkably impressive lobby display was the final touch that has been "standing 'em up" at the Tudor at almost every showing. Extending clear across the upper arch of the theatre's spacious front is a monster cut-out from a twenty-four-sheet showing many doughboys rushing pell-mell into action. Below this is strung the picture's title in individual block letters. Behind the cut-out and concealed by bunting, the upper lobby is illuminated by red lights. Even on "lightless nights," the silhouette effect produced by the glowing background presents a strikingly realistic illusion.

On the floor of the lobby Manager Jackson has rigged up an ingenious device in the shape of a three-sheet board, centered by a foot-square hole, through which stills from the film may be seen passing on an endless belt. The opening is illuminated by a red bulb, and the belt revolves on two spools driven by a small motor. More small cut-outs and artistic hand-lettered one-sheets complete the display.

The Tudor is having no trouble in drawing capacity at an advance from its usual prices of 5 and 15 cents net, to 12 and 28 cents.

Atlanta Association Holds Weekly Dinners

The Atlanta Theatre Managers' Association, the organization effected recently and representing every house in the city, has inaugurated a regular custom of holding Thursday luncheons in a private dining room of the local Chamber of Commerce.

Exhibitors and Musicians Compromise on Wage Matter.

A compromise was reached this week between local exhibitors and the Atlanta musicians' union in connection with their demands for increased pay. The musicians receded somewhat in the advance requested, and a rearrangement of shifts in some instances solved the problem satisfactorily.

The managers are now facing a new increase in operating costs, however, in notification received Monday from the operators' union that a raise in their salaries would become effective in two weeks. The amount of the advance is to be determined within the time named through conferences between the union and the Atlanta Theatre Managers' Association.

"America's Answer" at the Atlanta.

Packed houses greeted the first two presentations of "America's Answer," the second of the United States Government official war films, which opened Monday for a week's run at the Atlanta Theatre, the local first-class house, at a twenty-five and fifty-cent scale.

All three of the daily papers followed with special reviews praising the production highly as a patriotic, as well as a technical marvel, and the engagement promises to be a most successful one.

Preluding the initial evening presentation, Governor Hugh M. Dorsey and Mayor Asa G. Candler delivered addresses in the interests of the Fourth Liberty Loan campaign.

Show Slides on "America's Answer."

At the request of the Government every picture theatre in Atlanta ran advance slides for a week announcing the coming of "America's Answer" to the Atlanta Theatre.

Freeman Off for a Rest.

O. L. Freeman, manager of the accessories department of the S. A. Lynch Enterprises, local distributors of Paramount-Artcraft productions, has left for a two weeks' vacation in North Carolina.

Novel Advertising Stunt for Goldwyn Film.

The Strand covered the town with "Reward" tackcards in pushing "Laughing Bill Hyde," the new Goldwyn introducing Will Rogers, who starts off a splendid action drama in the role of an escaped convict.

Atlanta Association Holds First Meeting.

The recently organized Atlanta Theatre Managers' Association, representing every theatre in the city, held its first meeting on Saturday.

Arbuckle Picture at the Forsyth.

An added attraction at the Forsyth this week is "The Cook," and as a popular success this new Paramount-Arbuckle bids fair to surpass its predecessor, "Goodnight, Nurse." Aided by consistently effective vehicles the heavy-weight funmaker is apparently growing stronger here with each release.

BUSINESS BOOMING IN ARKANSAS

Dallas Exchanges Covering That Territory Report Exhibitors Are Enjoying Prosperous Times

By Phil Fox, Times-Herald, Dallas, Texas.

ARKANSAS, flowering, green and prosperous with bumper harvests, unprecedented demands for lumber, crowded pleasure resorts and banks fairly bulging with deposits, has taken the place of drouth-stricken Western Texas as a virgin field for motion picture exploitation.

Dallas film exchanges report that the Arkansas business this season is breaking all previous records and is making up to a great extent for the paucity of business owing to arid conditions in the plains country to the west. Salesmen from film houses here are covering Arkansas as it was never covered before. Many new motion picture theatres have been opened in all parts of the state during the past six months, and exhibitors generally, even in the smaller towns, are beginning to demand the very best screen attractions procurable.

In western Texas drouth conditions still prevail. Some vicinities have not had rain now for almost four years. Relief is being afforded through public subscription.

Rush Routing of Loan Films.

Brisk work for Uncle Sam was done by Dallas film exchange managers and their forces in getting out and routing the Fourth Liberty Loan special releases. There was keen rivalry among the local exchanges in regard to the efficient performance of this patriotic work. Some of the film men worked to midnight to expedite the reels which did so much to boost the loan and bust the Huns.

Of the thirty-five Liberty Loan releases in this territory it is estimated that each of the 700 motion picture theatres in Texas, Oklahoma and Arkansas showed an average of eight of the films. Many theatres of course showed more than this number.

Film men report the hearty co-operation of exhibitors in handling the bond films. Reports are coming in showing the sales of bonds made at the various theatres.

In Dallas itself no bond sales were made in local theatres, owing to the working out of the Dallas Liberty Loan plan, whereby the selling was placed on a scientific basis and no independent sales of bonds allowed.

Permit Building of Theatres During War.

County Councils of Defense in Texas, which pass on all permits for the erection of buildings during the continuance of the war, are generally inclined to allow the remodeling or construction of motion picture theatres since the industry has been placed in the essential class. Quite a few requests for playhouse improvements have been filed with various councils. Members of the councils consider the important work done by Texas playhouses in boosting War Savings, Liberty Loans, and all other forms of patriotic endeavor, and are inclined to be liberal in their rulings.

W. O. Williamson, of Galveston, has been granted permission for the remodeling of his Star Theatre on Market street at a cost of $5,000.

Griffith's Film Breaks Records.

"Hearts of the World," the Griffith masterpiece, broke all records at Huisey's Hippodrome during the last week in September. Over ten thousand Dallas people saw the picture during the first few days of its short run here. Local critics were enthusiastic.

Herschel Stuart, of the Huisey interests, through the press arranged a competition to see which residence block in Dallas had sent the most soldiers and sailors to the service. The mothers of soldiers in the winning block were guests of the Hippodrome at a box party to see "Hearts of the World."

The attendance from Camp Dick, the aviation officers' concentration camp and from the two local aviation fields broke all records for military attendance on a motion picture show in Dallas. Men in khaki outnumbered the women in some of the matinee rushes.

Committee chairmen of the Fourth Liberty Loan drive viewed the picture in a body as the guests of E. H. Huisey.

McCruskey Opens the Allied Theatre.

C. H. McCruskey, of Dermott, Ark., bought the Majestic Theatre there late in September. He hoisted the flags of all nations fighting the Huns to the top of his flag pole and rechristened the playhouse the Allied Theatre.

Folly Theatre Opens with Griffith Film.

The Powell-Croak Amusement Company, of Oklahoma City, late in September opened their new Folly Theatre featuring "Hearts of the World." Tom Boland is manager of the new playhouse. The Folly before being remodeled played vaudeville. Now it is exclusively a motion picture theatre.

Eastland to Get New Picture Theatre.

C. C. Ball, millionaire oil man, is going to build a new motion picture theatre at Eastland, Texas. The playhouse is going to be one of the finest in the West Texas oil district. The Dreamland Theatre, at present the only Eastland playhouse, has been sold to M. C. Ellis, by H. C. Collins. It is now operating under the new management.

Approve Charter of S. & S. Film Company.

The charter of the S. & S. Film Corporation of Dallas has been approved by

the state department at Austin. Capitol stock is $20,000. Tris Sneed, Currie McCutcheon and Joe Schwartz are incorporators. The company will handle the business formerly taken care of by the Cressy Film Company and operations will be considerably enlarged.

Italian War Film at the Queen.

Andrew Zuccara, an American of Italian parentage, who operates the Queen Theatre at Fort Worth, has made a creditable record through his work in boosting all patriotic campaigns and enterprises. His featuring the official Italian war pictures at the Queen aided to swell the enthusiasm for the Fourth Liberty Loan in that city. Jimmy Kelly, of General, reports an unprecedented booking of the Italian official films.

Exhibitors Who Visited Dallas.

Among exhibitors visiting Dallas film row during the last week in September were the following: Charles Kimball, Pope Theatre, McKinney; S. E. Dean, Palace Theatre, Plano; J. A. Lemke, Crystal Theatre, Waco; B. C. Bell, Gem Theatre, Palestine; John Fanning, Crazy Theatre, Mineral Wells; Billy Batsell, King, Sherman; Miss E. Johnson, Liberty, Houston; J. Holmesby, Crystal Theatre, Pittsburg; O. H. Brannon, Opera House, Mexia; J. B. Wilson, Gem Theatre, Sherman; Theodore Polemanikus, Opera House, Greenville; J. Clemmons, Jefferson Amusement Company, Beaumont; Hoyt Kirkpatrick, Joie Theatre, Fort Smith, Ark.

Dallas Brevities.

Jules Benedict, of Dallas, has received an honorable discharge from the United States Army and is now with the Imperial Film Company of Dallas.

Carl McDougal and F. E. Hendon have purchased the Ideal Theatre of Dallas. The Ideal is one of the best suburban playhouses in the city.

R. D. Lewis, of Oklahoma City, has opened a new film exchange in Dallas. Miss Elizabeth Tennery will have charge of the offices.

Short Texas Items.

The date for the opening of Louis & Andreas' new Ellenay Theatre at El Paso has been set for October 19, when Geraldine Farrar in "Turn of the Wheel" will be featured. The Ellenay cost $138,000 and is the finest motion picture house on the Mexican border.

Jack Lilly, owner of the Hippodrome Theatre, Commerce, Texas, is now in the officers' training camp at Camp Pike, Ark. His brother is running the show for him while he is in khaki.

John Saeg, of the Grand Theatre at Ennis, is back at his business after a lengthy illness. John Saeg, the exhibitor's cousin, was recently reported killed in France.

The Queen Theatre, at Sweetwater, Texas, has been purchased by J. H. Snell.

The Queen Theatre, Denison, is now being operated by Peoples & Campbell. They bought the playhouse from Frank Mamolo late in September. Peoples & Campbell also own the Denison Arcade.

The Crystal Theatre, of Eudora, Arkansas, has been bought by Jack Nailor. The new management opened with "Four Years in Germany."

D. A. White, of the Cozy Theatre, Hobart, Okla., has sold the theatre to Burns & Burns.

Sam Brunck has been appointed Oklahoma City manager for Metro. He succeeds John Muchmore, who has gone with Paramount. Manager Le Roy Bickel, of Metro, paid a visit to the Oklahoma City branch late in September.

Claude Ezell, of the Select, is spending a few weeks organizing business in the border country.

Mrs. M. L. Parrish has bough the Queen Theatre at Yoakum from F. C. Patten.

The Deeandi Theatre at Amarillo has been closed for repairs by E. R. Sullivon, its owner. It will resume business soon.

E. R. Russell, formerly with Vitagraph, is now associated with the Dallas Paramount offices.

LABOR INFLUX BOOM FOR EXHIBITORS

Arrival of Many Thousands of War Workers Will Help Swell Receipts at San Francisco Theatres

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO exhibitors are interested in the request of the Federal Government that this city provide accommodations for thirty thousand men who are to be sent here at once to work in war industries, and to be prepared to handle fifty thousand more by the first of the year. Thousands of skilled workers have been brought here during the past few weeks. The Federal Employment Service is recruiting men in California, Arizona, Nevada, New Mexico, Utah, Montana and Colorado for work in local shipyards, and the outlook is that every vacant room will be taken before the first of the year. This great influx of population is expected to mean much to the moving picture business, and the best fall and winter season on record is looked forward to by the trade. Many theatres are even now breaking all former records for attendance, and even the small houses that threatened to fall by the wayside a few months ago are doing a good business.

Theatres in the country districts are not enjoying prosperity in the same measure as is the case in San Francisco and its suburbs. Population there has been diminished by the draft, and skilled workmen have migrated to the Bay region to secure employment at high wages in the shipyards. Crops have been fair, with prices high, and general conditions are prosperous, but the falling off in population is affecting the amusement business. Conditions similar to these prevail throughout the Hawaian Islands, according to Joe Cohen, of the Consolidated Amusement Company. "The Islands have been bled white," he said, "both in regard to men and money. The regular soldiers stationed there have been taken away, together with the National Guard and those of draft age. Tourist travel has been cut off, no new labor is coming in and business of all kinds is suffering. The amusement business is extremely quiet with no relief in sight."

Clement Joins' Select Organization.

Van B. Clement, who has been connected with the Portola Theatre, San Francisco, for the past two and a half years, and who has been filling the position of house manager since the opening of the California Theatre last year, has resigned to accept a post with the Select Pictures Corporation in the Northwest under district manager H. H. Hicks. He will be stationed at Portland, Ore., and will not only act as Oregon representative, but will cover a part of Idaho and Washington. When the California Theatre was erected doubt was expressed in some quarters as to whether the Portola Theatre, which is almost adjoining this big house, could be conducted with success, but under the management of Mr. Clement it has had a highly successful year, and its owners have been so gratified with the results that improvements were recently made at a cost of more than $10,000.

Mr. Clement is fully conversant with the merits of the Select pictures, having used many of these at the Portola Theatre, and enters upon his new duties with experience and enthusiasm that insure immediate success. He will assume his new position about the middle of October, after a conference with Mr. Hicks, who maintains headquarters at Seattle.

Film Women Tender Delightful Affair.

The Motion Picture Auxiliary of the Stage Women's War Relief entertained enlisted soldiers and sailors at a dance given at American Photoplayer Hall on the evening of September 21, about two hundred persons being present. The affair was arranged by Miss Irene Cohn, of the Vitagraph office, and Miss Sadie Litzenstein, of Triangle. One of the novel features of the gathering was a matched dance, at which time those in uniform were each presented with a pass for one of the local theatres. This was made possible through the courtesy of Harry David, of the California; Van B. Clement, of the Portola; Edward Morris, of the Hippodrome and Casino; Leo Weinberger, of the Strand; J. L. Partington, of the Imperial; J. J. Cluxton, of Pantages; M. L. Markowitz, of the Alhambra; Messrs. Oppenheimer and Levy, of the Royal and Polk; H. Gosliner, of the Edison, and Kahn and Greenfield, of the New Mission and New Fillmore Theatres. The hall decorations were arranged for by Louis Reichert, of the Metro, and both hall and music were donated by the American Photoplayer Company. This auxiliary meets each Tuesday to do sewing work and all women connected with the film industry are asked to attend these meetings.

William Citron Goes to United.

William J. Citron, who has been in charge of the local branch of the Fox Film Corporation since this was opened about four years ago, has tendered his resignation and has accepted a position as manager of the branch of the United Picture Theatres of America, to be opened at once in the General Film Company building. Lee Ochs, one of the organizers of the new concern, and William Alexander, Pacific Coast division manager, spent the past week here, and through their efforts Mr. Citron was added to the list of branch managers. George Mann, district manager for William Fox, is here to look after the business of the local office until a successor to Mr. Citron is selected.

Film Men Join Masons.

Several San Francisco film men have heard the call to "meet upon the level and to part upon the square," and have joined the order of Masons. Among those recently initiated have been Morris L. Markowitz, manager of the Universal; Dan Markowitz, of the Western Feature Film Company; Leon Shane, with the M. & R. Feature Film Company; Reuben Cohen, of the E. L. C. Company, and Henry Friedman, chief operator of the Maie Biograph.

Exchange Men Attend Theatre Opening.

Several local film exchange men attended the recent opening of the Garden Theatre at Burlingame, Cal., among those being Marion H. Kohn, of the Consolidated Film Corporation; Ben F. Simpson, of Triangle; William J. Citron, of the Fox Film Corporation, and Newton Levi, of the Mutual. The new house is one of the most beautiful in the suburbs of San Francisco.

Acme Theatre Makes Improvements.

Several improvements of note have been made of late in the Acme Theatre, Stockton street, near Broadway, including the installation of a new organ. This house is the first one in the North Beach district to install a complete force of girl ushers, and these are proving to be very satisfactory. Ralph Marks, of the firm of I. L. Marks & Sons, which conducts this theatre, is serving his country in France.

Community Singing at the Strand.

Leo Weinberger, manager of the Strand Theatre, San Francisco, says that the patrons of this house like community singing and that many of them come to this theatre because of this feature. He has some idea in regard to community singing, just as in the presentation of pictures, and one of these is that a leader is not needed or wanted. People look upon a leader as a professional, he says, and quit singing when one appears. He

has the words of the songs printed on slides, with some catch phrases to keep everyone in good humor, and there are but few who do not avail themselves of the opportunity of making themselves heard.

Asher Did Not Sell "Crusaders" Film.

The publication of the photograph of E. M. Asher in a recent issue of the Moving Picture World, as one of the hustlers who sold "Pershing's Crusaders," was misleading, as this film is handled in California by the State Council of Defense, and not by the First National Exhibitors' Circuit, as is the case in other parts of the country. W. G. Holcombe is the man who did most to place San Francisco third in the contest for the Pershing trophy, an excellent showing for a new-comer in the film business. As a film salesman Mr. Asher takes a back seat for no one, but this was a case where he had no opportunity to display his ability as the film in question was handled by others.

Wounded Heroes See Griffith Film.

Through the courtesy of Sol L. Lesser wounded soldiers at the Letterman General Hospital at the presidio were recently treated to a private showing of Griffith's "Hearts of the World," the showing being witnessed by about four hundred persons. A volunteer orchestra furnished music exactly as at the regular theatre. The run at the Alcazar Theatre will come to a close at the end of the fifteenth week, owing to other bookings at this house.

Theatres Change Hands.

Several sales of moving picture houses in the San Francisco district have been effected of late through the United Theatre Exchange, among these being the following: Shanghai Theater, Kearney street, San Francisco, from Samuel Frankel and P. Dito to Mr. Mamlar; the New Sixteenth Street Theatre, San Francisco, from S. Smith to A. Templeton; the Lincoln Theatre, Sixth and Clement streets, San Francisco, from Abe Markowitz and Dan Lebo, to B. Liebman; the Haussler Theatre, Fillmore street, near Sutter, San Francisco, from G. Blowers to S. Smith; the Haywards Opera House, Haywards, Cal., from Fred A. Lahm to E. Rosenthal, and the Bell Theatre, Livermore, Cal., from G. F. Madsen to George Bush. The Gem Theatre at Colusa, Cal., has also been leased to L. Holt.

San Francisco Briefs.

C. H. Christie, of Christie Comedy fame, was here from Los Angeles recently on his semi-annual business trip.

Joe Dietch, manager of the branch of the Consolidated Film Corporation at Seattle, Wash., is here for a stay of a few weeks.

I. Oppenheimer, of the Royal Theatre, has been on the sick list of late, but has recovered sufficiently to visit Film Row again.

Joe Merrick, Pacific Coast division manager for the Mutual, made a short stay at the local office recently, following a visit to the Northwest.

The name of the Cort Theatre has been changed to that of the Curran Theatre.

Syd Chaplin, of Los Angeles, was here for a few days recently.

Harry Oviatt, former Pathe manager here, but more recently with the Turner & Dahnken Circuit as house manager, has been placed in charge of the Bluebird department of the Universal exchange.

Joe Brandt is expected here from Los Angeles shortly and after a brief stay he will leave for the Northwest.

C. W. Deming, of New York, has arrived on the Coast and will work out of the Los Angeles branch.

J. L. Frazier, for some time with Goldwyn Pictures Corporation, but who has been in other lines lately, has joined the road staff of the Mutual.

George Roudy, former booker for the World Film Corporation, has enlisted in the service and his place has been taken by Charles Sprinke, former shipping clerk.

Walter White, with G. A. Metcalfe, has enlisted in the tank service.

WEEK'S FILM NEWS FROM THE DOMINION

Women Ushers Now Employed by Grand in Peterboro—Gaumont Serial Imported by Regal Films, Ltd.

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

Grand Adopts Women Ushers.

A NUMBER of Toronto theatres have had women ushers for a number of years, and they have been found quite suitable for the purpose. An out-of-town theatre which has adopted the woman usher is the Grand in Peterboro, Ont., recently rebuilt, and now managed by William Dineen, formerly of the Strand Theatre, Toronto. The women in this theatre are dressed in white uniforms. The Grand also has a six-piece orchestra under the leadership of Rupert Gliddon. This is going some for a town the size of Peterboro. E. Graham, a Toronto operator, who was in charge of projection at the Strand Theatre, Camp Borden, Ont., during the summer of 1916, has supervision over the projection room of the Grand.

Hemings Building $60,000 Theatre.

H. Hemings, of North Battleford, Sask., announces that a $60,000 moving picture theatre is being built for him in North Battleford, where he already has the Empress Theatre.

"Berlin" Film Shown in Canada.

Roland Roberts, of Toronto, formerly manager of the Regent Theatre, Toronto, and the St. Denis Theatre, Montreal, has branched out as a show manager. He is promoting the presentation of "Crashing Through to Berlin" at Massey Hall, Toronto's largest auditorium, for seven days starting Saturday, October 12. This run will include two Saturdays and Canada's Thanksgiving Day, Monday, October 14. This will be the first run of the war review in Canada. For the presentation in Canada the special feature has been thoroughly revised, and it has been brought up to date also. Several thousand feet of Canadian military views have replaced various sections of the original print, while recent Palestine and Saloniki war views have been added.

Canadian Exchange Notes.

J. Ruck, formerly Western Ontario traveler for the Canadian Universal, has joined the latest Canadian film exchange, the Exhibitors' Distributing Corporation.

L. A. Curry, salesman at the Toronto headquarters of the Canadian Universal, has been transferred to the Detroit office of the Universal.

Charles Stephenson, general manager of the Exhibitors' Distributing Corporation, Toronto, recently visited Winnipeg, Man., for the purpose of establishing the Western Canadian office of the new company. The Winnipeg branch will be under the management of Bert Hill, who is a former Winnipeg exhibitor.

Regal Films Import Gaumont Serial.

Regal Films, Limited, Toronto, did the unusual when all ten episodes of "The Hand of Vengeance," the Gaumont serial, were imported from the States in one shipment, and the complete serial was presented to the Ontario Board of Censors for examination. This was done so that there would not be the possibility of a break in the continuity of the story or an extra lapse between episodes through the condemning of an episode.

Elliott Goes to Famous Players.

Reg Elliott, formerly with Regal Films, Ltd., has become service manager of the Famous Players' Film Service, Ltd., Toronto, in succession to S. Taube, who has become Montreal branch manager of the company. Mr. Elliott is a brother of O. Elliott, chief inspector of moving picture theatres for the Province of Ontario, and also of Mr. Elliott, who is in charge of the Military Y. M. C. A. at Niagara Camp, Ontario.

Theatre Changes Its Name.

The Flower Theatre, Ottawa, Ontario, which is a part of the circuit controlled by the Paramount Theatre Company, Ltd., has become the Strand Theatre. The change is one in name only, however, as Herbert Jennings, formerly of Toronto, continues as manager. A recent attraction was Fox's "Cleopatra," which was shown at 10 cent and 15 cent prices. The Paramount Theatre Company is affiliated with Regal Films, Ltd.

Peter Pan Has Its Own Little Paper.

Messrs. Reed and Dunlop, of the Peter Pan Theatre, 1969 Queen Street East, Toronto, have become the publishers of the "Peter Pan News," a tiny four-page newspaper which is attractive in both make-up and phraseology. For instance, a program for a week is listed as "Bill-'o-the-Play," and there is a line that there is a "comedy, of course, as the wind-up after the big picture." We are also told that the paper is "issued from the place of publication—The Peter Pan Theatre. The paper is called "The Peter Pan News."

Palace Theatre Reopens.

The Palace Theatre, Queen street east and Greenwood avenue, Toronto, has been reopened under the management of G. F. Taylor, who has adopted methods that will probably make the house "go." One of his first moves was to become a member of the Motion Picture Exhibitors' Protective Association of Ontario. He is booking on the open market.

Operators Represented at Labor Congress.

W. P. Covert, business agent of the Toronto Local Moving Picture Operators' Union, represented the local at the Dominion Labor Congress which was held at Quebec this year.

Allen Theatre Holds "Milkman's Matinee."

Manager Oral Cloaky, of the Allen Theatre, Calgary, Alberta, arranged a stunt with school children that gave him special advertising for two different features. To the first 275 children who presented themselves at the Allen Theatre for a "milkman's matinee" on a Saturday morning for a presentation of "The Kaiser's Shadow" he gave a free ticket for a ride in one of Calgary's sight-seeing trolley cars and also a free pass for a special children's performance at the theatre on the following Saturday morning for "Uncle Tom's Cabin." The special street car that carried the children bore banners advertising the coming Marguerite Clark attraction, and the kiddies did all that was necessary in providing noise to attract attention.

Spencer Pays Toronto a Visit.

A recent visitor in Toronto was J. G. Spencer, one of the best known exhibitors in the Maritime Provinces. Mr. Spencer controls a large chain of moving picture theatres in New Brunswick and Nova Scotia, his houses being located in St. John, Fredericton, Woodstock, Amherst, Truro and Charlottetown. The latter city, in the tiny island province of Prince Edward Island, has but two moving picture theatres, and Spencer has one of them. His visit in Toronto was a periodical inspection. He also controls "Damaged Goods" in Canada, which has been passed by all provincial censors except those of Ontario and Quebec.

Aliens Providing Shows for Soldiers.

The convalescing soldiers at the Whitby Military Hospital, Whitby, Ontario, are securing their chief entertainment through the presentation of moving picture features, which are sent to the hospital from Toronto by Messrs. Jule and J. J. Allen. It is only occasionally that a stage company visits the institution, so that moving pictures are the bill of fare almost every night in the week, including Sundays. The very latest pictures are shown, too.

The man in charge of recreation at the

Whitby Hospital is Gunner J. H. Dufton. He is the theatre manager, booker, advance agent, manager of the four bowling alleys, promoter of prize fights, projection machine operator and what not. The Whitby Theatre has a soldiers' symphony orchestra of twenty pieces.

Not long ago the Allens were presented with a handsome silver shield for the magnificent manner in which they have been supplying all the latest pictures to the Whitby institution without charge.

Horsfall Working for Uncle Sam.

B. Horsfall, the Eastern Canadian manager of the Mutual Film Company, has left Montreal for Washington, D. C., where he has taken up war work for Uncle Sam. Mr. Horsfall was in direct charge of the Montreal branch of the Mutual for about one year. He has been succeeded by Ray Peck, of Toronto, formerly service manager with the Canadian Universal Film Company. James Travis, Toronto manager of the Mutual, will have charge of Mutual interests in Eastern Canada in future, it is understood.

LaMarr Is Manager of Allen's Majestic.

H. C. LaMarr, formerly of Toronto and Brantford, Ontario, has been appointed manager of the Allen's new Majestic Theatre, Montreal, which was opened on September 16 with "Hearts of the World." Announcement has also been made of the appointment of Walter Greene as manager of the Allen Theatre, Toronto.

Luigi Romanelli, director of the Allen Theatre Orchestra, Toronto, recently visited Montreal for the purpose of organizing a large permanent orchestra for the new Allen house there. Mr. Romanelli, incidentally, has become the supervising director of all Allen theatre orchestras in Canada.

Taube Appointed Famous Players Manager

Sid Taube, service manager of the Famous Players Film Service, Toronto, has been appointed Montreal manager of the Famous Players. Mr. Taube was the Montreal branch manager of the Canadian Universal for a long time. Reg. Elliott, of Regal Films, Limited, Toronto, has succeeded Mr. Taube as the Toronto service manager of the Famous Players.

Coliseum Has New Manager.

Manager T. Coulson, of the Photodrome Theatre, City Hall Square, Toronto, has taken charge of the Coliseum Theatre, Toronto, which is owned by the Modern Theatres, Limited, Toronto. Mr. Coulson succeeds Mr. Stonge, formerly of the Oakwood and Garden theatres, Toronto. D. Siegel, a former projection machine operator, has become manager of the Photodrome, which is now presenting both pictures and vaudeville at 15 cents and 25 cents.

Dominion Raises Admission Prices.

The management of the Dominion Theatre, Montreal, has announced an increase in admission prices following the decision of a number of other Montreal exhibitors to raise their prices. Night prices will be 10 cents for a balcony seat and 15 cents, including war tax, for orchestra floor seats. Matinee prices are 5 cents and 10 cents, not including war tax.

Movement Afoot for Earlier Closing.

There is a general movement in Calgary, Alberta, for the closing of theatres at 11 p. m. each evening in place of 11:30 and 12 p. m. On account of the late evenings in Calgary it has always been customary to prolong proceedings so that the de luxe evening performances generally start well after nine o'clock. Theatre employees, Board of Trade, Rotary Club, patrons and even some of the exhibitors themselves have protested against the custom, and the newspapers have been giving some considerable space to the subject. The statement is made that the theatre managers are willing to co-operate, providing the public will do its part by turning out to the shows at an early hour.

ACTIVITIES OF DETROIT FILM MEN

Goldstein Buys State Rights on Two Rapf Productions—Scott Made Manager of Madison Exchange

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

Opera House Reverts to "Legitimate."

THE old Detroit Opera House, which has been run as a picture theatre since last May, has finally passed into the hands of E. D. Stair, who, in turn, has made an arrangements whereby it will play Shubert "legitimate" attractions exclusively, starting October 21. R. E. Olds, who owns the property, stipulates in the lease that the former name must be retained. "The Hearts of the World" played a thirteen weeks' engagement there, while "The Prussian Cur" had a very successful two weeks' run.

Buys State Rights on Two Rapf Pictures.

Harry Goldstein, who promoted the Majestic Theatre, Detroit, and the Oakland Theatre, Pontiac, has purchased the Michigan rights to two productions by Harry Rapf—"The Struggle Everlasting" and "The Accidental Honeymoon." He has not yet decided just how they will be released.

Want Sunday Shows.

The owners of the three theatres in Highland Park, Detroit's wealthy suburb, have secured petitions for the repeal of the present ordinance prohibiting picture theatres from opening on Sundays. The people living in that section are now friendly towards the theatres, and it is believed that at the November election the exhibitors will win out.

Scott Manager of Madison Exchange.

Harry Scott, formerly occupying an important eastern position with the George Kleine System, has taken full charge of the Madison Film Exchange in Detroit. He arrived on the job October 1. The Madison distributes the First National pictures in Michigan and is owned by John H. Kunsky.

Important Short Notes.

C. W. Perry is no longer Detroit representative for Paralta pictures.

C. E. Shurtleff, of the Hodkinson Corporation, was a Detroit visitor recently.

"Shoulder Arms" goes into the Madison Theatre, Detroit, for week of October 20.

Backed by a tremendous advertising campaign "Crashing Through to Berlin," in co-operation with the Detroit Free Press, opened an indefinite engagement at the Washington Theatre, Sunday October 6.

W. S. McLaren, managing director of the Majestic and Colonial theatres, Jackson, Mich., is now in complete control, having taken over the interest of his associate, W. F. Phillips.

Will M. Elliott, for the past year manager of the Washington Theatre, Detroit, has resigned, taking effect October 6. He will assume on October 14 the management of the Regent Theatre, Toronto, Can.

C. A. Mead, formerly with Pathe and Vitagraph, and for four weeks house manager of the Regent Theatre, Detroit, has resigned. He is succeeded by Harold Marsden, of Philadelphia, who will also handle the pubilicity.

W. A. Kent, former special representative for Select, has been appointed assistant manager of the Detroit office, and he will also do the booking.

G. C. Jefferson, former publicity manager in Detroit for Paramount, was recently promoted to lieutenant, and he is now stationed in the Ordnance Motor Instruction School, Camp Raritan, Metuchen, N. J.

W. A. Haynes, representing the Producers Distributing Corporation, has opened offices at 201 Film Building.

James Couzens, the Republican candidate for Mayor of Detroit, has written a letter to the Moving Picture World correspondent, in which he says he has always considered the motion picture theatres of great benefit to the community, and that he has noticed a big improvement in the quality of productions.

And now Victory singing has spread to the New Family Theatre, Adrian, Mich. Elwyn M. Simons, manager, has put new life into the feature by inviting people from the audience to hit the "sawdust trail" and sing from the stage. It has made a big hit.

Dave Mundstuk, of the Strand Features, is back from New York, where he purchased many new pictures for Michigan. Included are eight new features, sixteen two-reel western dramas, and thirty two-reelers of Bronchos and Kay-Bees.

Joe Optner, of the Jewel and Olympic theatres, Detroit, has purchased the Tillman Theatre, Michigan and Tillman avenue, having already taken possession.

John H. Kunsky has placed an order for a Hilgrane-Lane organ for his Adams Theatre, which will be the same type as is now in the Madison Theatre.

Cleveland News Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, Ohio.

Ohio First National Holds Convention.

THE first annual convention of the First National Exhibitors' Circuit, of Ohio, was a big success in attendance and results accomplished.

About 150 members were present. The convention ended with a banquet at the Winton Hotel, Wednesday evening, September 18. The speakers were Judge W. C. Keogh, E. Mandelbaum, of Cleveland, toastmaster; Henry Lustig, president of the Exhibitors' League; George Schade, of Sandusky; C. A. Barbian, Akron; C. A. Smith, Chillicothe, and John Kunsky, Detroit. Music was furnished by the Knickerbocker Theatre orchestra.

Officers elected were E. Mandelbaum, Cleveland, president and treasurer; A. Friedman, Cleveland, vice-president; W. E. Luck, Cleveland, secretary and general manager; C. A. Barbian, Akron; C. A. Smith, Chillicothe, and I. Libson, Cincinnati, members of the board of directors.

Runs Show Until 3:05 A. M.

The Park Theatre, Millersburg, Ohio, showed "Over the Top" one night recently, the last show ending at 3:05 a. m. "The people just kept on coming, so we kept on grinding out the films," said the manager.

Ohio Dailies Run Picture Sections.

Many Ohio newspapers this season are putting out special motion picture editions for the purpose of stimulating the business—and incidently their own. The idea was started by the Cleveland Plain Dealer, but before that paper got a good start all the other papers in town followed suit. Other cities, such as Toledo and Columbus, then followed up the idea. The Toledo News Bee got out a very nice section. In each of the sections some of the big film companies took considerable space.

No doubt these sections helped the picture business somewhat, but the main complaint by exhibitors was that they contained too much advertising and not enough news of the picture productions and the theatres.

Must Not Show Labor Slides or Films.

Cleveland theatre managers received notice that they are not allowed to display slides or films advertising for labor. This notice came direct from C. F. Arndt, examiner in charge of the United States Employment office.

2,000 NEWSIES SEE JEWEL'S WAR FILM

Management of English's Theatre, Indianapolis, and Universal's District Manager Are Hosts to Newsboys

By Indiana Trade News Service, 69 Lay man Avenue, Indianapolis, Ind.

A SEVERE case of heavy-heart must have attacked every Hun sympathizer if any dared to invade the theatre—at English's Theatre in Indianapolis last week during the exhibition of the Jewel Productions' big war spectacle, "Crashing Through to Berlin," which packed the house to overflowing at every performance. The subject is released by the Universal Film Company. The accompanying picture shows how the crowds were lined up awaiting their turn at the box office at one of the performances.

At the initial showing of the picture, Messrs. Barton & Olsen, lessees of the theatre during the summer season, and Joseph I. Schnitzer, district manager of the Universal Company, had as their guests about 2,000 newsboys and newsgirls. Chaplin Huston, of the army, led the youngsters in a series of patriotic songs, and the pep they put into it made the old walls of the theatre rattle.

As an added feature at some of the performances, Mayor Charles W. Jewett and Russell B. Harrison, secretary of the Marion County Council of Defense, made inspiring patriotic addresses, and the audience sang the "Marseillaise" and other patriotic songs. In fact no community singing ever had more patriotism in it than that manifested by the crowds attending the exhibition of this picture.

Exhibitors Get Influenza Orders.

Vigorous steps to prevent a general outbreak in Indianapolis of the Spanish influenza epidemic have been taken by Mayor Charles W. Jewett and Dr. Herman Morgan, secretary of the city board of health. They have sent out a series of orders to be observed in connection with the effort to prevent the epidemic, and have asked the co-operation of the public in the enforcemnt of the rules.

Theatre managers have been ordered not to admit persons into the theatres if they are suffering from any form of cold, and ticket sellers are ordered to inquire of every person asking for tickets whether they have a cold. The order also provides for the immediate fumigation and cleansing of all theatres, street cars and public places.

The exhibitors of the city are co-operating with the authorities, and are doing all in their power to aid in preventing a general spreading of the disease.

The American to Reopen October 5.

The American Theatre at Terre Haute, which was closed recently for improvements, is scheduled to be formally reopened on Saturday, October 5, according to an announcement made this week by Shannon Katzenbach, manager. By that time, Mr. Katzenbach says, the army of decorators now engaged in beautifying the interior of the theatre will have completed their work. For the benefit of those who are "built for comfort instead of speed," Mr. Katzenbach has ordered a number of new chairs to take the place of the old ones, which were a bit stingy as to width.

Kokomo's New Theatre to Open Soon.

The new motion picture theatre which is being constructed at Kokomo, Ind., will be opened some time next week. Decorators, carpenters and painters have been at work on the structure constantly for the last few weeks, and the result of their labors will soon be one of the most cheerful and attractive film houses in the city. A seating capacity of about 600 has been arranged, and in the front a deep foyer with large wide entrances and exits have been constructed. Merrill Moore, the manager of the new house, says he has contracted for Paramount and Artcraft pictures. The name of the theatre will be selected later through a contest promulgated by the management.

Conner Has Temporary Quarters at World

J. G. Conner, formerly Indianapolis manager of the Mutual Film Corporation, who recently resigned to take up his duties as a representative of the Government in the distribution of war films, returned to Indianapolis this week from New York, where he received instructions as to his work with the Government. Temporarily he will make his headquarters with the World Film Corporation, through which the latest Government picture, "America's Answer," will be distributed.

Crowd Attending "Crashing Through to Berlin" at English's Theatre, Indianapolis.

Rhodes Takes Over the Orpheum.

The management of the Orpheum Theatre at Elkhart has been taken over by Ezra Rhodes, of South Bend, who also controls the lease of the Jefferson Theatre in Goshen and the LaSalle Theatre in South Bend, and, according to Mr. Rhodes, the Orpheum will be opened for business early in October. The theatre is now undergoing extensive improvements. He says a five-piece orchestra will be installed in addition to the large pipe organ.

Dismiss Injunction Suit Against Fox.

Judge John J. Rochford, of the superior court, in giving his decision in the suit for a temporary injunction against the Fox Film Corporation by William Meloy, an exhibitor at Shelbyville, granted the motion of the defendant's attorney to dismiss the injunction petition, saying he thought the proper remedy was by a suit for damages. The suit was brought by Meloy to try to compel the Fox Company to exhibit "Salome" at his theatre, after, it is alleged, the company had notified him that it did not intend to fulfill a certain contract with him.

Rochester Trade Letter

By L. B. Skeffington, 61 Main Street, East, Rochester, N. Y.

The Loan First with Rochester Film Men.

JUST now the Liberty Loan is the principal feature in all of the local theatres. "Nothing else counts" is the saying of the theatre managers, and this has become the generally adopted slogan. An energetic committee is in charge of the campaign in the theatres. It is noticeable that a moving picture man, William A. Calihan, of the Regent, again heads the committee. Other members are: John J. Farrem, Victoria; John H. Finn, Temple; William R. Corris, Lyceum; Howard W. Shannon, Piccadilly; Albert A. Fennyvessey, general manager of the Theatres Operating Company; Fred J. Sarr, Fay's; John H. H. Fennyvessey, Family; Joseph H. Stoffel, Grand; Irving M. Salyards, Lyndhurst; Henry Kutz, Lyric; Mr. Calihan went to New York and arranged to have an extra supply of Liberty Loan films sent here, so that every theatre might run one film every day. He also arranged to have some stars make personal appearances here.

Alexander Culley to Retire.

Alexander Culley has decided to discontinue the management of the Park Theatre at Avon, about November 1, in order to make his residence in Rochester. Mr. Culley is seventy-six years old and feels that he is entitled to retire. During the past week he observed his golden wedding anniversary, the principal feature of which was a dinner tendered to him and his wife at the Hotel Rochester. Mr. Culley was born in Ireland and came to this country when he was nine years old. His family settled on a farm, near Avon, which Mr. Culley still owns. Some years ago he built the Park Theatre and has continued to personally conduct it ever since. His five children are all living.

Runs Gerard's Film as Loan Feature.

The Rialto Theatre is showing "My Four Years in Germany" as a special Liberty Loan feature. The lobby and front of the house are appropriately and strikingly decorated, the national emblem and patriotic effects being the outstanding features of the scheme.

Florence Fennyvessey Managing Strand.

Rochester is not a bit behind in progressiveness, or whatever you may call it, when you refer to the women folks crowding in where only men used to tread. Two local theatres are managed, personally directed, and otherwise run by members of the gentler sex. Florence R. Fennyvessey is the guiding genius of the Strand, a large downtown picture palace. The Jefferson, one of the larger neighborhood houses, has been managed by Mrs. Briggs for a long time.

ALL EXCHANGES COMBINE ON LOAN FILMS

Capital City Film Men Form Committee to Handle the Short Subjects Boosting Liberty Bond Sales

By Clarence L. Linz,. 622 Riggs Building, Washington, D. C.

WASHINGTON.—All of the Fourth Liberty Loan prints in this territory are to be handled through a central booking agency. Oscar A. Morgan, manager of the Famous Players Exchange in this city, is responsible for this plan. Mr. Morgan, live wire secretary of the Washington Film Managers' Association, found that some little confusion was being experienced in the individual exchanges in the handling of these prints. The managers of the other exchanges were called upon, and it was agreed that the simplest method would be to appoint some of the bookers to a committee to handle the whole problem.

"Jerry" Payne and Albert C. Eckhardt, bookers for the Famous Players Exchange, and Arthur Van Dyke, of the Greater Vitagraph, volunteered their services. To this committee will probably be added others, for the co-operation of all of the bookers in Washington is desired. Meetings of the bookers have been held, and at these was presented the information necessary to the placing of the films from the various exchanges without confusion and doubling up of prints.

In speaking of this plan those interested declared that handling the films through a central booking committee would insure the greatest possible amount of publicity to each. The Liberty Loan Committee is anxious to show as many pictures in as many houses to as many people as it is possible to reach. The exchange managers and theatre men of this territory are going to do their utmost to meet the wishes of Uncle Sam in this respect.

Fruit Pits Will Help Win the War.

The Council of National Defense has enlisted the services of all state councils of defense in the campaign which the National Association of Motion Picture Industry is about to institute to bring about a fruit pit and nut shell saving to help provide material for the manufacture of charcoal for army gas masks. This information is contained in an official announcement of the United States Food Administration which has been informed that motion picture theatre owners in the Middle West have been giving "Peach Stone Matinees" that have resulted in the collection of such material, one house in Indiana obtaining four barrels of peach stones at one afternoon performance.

Takes Desk Space at General's Office.

D. F. O'Donnell, representative of the United Picture Theatres of America, Inc., and E. A. Crane, representing Hodkinson, have taken desk space at the local offices of the General Film Corporation, the latter having some time ago taken over the actual distribution of the pictures handled by these two organizations.

Phillips Takes Over the Florida Theatre.

Lawrence Phillips, of the Staunton Theatre, has again taken control of the Florida Theatre, at Fifteenth and H streets, Northeast. For some time the latter house has been operated by Morris Strunsky.

Payette Presented with Military Watch.

John Payette, former member of the film fraternity here, is the proud possessor of a handsome Waltham military watch, equipped with a khaki nonfuss strap, presented to him by the managers and office executives of the Grandall Amusement Company. Private Payette was one of the most popular of film men, and the Grandall outfit worked up this little surprise for him. A second surprise was the presentation speech by Mr. Grandall. It is declared that he practiced this bit of oratory for a week before trying it out on Payette. This latest recruit to the army is acting as sergeant major at the engineer camp, Camp Humphreys, Va.

Cummins Buys "The Submarine Eye."

Samuel Cummins, 811 E street northwest, announces that he has purchased the Williamson Brothers' underwater picture, "The Submarine Eye," for this territory. This feature will be put out as a road show at top prices, Mr. Cummins says. The price for "The Submarine Eye," Mr. Cummins reports, is in the neighborhood of $6,000, and will open in his territory after a big advertising campaign. He controls Delaware, Maryland, District of Columbia, Virginia and North Carolina. Mr. Cummins also controls "Enlighten Thy Daughter" and "Birth."

$100,000 for Liberty Theatres.

The War Department has authorized the expenditure of more than $100,000 in the erection of Liberty theatres at Camp Wheeler and Camp Hancock in Georgia, and Camp Wadsworth in South Carolina. The Construction Division of the War Department has the matter in charge, and will erect theatres, similar to those previously built in other camps, at a cost of $38,700 each. Instructions are to begin the work on the theatres at once.

Influenza Orders Affect Bookings.

The motion picture business in this territory is in a state of great excitement due to the prevalence of Spanish influenza and the consequent quarantines established in a number of cities and towns. Quite a number of telegrams have been coming into the local exchanges canceling bookings, and the industry is suffering a considerable loss.

Newark, Del., Fredericksburg, Va., Camp Meade, Md., and Wilmington, N. C., are a few of the many places sending out "stop shows" notices. In many instances no dates are set for the reopening of the houses. The order closing the theatres closes also the schools and other public places of assembly.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

Theatres Aid in Checking Influenza.

WHILE the influenza epidemic which has secured such a lamentable hold in some of the Eastern and Northern cities has not yet done much harm in Cincinnati, local authorities are doing everything in their power to forestall the appearance of the disease in force. The moving picture houses, both for their own protection and as a measure of co-operation with the health authorities, are flashing on their screens warnings to persons suffering with grip or from any symtom of Spanish influenza to remain away from the theatres . and other crowded places, isolating themselves voluntarily in their homes as far as possible. Across the river in Newport, Ky., where thousands of people live who work and find their amusement in Cincinnati, the disease has become more or less prevalent, and the authorities there are considering closing the Newport picture houses in order to prevent further spread of the trouble.

Cincinnati Film Men Pushing Loan.

The patriotic work of boosting the Fourth Liberty Loan over the top in the Cincinnati district has naturally engaged much of the attention of moving picture men, as well as of their audiences. Several representative exhibitors and film men are actively engaged in soliciting subscriptions to the loan and in otherwise assisting the teams actually in the drive; while all of the theatres, as usual, are freely giving the use of their screens to messages which have their effect on the public, urging full support of the loan, and setting forth the reasons why.

Hess Succeeds Serkowich.

The exhibitors and film men affiliated, respectively, with the Moving Picture Exhibitors' League of the Chamber of Commerce and the Associated Film Exchanges of the Chamber of Commerce welcomed recently a new secretary who succeeds H. Serkowich, now a lieutenant in the navy, in his work as an officer of these organizations. The new man is Beecher E. Hess, formerly an assistant to Mr. Serkowich, and more lately engaged in similar work in Indianapolis and Lincoln, Ill., where he broadened his experience in conducting the affairs of business organizations. It is worth noting also, as an additional bit of evidence of the way the war is taking men in or connected with the industry, that Carl B. Adams, formerly an assistant to Secretary Serkowich, and more recently editor of a local photoplay journal, has given up his work to join the Students' Army Training Corps at the University of Cincinnati.

Close Theatres to Soldiers.

Chillicoth, Ohio.—In order to prevent the further spread of epidemics of bronchitis and coryza at Camp Sherman, and to stamp out these diseases, the medical authorities have forbidden soldiers to go into moving picture theatres in the town. The camp picture shows have also been closed on the recommendation of the medical officers, as well as other places where large numbers of men gather.

Portland News Letter

By I. Leesee Cohen, The Evening Telegram, Portland, Ore.

Boosts "Joan, the Woman," with a Parade.

CARL MARQUARD, the new manager of the Globe, put on "Joan, the Woman," for a second run. He boosted it on opening day with a parade. Thirty musicians of the Marine Band led the procession, followed by a number of the Marines. Then came a beautiful float, with Joan in armor as the central figure, and Red Cross nurses attending. Following came the Boy Scouts. They did a big business with it, really "turning 'em away."

Hill Made Film Division Manager.

C. M. Hill, local manager of the Paramount, has been appointed district manager of the Motion Picture Division of the Committee on Public Information, and is busy distributing and routing the Liberty Loan pictures.

Woman Exhibitor Visits Portland.

Mrs. H. B. Leiter, of Leiter & Meyers, owners of the Arcade and Star theatres of LaGrande, visited Portland to book the new productions. Mrs. Leiter has the entire burden of managership now, as Mr. Meyers has joined the colors. She says that owing to the big price for wheat that business in LaGrande is keeping up despite the fact that almost all the young men have joined the army or navy.

Exhibitor Notes.

A new house is being built in Klamath Falls, Ore., by L. Jacobs. It is to seat 600, and be equipped with everything modern.

Arnold and Schwartz have just opened a new theatre in Toledo, Ore.

Ed. Myrick, efficient manager of the Liberty Theatre, and who underwent an operation in a local hospital, is on the street again, but walking with crutches. He is not sufficiently recovered to be back at his desk.

John Hamrick, owner and manager of the Rex Theatre, of Seattle, is in town with Paul Smith's "Fall of the Barbary Coast," for which he bought the Seattle and Portland rights. It showed four weeks in Seattle to big business, and will run here at the Star for two weeks.

FRENCH FOREIGN LEGION AT THE ISIS

Famous Force of Fighting Foreigners Speak in Aid of Loan at Big Kansas City Picture House

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

THE French Foreign Legion, which arrived in Kansas City, September 27, were present at the matinee performance at the Isis Theatre, Thirty-fifth street and Troost avenue, for the purpose of making a talk on the Fourth Liberty Loan. The house was packed to its capacity. Prior to the public meeting at the Isis a parade was held in the downtown district. Mr. Curtis, manager of the Doric Theatre, incorporated the parade in his Doric News Weekly, which was shown at the close of the news reel Saturday night, September 28.

Exchangemen Combine on Loan Films.

Managers of the various local exchanges met the morning of September 28 for the purpose of devising the best method of exhibiting the Liberty Loan films. Seventy-five different subjects in all are being handled by Metro, Vitagraph, Paramount - Artcraft, Goldwyn, Select, Pathe, Mutual, Fox, General and the First National Exhibitors' Circuit. At the meeting arrangements were made to follow out the general program arranged by the distributors throughout this territory, to route the film so that each exhibitor will have only one Liberty Loan film a day, and every exhibitor will have one every day of the campaign, which ends October 19.

Will Invest Week's Proceeds in Bonds.

All exhibitors in this territory seem to be doing their utmost to co-operate in putting over the Liberty Loan drive. Frank Newman, proprietor of the Royal and Regent theatres, of this city, and also of the Butterfly Theatre, of Milwaukee, Wis., and the Fourth Street Theatre, Moberly, Mo., has offered to invest the gross proceeds from the four theatres for the first week of the campaign in Liberty Bonds.

George Mantzke Visits Kansas City.

George Mantzke, brother of I. F. Mantzke, manager of the Mutual Exchange in Kansas City, was in Kansas City this week. Mr. Mantzke is in the Aviation Corps, Ft. Sill, Okla., and is known among film men as one time manager of two of the leading theatres in the state of Minnesota.

Reduces Price for Censoring Scenics.

The Kansas State Board of Censorship has announced that the price for censoring films of educational value, including scenic and travelogue pictures, will be reduced from $2 to $1 per reel. However, it is not fully understood whether a reduction will be made in the charge for censoring news weeklies.

Kansas City Exchange Notes.

W. E. Truog, manager of the World Film Corporation, Kansas City office, has procured four prints of "America's Answer" and is making arrangements to secure an additional one. On pre-released bookings the programs are already scheduled to work practically without interruption.

Ensign Howard Jamison, formerly assistant manager of the Kansas City office of Pathe, expects to obtain a two weeks' furlough about the middle of October and spend it in Kansas City, according to word received by C. S. Edwards, Jr., manager of the Kleine-Edison office.

J. H. Way, cashier for the Kleine-Edison office, is being succeeded by Miss Horn, of the Federal Reserve Bank.

S. J. Baker, for some time past city censor, is taking over the management of the First National Exhibitors' Circuit for Missouri, with offices in St. Louis. Henry Goldman, formerly assistant manager, will take Mr. Baker's place. Assistant manager will be Eugene Flynn.

E. McAvoy, traveling for the Mutual Film Corporation out of Kansas City, reports good business throughout the territory of Kansas, Missouri and Northeastern Oklahoma. Mr. McAvoy is the proud and hapyy father of a baby boy; weight, 12 pounds. Earl, Jr., is expected to follow in his father's footsteps as a live film man.

J. P. Moore, Fox Kansas City representative, who was recently injured in an automobile accident between Deepwater and Clinton, Mo., returned to work Monday, September 23, and is now covering his old territory in Missouri.

J. E. Storey, manager of the Pathe Exchange, Kansas City, returned September 29 from a ten days' trip to the home office in New York City.

Sergeant Milton Feld, of the Quartermasters Department, Camp McArthur, Texas, and formerly manager of the Kansas City branch of the Universal Film Corporation, is in Kansas City on a ten days' furlough.

The Standard Film Corporation has secured the distributing rights on "How Stars Twinkle Away from the Studio" for Missouri and Kansas. Ben Shlyen, who has been with the Standard for some time in a number of different capacities, has taken charge of the advertising, formerly handled by R. E. Tannehill. The Standard is handling the distribution of the current issues of the Educational Film Corporation.

E. W. Green has resigned his position with the Triangle Film Corporation, Kansas City office, after almost two years' service with the company. Mr. Green expects to be called into service shortly.

W. B. Towne, president of the W. B. Towne Photoplay Company, with headquarters in St. Louis, was in Kansas City for about a week's time, leaving a few days ago for St. Louis, where he will stop en route and go on immediately to New York.

C. P. Anderson, well known to distributors in Kansas, Missouri and Oklahoma, is now sales manager of the Kansas City Machine and Supply Company, Inc., and has been properly initiated into his new situation by very active business. Such a large number of films are to be used in connection with the Liberty Loan campaign, that it has been necessary for the company to install a large number of projection machines in the auditoriums of legitimate theatres.

Theatre Notes.

Cody, Neb.—H. L. Childers will soon open his picture show for business.

Central City, Neb.—C. E. Margui, manager of the Martha-Eleen Auditorium, has purchased the equipment of the Empress Theatre from C. E. McDonald.

Galveston, Texas.—W. O. Williamson has presented a petition to remodel the Star Theatre at 2515 Market street into a motion picture and vaudeville house.

Humble, Texas.—The Dixie Theatre has opened under the management of I. S. Cash.

Houston, Texas.—Ben Johns has resigned as manager of the Prince Theatre, and John Eisert, city editor of the Houston Press, will take his place.

Mt. Hope, Kan.—John Releford has purchased the picture show at this place.

Nickerson, Kan.—John Beck is offering the Gem Theatre for sale.

Pittsburg, Kan.—E. E. Frazier will open the Grand Theatre soon.

Bauxite, Ark.—Jack Parsons is manager of the new theatre which was just recently opened.

Edina, Mo.—Lum McDaniel will conduct a picture show in the brick building on the south side of the square every Saturday evening.

St. Joseph, Mo.—William P. Cuff, manager of the Royal Theatre, has leased the Majestic Opera House and the Empire motion picture theatre at Chillicothe, Mo., and will take charge immediately.

Lawton, Okla.—A $60,000 theatre is under construction here.

Oklahoma City, Okla.—The Folly Theatre at 125 West Grand avenue is open again, after being closed most of the summer for remodeling.

The Star Theatre, Gallatin, Mo., has changed hands, J. F. Courter having disposed of his interests to J. L. Binney. This change of management goes into effect October 1.

B. C. Dyer, proprietor of the Lyric Theatre at Frontenac, Kansas, has sold his interests to Klock & Daly, of Pittsburgh, Kan.

Roy Crawford, of the Majestic Theatre, Topeka, Kan., has recently installed a new Power 6B machine.

Dyke, Iowa.—Will Lynn has taken over the opera house lease from Cal Huntsinger and is running a moving picture show.

Rembrandt, Iowa.—A number of business men have purchased the Caskey Theatre and leased it to E. N. Hesla, who will operate a motion picture show.

Baynard, Neb.—The new motion picture house has been opened for business.

Winona, Minn.—Harry Rolbeicki is the owner of the new theatre to be built at Broadway and High Forest avenues.

Kirksville, Mo.—The Harrington Theatre, one of the oldest and largest theatres in the city, was recently destroyed by fire.

Fredrick, Ga.—C. B. Greever has bought the equipment and fixtures of the Gem theatre from L. A. Harrell.

San Antonio, Tex.—The Liberty Theatre was recently destroyed by fire at a loss of $5,000.

Topeka, Kan.—The Cozy Theatre will be remodeled and rebuilt to twice its present size.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Cambria Theatre Changes Hands.

THE Cambria Theatre at Twenty-fifth and Cambria streets, was transferred last week by Harry Green to George Naudasher for a consideration given as nominal and mortgages of $30,000. The building is erected on a lot 124 by 60 feet, and is assessed at $15,000.

Murphy Does a Little Singing.

Joseph Murphy, manager of the Family Theatre, treated his patrons to some patriotic singing, when he personally headed a quartette of singers last week at his theatre in order to create additional interest in behalf of the Fourth Liberty Loan.

Philadelphia Briefs.

Charles Henscheil, formerly of the Artcraft and Paramount exchange, has been appointed branch manager of the W. W. Hodkinson's Service which is being released through the General Film Company's office.

Herbert Givin, formerly manager of the Goldwyn Exchange, will take charge of the United Exhibitors' Booking Association beginning September 23, and will make his headquarters in the office of the General Film Company.

Owing to the stringent rules and restrictions having been placed on building the plans for the new theatre recently formulated by the Stanley Company, for a new Stanley Theatre, will not be carried out until after the war.

J. J. Goodstein, of the Palm Theatre, has spent a considerable amount in making improvements during the past summer and has also installed a Sceberg organ. Mr. Goodstein will shortly make a tour of the Middle West states with his newly acquired production, "The Finger of Justice."

The Keystone Distributing Corporation announces that it has secured the state rights for the Houdini serial.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month

Promoting the Distribution of Moving Pictures Wherever the English Language is Used in Trade.

In This Issue

Cover Portrait of Miss Evelyn Greeley, whose Pictures are Available for Export Through Inter-Ocean Film Corporation.

New Desmonds for Robertson-Cole
"Wives of Men" for Inter-Ocean
Screen Classics Get Good Start
Platform of the International Section
Says Government Must Help
Film Industry Grows Rapidly in Japan
Editorials
Knitting the English-Speaking World
Houdini Serial Big Plum for Export
Film Trade Difficulties in the Orient
British News Letter
Indian News Letter
Australasian News Letter
Picture Briefs from Foreign Fields

Advertisements

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Three Ways to Tell your patrons you show Paramount and Artcraft Motion Pictures

one—by using these trade-marks or names in the advertisements of your local theatres.

two—by using these trade-marks or names on the front of the theatre or in the lobby.

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FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

Along this quaintly peopled street in SHANGHAI, CHINA, moving pictures are being *sold in the English language.*

NEW DESMONDS FOR ROBERTSON-COLE

World Rights on Eight Pictures About to Be Made Secured by Big Export Firm

DEAL THRU JESSE D. HAMPTON

Kerrigan Pictures For Territory Outside United States Also Landed—Extensive Exploitation of Martin Johnson Cannibal Series

A close working alliance between the production interests represented by Jesse D. Hampton, who has been spectacularly active in the moving picture field for some time, and the Robertson-Cole Company is suggested in announcements emanating from the Robertson-Cole offices within the past few days. Contracts have been signed between Mr. Hampton and Robertson-Cole for the control by the latter company o fthe world rights to eight new William Desmond pictures, production of which is to be begun in Los Angeles within the next month. Mr. Hampton has also turned over to Robertson-Cole the sales rights on all the Warren Kerrigan pictures which he controls for all territory excepting the United States.

The Desmond deal is particularly interesting in view of the popularity which the star achieved for himself during his long engagement with the Triangle organization, and because the rights given the Robertson-Cole Company are for the entire world and not merely for the foreign markets. Mr. Desmond himself has been in the East some time in consultation with Mr. Hampton and others concerning the new plan under which he will make his own pictures. He will leave for the Coast soon, taking a number of people with him.

The Robertson-Cole activities in "selling the wide world" are likely to be well under way, however, before the first Desmond picture is ready because of the company's control of the world rights on the unusual pictures entitled "Martin Johnson's Cannibals of the South Seas." These pictures are the ones which were used at the Rivoli, New York City, some time ago, for a week's run. As planned for distribution by Robertson-Cole Company, the pictures will probably constitute a number of big features, each one of which will have fully as much interest as the one shown in the big New York playhouse.

"WIVES OF MEN" FOR INTER-OCEAN

Contract With Nathan Hirsch Just Signed for World Rights on Big Feature

SCORED SUCCESS AT CASINO

Interesting Gossip on Street Concerns Expected Arrival at Firm's New York Office of Unusual War Subject Recently Made Abroad.

An important deal announced in the New York export film colony within the past days is one between Nathan Hirsch, of the Pioneer Film Corporation, and the Inter-Ocean Film Corporation, and places with the latter company the foreign sales rights of "Wives of Men," the big special production owned by Mr. Hirsch which recently played so successfully at the Casino Theater, New York City. With the final contracts signed, it develops that Mr. Cromelin, president of the Inter-Ocean, was so favorably impressed with the picture that the deal for it in the foreign field was practically closed twenty-four hours after Mr. Cromelin witnessed its presentation at the Casino.

Another big deal just closed by the Inter-Ocean takes in the Anita King, Kathleen Clifford and Jackie Saunders' five-reel productions; these pictures are successful in domestic markets as "Plaza Pictures."

The record Speer Carbon item since Inter-Ocean took over the foreign agency, comes in the announcement by Eugene H. Kaufman, office and accessory manager of Inter-Ocean, of the sale of 149,000 carbons this week to New Zealand and Australia.

The addition of the Burlingham Travel Series and the placement in Argentina, Uruguay and Paraguay of a large list of American features, including "Not Guilty," "The Manx-Man," "The Question," "Whither Thou Goest," "The Struggle," "Man of Bronze" and the serial, "Perils of Our Girl Reporters," constitutes the balance of current Inter-Ocean news.

Another probability of the not far-distant future is that a great English war feature, of a novelty sort, will shortly be shipped by London Inter-Ocean to New York Inter-Ocean for intensive American exploitation. Last, but not least, is the report, corroborated, but lacking details, that the New York house will shortly change from the purchase of foreign rights to complete world rights.

SCREEN CLASSICS GET GOOD START

J. Frank Brockliss Foreign Offices Report Quick Sales That Show Great Promise

OTHER IMPORTANT TURNOVERS

Co-operative, of Sydney, Contract for Billy West Output for Australia, New Zealand, and Tasmania—Leah Baird Serial Moving.

Advices by cable and letter from the various foreign branches of the J. Frank Brockliss, Inc., organization during the past few days indicate that the Metro Screen Classics, recently added to the Brockliss product, are destined to establish new records in foreign rights sales.

Among the first allottment of features were "Blue Jeans," with Viola Dana; "Million Dollar Dollies," with the Dolly Sisters, and "Revelation," with Nazimova.

The following are other recent deals of importance:

The entire Billy West rights for Australia, New Zealand and Tasmania to the Co-operative Film Exchanges, of Sydney, Australia. The rights to the Rita Jolivet super-production, "Lest We Forget," were acquired by the North American Motion Pictures, Inc., of Buenos Aires, Argentina, for the territory of Porto Rico, Venezuela and Santo Domingo. "Wolves of Kultur," the new Leah Baird serial, to the Co-operative Film Corporation, of Sydney, for Australia, New Zealand and Tasmania, and to the African Film Trust, of Cape Town, for all the South African territory and the entire Far East, including Japan, China, India, Straight Settlements, Philippines, Java, Ceylon, Burma, Britain, all of South America, Egypt and Scandinavia.

The rights on the Griffith production, "Intolerance," for Egypt and Holland, and on the Wharton serial, "The Eagle's Eye," for France, Chile, Peru, Bolivia, Ecuador.

Lillian Walker production, "A Grain of Dust," for Great Britain, and the following four special productions, "The Cast-Off," "Men," "The Finger of Justice" and "Raffles, the Amateur Cracksman," for Chile, Peru, Bolivia and Ecuador.

"Those Who Pay" has been sold for India, Burma, Ceylon, Greece and Egypt; "The Accidental Honeymoon," for Great Britain, and "The Lust of the Ages," another Lillian Walker production, for Argentina, Paraguay and Uruguay.

More Specialized Help

Dedicated to the special purpose of exploiting motion pictures in *every corner of the universe where the English language has been adopted as the preferred means of communication in trade,* the first INTERNATIONAL EXPORT and IMPORT SECTION of the MOVING PICTURE WORLD this week makes its bow.

For years the MOVING PICTURE WORLD has been the most powerful medium at hand for the distribution of pictures in foreign countries where English is the commercial language. Its circulation, almost from the inception of the publication, has been remarkable in its scope, reaching practically the entire civilized world. Up until the present time, however, no determined efforts have been made by the MOVING PICTURE WORLD to weld into that very desirable close community the tremendous buying interests which are represented by this considerable foreign circulation and the film producing centers of the world.

Following the plan of what may be said to be a mere development of policy, which is inaugurated with this issue, the MOVING PICTURE WORLD will henceforth, at regular monthly intervals, print a special section devoted to the exploitation of moving pictures and moving picture accessories in *every* locality where English is used as the commercial language.

This monthly INTERNATIONAL EXPORT and IMPORT SECTION of the MOVING PICTURE WORLD will be published as a part of the MOVING PICTURE WORLD in the issue bearing date of the Saturday nearest the fifteenth of each month.

Up-to-the-Minute News from the Remote Corners of the Globe

This special section will carry up-to-the-minute news letters from the principal buying and producing centers—Paris, London, Turin, Barcelona, Copenhagen, Stockholm, Calcutta, Sydney, Johannesburg, etc.; special articles on matters of export and import; all the news of the New York market that may be of particular interest to the foreign buyers and exhibitors; a conscientious resume of the buying, selling and exhibiting activities of the various foreign countries obtained through our own sources of information and the local trade press; discussions of shipping problems, custom house duties, consular regulations, copyright laws and the peculiarities in business dealing prevailing in the different territories; and, in a word, its columns will be open to any movement having as its aim the curtailment of abuses or the betterment of conditions in the import and export field.

It will be conducted by men who have made, and will continue to make, a study of export and import—a special staff, headed by F. G. Ortega and Randall M. White.

Although entirely independent in its editorial and business dealings, the policy of fairness that has distinguished the MOVING PICTURE WORLD from its foundation will be strictly adhered to. It will be the mouthpiece and straightforward defender, here and abroad, of the industry in general, and not of particular interests or groups.

About three years ago—on the first of January, 1916, to be exact—we started the publication of CINE-MUNDIAL, a monthly magazine dedicated to the defense and advancement of moving pictures in the Spanish and Portuguese-speaking world. Its mainstays were two interlocked ideas: That the United States had left behind all competitors in the art of entertaining by means of the screen; and that the United States was rapidly becoming the natural buying and selling center for most of the countries speaking the languages of Cervantes and Camoens.

For over a year CINE-MUNDIAL was an academic proposition, insofar as the American dealers and the Latin buyers were concerned. Our manufacturers, importers and brokers refused to take us seriously. Looking back over the first three years of CINE-MUNDIAL, however, the success achieved by American cinematography in Spain and her possessions, Portugal and her colonies, and all th Latin-American republics, as well as th plans of the U. S. Shipping Board, alread bearing results, prove that we were righ in both our contentions.

Recording the Pulse of New York —Greatest World Mart for Film

Whether the war ends to-morrow o five years hence, New York's position wi not be challenged. It will be from no on the natural source of supply of a Latin-America; because there is no prob ability of our film output deterioratin and, because the United States will lea all nations as the principal buyer of a Latin-American products.

That venture, the launching of a publ cation in Spanish and Portuguese base on the assumption that the time was rip for closer intercourse between the cour tries of North, Central and South Americ was ahead of the times.

No such distinction can be claimed fc this new departure.

There will be no pioneering or missior ary work on our part in connection wit it.

When the first issue of CINE-MUNDIAL came off the press, the American manufacturers were represented by about 7% of the film shown in the markets our publication was intended to cover—and most of this 7% was old, second-hand stuff. To-day we have left the French, Italian, Spanish and Scandinavian producers far behind in Spain, Portugal and their possessions, and 90% of the film exhibited in Latin-America is shipped directly from New York.

The International Section of the MOVING PICTURE WORLD starts on a radically different basis.

We are supplying to-day over 80% of the film exhibited in the English-speaking world, the countries that have adopted English as their commercial language, and those where it may be used without much risk for business transactions.

Therefore, we cannot in justice claim that this International Section of the MOVING PICTURE WORLD represents, even in the most remote way, a pioneering effort.

We simply come to fill a want that has been felt for the past two years.

And the only excuse we have to offer for not having kept abreast of the times is the rapid changes in an embryonic and complicated industry that in most cases are difficult to follow, much less anticipate.

It can be stated, on a conservative estimate, *that 80% of the film shown at the present time throughout the world* (barring enemy countries, of course) *bears an American trade mark.*

We supply direct from New York an overwhelming proportion of the pictures exhibited in Great Britain, Spain, Holland, Switzerland, Russia, France, Egypt, South Africa, Australia, New Zealand, China, Japan, India, Portugal, the twenty-one Latin-American republics; and a very substantial share of those exhibited in Italy and her possessions and the Scandinavian countries—the whole allied and neutral commercial world, in fact.

The commanding position of New York in the film world is unique. It has never been held by any other city. It cannot be seriously compared with that of Paris, London, Turin, Barcelona or Berlin before the war.

As a reminder that there is nothing exathedra in the statements we are making, it will not be amiss to mention the names of the producers and dealers handling the world markets from New York:

Fox Film Corporation; Goldwyn Pictures Corporation; Universal Film Manufacturing Company; Famous Players-Lasky Corporation; First National Exhibitors' Circuit, Inc.; Metro Pictures Corporation; Triangle Pictures Corporation; World Film Corporation; Mutual Film Corporation; Select Pictures Corporation; William A. Brady; American Film Company; Selig Polyscope Company; Essanay Film Mfg. Co. (part); Pathe Exchange, Inc. (part); Vitagraph company; Epoch Film Company; Harper Film Company; W. H. Productions Co.; J. Frank Brockliss, Inc.; Inter-Ocean Film Corporation; Robertson-Cole Co.; Reginald Warde; Export & Import Film Co.; Bengar Pictures, Inc.; Windmill Motion Picture Corporation; William Vogel Productions, Inc.; Western Import Company; David P. Howells; Trans-Russian Film Corporation; Piedmont Pictures Corporation; Miles & Manheimer; Gillespie Bros. & Co.; L. H. Allen; Arrow Film Corporation; Popular Pictures Corporation; Rojas-Randall & Co.; Hiller & Wilk; David W. Russel; Chester Beecroft.

In the foregoing list are *not* included the manufacturers of projection machines and accessories and the numerous brokers and dealers, with headquarters in New York, supplying the needs of limited markets. The only names mentioned are those of exporters handling world rights.

To Promote a Friendly Interest Between Exhibitors and Manufacturers

The MOVING PICTURE WORLD, as the oldest, most reliable and broadest moving picture trade paper published in the United States, circulates at the present time, outside of North America, in the following countries:

India, Japan, China, Strait Settlements, Australia, Russia, Norway, Sweden, Denmark, Holland, Switzerland, France and French Possessions, Italy, Great Britain, New Zealand, South Africa.

Although it may be stated without exaggeration that the MOVING PICTURE WORLD reaches every *buyer,* large or small, in the above-mentioned countries, our aim is to secure, through the medium of this International Section, as close a contact with the English-speaking *exhibitor* as we have already established with those of this country and, through CINE-MUNDIAL, those of the Spanish and Portuguese-speaking world. With this end in view, an intensive propaganda campaign has already been initiated.

Owing to our predominating circulation in the United States and Canada and to the fact that we are also covering in a very thorough fashion the trade of the English-speaking world in general, our International Section will offer to all foreign producers and dealers an effective vehicle for advertising purposes.

The shot of Sarajevo marked the official *ending of the shop* (the middleman) as the dominant element in business and inaugurated *the preponderance of the factory.*

The country that supplies the needs of America—both hemispheres—will be the leading commercial country of the future.

And our factories are bound to be supreme, not because of any superior ability, but on account of their enormous natural markets.

In Line with the Trend of the Times and Looking to the Future

Charles Pathe said: "Moving pictures are 10% art and 90% capital." This is the reason France, Italy, Spain, Great Britain and other countries, despite their deeper artistic traditions, cannot offer any serious competition to us in the realm of cinematography.

And the trend of the times being to eliminate waste and to bring producers and consumers into the closest possible relation, *New York has logically become and will remain the hub of the film import and export activities of the world.*

There is absolutely no other market that offers the quality and the quantity and facilities found in New York by all foreign film buyers; there is no other market that even approaches New York in film buying power.

The International Section of the MOVING PICTURE WORLD will strive to acquaint the American exhibitor and buyer with the doings of the foreign producers, and will exert all its influence to bring together the foreign English-speaking exhibitor and buyer and the American manufacturers and exporters.

Chalmers Publishing Co.

John F. Chalmers

Vice President and General Manager

SAYS GOVERNMENT MUST ASSIST

Wide and Desirable Distribution of American-Made Film in Foreign Field Is Being Hampered Needlessly by Involved Regulations That Delay Shipment and Make Product of Neglible Value When It Reaches Its Appointed Destination.

INDUSTRY'S GOLDEN OPPORTUNITY AT HAND

Well-Known Exporter Makes Constructive Criticism, Calling for Real Awakening to Importance of Genuine Co-operation.

By David P. Howells.

THE time has come when the closest co-operation from the Government is necessary if America is to hold her place in the world film market. American film manufacturers and exporters are working hand in hand to secure the universal popularity of American pictures and bring about a closer and more intelligent understanding between dealers in this country and those in foreign lands, but against the obstacles encountered at

present they can do little to attain this object. The Government must come to their rescue.

The chief assistance needed from the Government at this time is in the matter of export regulations, and the rapid solving of censorship problems; both should be made as easy as is consistent with the times. There seems to be no reason why a rigid censorship should be maintained on films intended for the Allies and such neutrals as are not in direct communication with the enemy. For instance, the Dutch East Indies and countries of South America are so far removed from contact with Germany that probably the loss of time and money caused through the censoring of pictures intended for these countries have not been even partially compensated for by the good accomplished.

One simple solution of the whole matter would be the use of some such scheme as was employed in England during the early days of the war. There each exporter was carefully investigated, and, when found to be satisfactory, was licensed to ship film for a period of three months, at the conclusion of which time he was obliged to renew his license and was again submitted to an investigation. This system would probably secure more certain results than the one now in force. Certainly it would be less expensive and would result in fewer delays—delays are more disastrous to moving pictures than to any commodity of general commerce, for it is obvious that unless the supply reaches the consumer at regular intervals great hardships are worked on the circuits of theatres depending on them.

The delays in receiving licenses for shipments to neutrals are proving almost fatal to the business in those countries. After losing from two to four weeks in inspections by censors of the customs, the navy, the army, the Intelligence departments and the Public Information Committee, we are then subjected to a month's delay or more in receiving the licenses. Applications for picture licenses are treated in the same manner as those of all other articles for export, no recognition being given to the fact that often the entire value of the film depends upon its immediate presentation. The pictures are really a form of news dealing with the current subjects, and their value depends almost as much upon the time of presentation as upon the theme of the picture. At this particular time nearly all pictures deal with current questions, the greater part of them being propaganda subjects intended to encourage the Allies and to persuade neutrals of the righteousness of the Allied cause by showing up the enemy in his true light. This particularly applies to news-weeklies. We have instances of news-weeklies and other propaganda pictures for which licenses were solicited last June which are still being held up in this country.

A solution of this difficulty could be effected by giving film licenses preferential treatment on the ground of their importance in propaganda work. In addition some one with a sympathetic understanding of the peculiarities of the film business should be appointed to have this matter in hand instead of turning it over to those who have no knowledge of the business and no sympathy with the propaganda plans of the Government being worked out by the Public Information Committee.

The film business in practically all the foreign countries is in a healthy condition. People there want to deal in New York for American-made pictures, which are easily the most popular in the world. Maintaining New York as the film centre of the world is entirely up to Americans. Failure to avail ourselves of the great opportunities of the present can be blamed on no one but ourselves. An intelligent, broad-minded policy on the part of the Government, with a consideration and regard for the present problems and difficulties of film men at home, as well as foreign consumers, will turn the trick.

In this time of crisis, when we are trying to get a more secure footing in foreign markets, it is well for American picture men to remember that they cannot "Broadway-ize" people abroad with a few minutes' conversation between boats. The methods of conducting business in use in the various nations are probably a survival of those which have proved most practicable, and with such methods as a foundation a better system may gradually be built. A too frequent mistake of American business men abroad (especially on their first trip) is to minimize the virtues and accomplishments of the people they are visiting and to advertise the fact that in their opinion anything not done according to Broadway methods is not worthy of consideration. The time has come for us to use new discretion in these matters, as well as get together—Government, manufacturer and exporter—and with one big boost carry our pictures to the foreign markets, which are waiting with open arms to receive them.

FILM INDUSTRY GROWS RAPIDLY IN JAPAN

American-Made Pictures Most Popular of Imported Product, But Native Subjects Have Edge on the Market—One Company Big Producer.

The fact that Japan uses American-made motion pictures to the amount of between 40 to 45 per cent. of its total present consumption, conclusively proves that the United States has a distinct outlet for its film product in "The Land of the Rising Sun." Then(too, the proportion of American productions to other than native films is so overwhelming that the hold of the United States on the film trade of Japan only serves to confirm the oft-quoted truth that the motion picture art is distinctly of America. When we quote percentages and give details in this article, we have as authority U. Ono, American representative of the Nippon Katsudo-Shasin Kaisha, the largest film concern in Japan, not only as manufacturers and as exhibitors and theatre-owners, but also as distributors and buyers—at present the exclusive right-holders to the releases of Paramount, Metro, Triangle, World, Fox, Pathe, Vitagraph, Paralta, Selznick, Mutual, together with no small number of independently released features. It is Mr. Ono, therefore, that proportions about 50 per cent. of the Japanese bookings and exhibitions to native manufactures, about forty-five per cent. to American pictures and the remaining five per cent. to European brands, mostly French, Italian and Danish.

This, of course, has not long been the scale of proportions. Only a few years ago, the figures in the case of American and European films were exactly the reverse. In those days, such was the obtuseness of the American manufacturers, that foreign business was spurned and all Japan had any chance of seeing were "cowboy" films, even those being furnished through England. The war, however, weaved such complications that, quite as in the case of Latin-America, Japan was at first compelled, and having tasted, then eagerly welcomed American pictures. Though the war also stimulated the making of native pictures in Japan, this industry had already been given birth there before the coming of hostilities in Europe. Today, however, the Nippon Katsudo-Shasin Kaisha not only use over 300,000 feet of negative and positive raw stock per month, all from Eastman and bought in this country, but also operate three studios, equipped with electrical paraphernalia identical with our own, and regularly employ a studio force, including all hands, from actors down to scene-shifters, numbering over four hundred.

Home-made productions are, needless to state, popular with about eighty per cent. of the theatregoers. This is a considerable

(*Continued on page 426.*)

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated **SATURDAY, NOVEMBER 16, 1918.**

Advertising forms close Monday, November 4.

That Worrisome Question of Pirating in London

Disregarding the "Personal" mark, and at the risk of incurring Mr. Tippett's displeasure, we are going to publish for the good of the industry a letter received from him at this office a few hours before going to press. The points brought out by the head of the Trans-Atlantic Film Co., Ltd., should be carefully studied by all manufacturers and exporters operating, or planning to operate, throughout the international markets.

London, Sept. 16, 1918.

Moving Picture World,
516 Fifth Avenue,
New York, U. S. A.

Dear Sirs:—A year or so ago we had some correspondence regarding the question of the legal exportation of film from this side, duping, etc., and I believe we had a difference of opinion, although in your last letter you were kind enough to defer to my decision in the matter.

I see now that according to your issue of August 24, page 1126, the Moving Picture World and myself see the question through the same glasses, as in the article headed "Warning to Exporters and Producers," referring to a Mr. Arch G. Kent's views in this connection, you state, among other things, as follows:—

We all know that this state of affairs cannot be eliminated by legislation. As a matter of fact, even in this country the laws are very lax in their application to the film business. The same thing occurs abroad with the added disadvantage that, for weighty reasons of our own, we refused to sign the international agreement on copyrights formulated by the Berne Convention, and find ourselves to-day entirely unprotected in most foreign countries.

I have always maintained, and ceratinly ought to know what I am talking about, that there is no law in England to cover the copyright of films. Why should there be? Laws are made for the benefit of a country's citizens. When an English manufacturer makes a film he usually sells the world rights here in London, and suffers but very little, if at all, from infringements.

I believe we were pioneers in opening foreign offices on the Continent, and we have only been in business getting on for six years. These abuses did not affect us until the Universal Film Mfg. Co. started to exploit the Far East and South America. The country was at war, and the only way relief could be obtained was through Parliament, but the British House of Lords and House of Commons were too busy with war questions to take up a matter which affected an American film firm, or all the American film firms put together, as far as that is concerned, so nothing could be done in that direction.

Under these conditions, the only way in which the Far East and South American markets can be operated in a satisfactory manner is by having the respective agents, when a film is sold on an exclusive basis, only guarantee that no copies of that particular subject will be sold from the home office, its agents or representatives.

For instance, how do we know that a customer who purchases one of our films through a branch office in Spain, Egypt, Russia, Scandinavia, etc., will not export same? We all know that it is only necessary to change the titles to suit a picture to any foreign country.

Another thing—if American manufacturers would supply their foreign offices with their productions simultaneously, the same as they make a release in America on a certain date, they could stop these abuses.

I trust you will pardon me for taking up so much of your time with a question of this character. Still, it is an important one, and one on which the Moving Picture World should be well and properly informed, and I feel you will believe I certainly should have some accurate knowledge of this matter.

With best wishes, I remain,
Sincerely yours,
J. V. TIPPETT.

Mr. Tippett is perfectly right in his statement of conditions as they exist at present in Great Britain, but, in our judgment, his proposed method for solving the problem is too one-sided: it offers no real relief to the foreign buyer, whose interests it should be our business to safeguard.

In the interview recently published in these columns and referred to by Mr. Tippett, Arch G. Kent, the Havana impresario, recommended the following solution:

This is the time for the Export Division of the N. A. M. P. I. and the Film Exporters of America to take the logical course, and the only practical one, to exterminate this evil, by entering into a hard and fast agreement not to deal with any national or foreign concern that makes a practice of going outside its territory or of knowingly trading with parties guilty of such infringements. In a word, what I advocate is a commercial blacklist in the film business.

We still think that Mr. Kent was on the right track.

Is New York Handicapped by a New York Company?

The problem of film printing will come to the front for solution as soon as normal conditions are restored. Exporters with headquarters in New York, and most of the manufacturers themselves who have been handling the bulk of the export business from here, must make a combined effort to eliminate this handicap under which they are laboring.

Printing on American-made raw stock is done cheaper in Europe than in the United States. With the ½c. tax, which the exporters have been paying right along, although its legality seems doubtful, the difference in the cost of film printing is, for instance, as high as 1¼c. in favor of Great Britain.

Even without the tax, printing on the other side remains ¾ of a cent per foot lower than here.

The reason?

At this moment we can only think of one. The firm controlling the output of raw stock is protected in this country by a high tariff against foreign competition, and, naturally, has things pretty much its own way; it enjoys no such protection in Great Britain—thence lower prices.

The war has counteracted the effects of this disadvantage, but how about the future?

No better time than the present, when the industry in general, and the exporters in particular, are giving daily proofs of their value to the cause, to take the matter in hand with the earnestness it deserves and have the evil corrected.

There was a time, not so many years ago, when the Nordisk brand of pictures was supreme in every Spanish and Portuguese-speaking country. Its almost complete elimination from those markets is another proof of the fickleness of the public and of the failure in store for any amusement enterprise that believes to have attained perfection.

* * *

The Italian producers have sent delegates to South America in an attempt to recover those lost markets. One of these experts is reported to have made in Buenos Aires the following statement:

"There is no secret or anything new to us in American methods. Their technique is an open book to most Italian directors. We believe that our artistic standards are higher, but, if you insist upon obtaining the kind of pictures I see in your theatres, why, we will gladly supply them to you."

This is significant.

Argentina is to-day on the same cinematographic level as the United States. A success in New York is always a success in Buenos Aires. A failure here is also a failure there.

Will the Italian manufacturers be able to re-introduce their brands in this country through the South American backdoor?

* * *

Public opinion, public tastes, public manners, even public morals, will be create dand led in this country by the two millions of Americans fighting today on the soil of France. The future reserves a sad awakening for the stay-at-home fondly believing that his provincial thoughts and views will again find the same sympathetic echo in the heart of his returning soldier-friend. Suffering, bleeding, swapping "cooties," struggling and conquering shoulder to shoulder with men of all colors and nationalities, how is it possible to retain the old prejudices, social dislikes and petty theories of superiority!

Will French, Italian or British-made films appear to these men as outlandish as before the war?

How will they take to the peculiar versions of European life turned out by our own studios?

KNITTING THE ENGLISH-SPEAKING WORLD

World War Has Not "Caused" But Only "Completed" the Job, Says Inter-Ocean President—Reciprocal Feeling Growing Rapidly.

By Paul H. Cromelin.

YOU will say that the war has done it! But I beg to differ with you. The war has completed it. The knitting has been in process for ten years through the motion picture film. The old antagonisms were speedily swept aside when the films stepped in with their stories of love, of idealism, of sacrifice. We began to revere the same standards, the same romances, the same tragedies, the same heroes and heroines.

England, for instance, early took Florence Turner and John Bunny, Americans, to its heart of hearts; we as eagerly adopted Mary Pickford, Canadian, and

Charles Chaplin, Britisher, and bestowed on them all the honor and wealth that mortal could desire.

The films have broken down the "my country only" idea. If the other fellow is of the right stuff, we consider him as good as ourselves. The topical films have weekly brought us face to face with the British soldier. We know him in camp, on the march, in battle. We know he is "right stuff." When you see a stirring view of Britishers in the news reels you hear the same degree of applause that is accorded a similar scene depicting Americans.

The great ocean in truth becomes "the pond." We are all in the same English-speaking family; residing in different streets, that's all.

And America in England? Isn't it significant that Britain's principal patriotic films, official and otherwise, are such American-made productions as "Hearts of the World," "America's Answer," "My Four Years in Germany," "The Road to France" and "Inside the Lines"? When Griffith made the first of these in England and France he was accorded privileges that no other layman, American or British, had ever received before. And now Brenon, who is British born, but American bred, is making a new official film for and in England, whence he was summoned by a far-sighted Government.

It is true that when the war ends we will not see so much of England through the news films, and that British dramatic films do not find their way to this market in quantity.

But I think the situation with respect to the latter class of film will change. It is frankly admitted in England that American pictures took a lead on English films in the sales sense through sheer superior quality. The last year alone, however, has witnessed a great British quality stride. A number of pictures have been produced that stand up under any test. "A good picture" is always "a good picture," and is sure of entrance to every world market. That I know from my experience as film exporter.

GERARD PICTURE CREATES FURORE IN PORTO RICO

Raphael P. Martin, vice-president and secretary of the West Indies Films, Inc., has arrived in town after an extended trip through Porto Rico and Cuba.

Mr. Martin, who took "My Four Years in Germany" to Porto Rico, reports that the Gerard picture beat all previous box-office records in the Island and created a veritable whirlwind of patriotic enthusiasm. The fact that it was released just a few weeks after the sinking of the "Carolina," a New York-Porto Rico liner, by one of the German submarine prowlers off these shores, was another factor toward the success of the photoplay.

Mr. Martin will shortly leave again for Cuba and Porto Rico in the interests of his company. The West Indies Films, Inc., controls at present the rights on "My Four Years in Germany" for Cuba and Porto Rico, and on "Tarzan of the Apes" and all the Goldwyn productions for Cuba.

L. H. ALLEN PUSHING VITAGRAPHS ABROAD

L. H. Allen, the Vitagraph franchise holder for Spain, Portugal, all the Latin-American and other countries, has closed several deals during the past month. The New York Film Exchange, a renting organization operating in Argentina and Uruguay, has purchased the rights on 26 Blue Ribbon productions and 4 serials for its territory; M. de Miguel & Co., of Barcelona, have also acquired the rights on 26 Vitagraph features and 4 serials for Spain and Portugal; and the Insular Film Service, of San Juan, on 26 Vitagraph features, 2 serials and 26 comedies for Porto Rico.

FILM INDUSTRY GROWS RAPIDLY IN JAPAN

(*Continued from page 424.*)

proportion, which reflects the extent of actual conquest of American film there in claiming forty-five per cent. of the distribution. What holds foreign film back in Japan are the peculiarities of presentation. Our subtitles are ofttimes not translated; instead, they remain right in, even if the translation is carried, with lecturers imitating the various roles and speaking the story from the darkened stage. Owing to the fact that Japanese men only go in for acting, even the women's roles are spoken by men, so versed at the simulation of the female voice, that detection is impossible. Even the Japanese films are so assisted, the music usually furnished by an orchestra of five or six instruments, being rendered softly and in keeping with the requirements.

One outrage, Mr. Ono points out, makes it difficult for our film to bring in more revenue to our manufacturer, and that is the practice of sneaking illicit film mysteriously into the island from other points of the Orient, particularly the Straits Settlements, China and the Philippines, after it has finished its exploitation in the countries for which it was originally secured. While Japan has laws protective against these practices, nevertheless the courts move slowly and the expense involved is just enough to make extended actions of this type unfeasible.

Japan is worthy of the most painstaking cultivation on the part of both manufacturer and exporter, and the presence of Mr. Ono in New York, instead of London, is a fact for which our film folk should be justly grateful.

Here on Export Business.

O. F. Spahr, vice-president and general manager of the Enterprise Optical Manufacturing Company of Chicago, will shortly visit New York for the purpose of attending the convention and settling different matters connected with the export activities of his firm.

Buenos Aires Buyer Arrives.

Marcel Morhange, of the New York Film Exchange, a Buenos Aires organization handling Vitagraph pictures in Argentina and Uruguay, has just arrived in New York.

Vogel With Influenza.

William Vogel, of William Vogel Productions, Inc., is ill at his home in Brooklyn, with what is apparently the prevalent malady. It is thought, however, that he is only suffering from a mild attack of the new form of influenza, and it is hoped that he may be able to return to his office by the end of this week.

LAMY JOINS FOX EXPORT DEPARTMENT

Globe-Trotting Film Man Switches from Piedmont After Four Years of Service There—Made Enviable Reputation in Europe.

After a connection covering the past four years, Joseph Lamy has left the Piedmont Pictures Corporation to join the export department of the Fox Film Company.

Among the trained commercial moving picture men, Mr. Lamy was one of the first to recognize the growing importance of the foreign markets to the American producers.

Years ago, when the various manufacturers who formed the General Film Company were at the height of their success, Mr. Lamy and his affiliations in Spain and Portugal already controlled the output of the Essanay and Edison agencies, and later on of the Imp Film Corporation, predecessor of the Universal Film Manufacturing Company, and his former associates today still hold the Universal franchise for the above territories.

When he transferred his activities to Paris, at the time the film center of Europe and South America, he became intimate not only with the producing business but also with each and every European and South American market.

He completed in record time the distribution over the entire world of the first French series of features starring Suzanne Grandais, obtaining prices which at that time attracted a great deal of attention.

It was also owing to his efforts that Essanay pictures were shown all over France and Belgium to a much greater extent than those of any other producer with the exception of Vitagraph.

It is due to the foresight of Mr. Carlos, the general representative of the Fox Film Corporation, that arrangements between that concern and Mr. Lamy were concluded to secure his services as manager of the foreign sales department.

BLANCHE SWEET'S RETURN INTERESTS EXPORT TRADE

The return to the screen of Blanche Sweet, after an absence of a year and a half, will be of particular interest to operators in the American film export field. Tremendously popular a few years ago, when the personal successes of American screen stars were just in their beginning, Miss Sweet is still prominently identified with the things that are best in the American photoplay in the minds of countless exhibitors in foreign countries.

Miss Sweet's present activities are under the personal business direction of Harry I. Garson, with Marshal Nielan, the widely known director, supervising her productions equally as carefully as he does those of Clara Kimball Young, the other prominent American screen star to whose lustre Mr. Garson's business direction has added so much during the past couple of years.

Miss Young's rise to eminence in the foreign field has been a steady one without a break, beginning with the days when she was a popular figure in Vitagraph pictures, and the controlling heads of the Select Pictures Corporation, through which her current pictures are being released in all markets, including those in this country and abroad, have on their cash books abundant testimony of the fondness audiences in Europe, Asia, Africa and South America have for her particular style of work.

The Blanche Sweet pictures are being made for independnt distribution. The first one under the Garson management, "The Hushed Hour," was completed some time ago, and just now "The Unpardonable Sin," from Maj. Rupert Hughes' sensational book by the same title, is nearing completion in Los Angeles. It will soon be offered the trade, and gives every promise of creating a real sensation.

NEAR CATASTROPHE CAUGHT IN FILM

Frederick Burlingham Adventure Series Show Hair-Breadth Escape from Death and Combine Beauty with Excitement—Taken in Swiss Alps.

THE Frederick Burlingham Adventure films, from which the accompanying scenes are taken exclusively for publication in The Moving Picture World Export Edition, are among the most interesting subjects released during the year. They show an actual "slip" on the Blumlisalp, not made for the movies although caught by them. On another day, after arrival near the summit, the whole top was found to be a huge cornice overhanging several metres. Behind was the steep ice slope just ascended, while on the other three sides were frightful precipices. Mr. Burlingham, however, determined to cinematograph the actual arrival of his expedition at the summit, and after installing his camera and tripod he sent his guides, with infinite precaution, to reconnoitre the extent of the cornice. While Mr. Burlingham began taking pictures of this delicate operation, suddenly the whole top of the mountain caved in dropping over one thousand metres into the Kanderfirm mists below. The cornice broke away within a few inches of where the guides were climbing. Had they advanced two feet more on the cornice, which looked perfectly safe, the whole caravan would have been lost.

In spite of the extraordinary situation, with the guides hanging on the edge of an abyss, Mr. Burlingham had the sangfroid to continue taking pictures.

The photographs, now developed, show all the details of the cornice breaking, which is of a scientific interest, as well as the development of the avalanche thus started, constituting a complete and highly sensational record of an Alpine phenomenon never before recorded in photography, and which may not be repeated in two thousand years.

The Burlingham series will undoubtedly enjoy popularity no less through

their thrill element than by reason of the International publicity the explorer-producer has received.

These pictures are handled by the Inter-Ocean company here and abroad.

HOUDINI SERIAL BIG PLUM FOR EXPORT

Export & Import Film Co., Inc., Secure Choice Contract for Pictures by Internationally Known "Escape Artist" and Sales Start Off Splendidly.

Once every so often there flashes across the horizon in the export field a contract which arouses the cupidity of all of those interested in the sale of American-made film in foreign countries. Pictures are made which are a sure-fire success in these particular markets in the judgment of all the experts who pay attention to the peculiar necessities of their many clients with as many twists of taste as are represented by their number, and the friendly race for the right to distribute such pictures becomes a matter of great interest.

The Houdini serial, the first episode of which is about to be released, provided pictures of this class, and the Export & Import Film Co., Inc., which secured the rights for the entire world, is being congratulated upon the achievement by even its competitors, who had hoped that the plum might come their way.

The Houdini serial is being made in two-reel episodes, fifteen in number, and the early chapters, which have been completed and screened for examination, have convinced all who have seen them that the serial is bound to excite tremendous interest and achieve great commercial success wherever shown. Of particular interest, however, to the export trade is the extraordinary box-office draft which it is likely to have abroad.

Houdini, the star of the production, is probably the best known cosmopolite in the show business. During the many years he has been following his profession as a public entertainer, he has appeared repeatedly in the leading theatres of every country in the civilized world. He is notable among show folks as a performer who has taken his work seriously and has bent every energy to the perfection of every detail calculated to enable him to achieve the greatest possible success. He has learned the language of the people in almost every country in which he has appeared—and his opportunities have been great, for his engagements abroad have been fully as extended as in the United States, where he has established himself as foremost of all "escape artists." More importantly, as bearing upon his initial moving picture venture of consequence, he has made a careful study of the things which appeal to the greatest number of people in the greatest number of localities, with the inevitable result that his pictures, though made in America, will be equally interesting in the most hidden corner of Siam.

Judging from the early episodes, the B. A. Rolfe Productions began the undertaking with complete confidence that they had something which would justify the maximum of trouble and expense, and nothing is being spared to make each episode come up to the standard that has been set, namely, that each and every chapter shall have all the qualifications of a first-class feature photoplay.

That the Export & Import Film Co., Inc., operating in the foreign field with only a couple of episodes to show or even talk about, has already sold the entire serial for India, China, Japan, and the Dutch East Indies, and are about to close for other important territory, would seem to indicate that the congratulations for having secured the export contract are very much in order.

HOLLANDERS INVESTING IN PICTURE ENTERPRISES

Holland financiers of late are beginning to invest, though hesitatingly, small amounts in the manufacture of moving pictures. Until now they had always avoided the film industry because they were unacquainted with the business. The financial world is still skeptical and doubtfull of everything connected with the moving picture industry. The reason for the distrust of the big investors is the failures and disillustions the film manufacturers had at the start. Many of these liquidated and others went bankrupt, and it is claimed that this was mainly due to the bad reputation of the men in charge. During the last few months we have heard of several new film enterprises with very good and tempting names, and good futures. We believe the film business in Holland has a future provided that the people running it are capable and honest.

FILM TRADE DIFFICULTIES IN THE ORIENT

Brief Resume of Conditions in Japan, China, Strait Settlements, India, and Dutch East Indies—Australasia Partial to American Product.

By Horace T. Clarke.

THE Orient is one of the most difficult markets of the world to serve owing to the fact that most of the pictures are made from the standpoint of Western peoples, setting forth their religious, sociological, ethical and political views, with which the East has so few points of contact. The most painstaking efforts and frequent visits are essential to successful marketing. It is encouraging, however, to note that in a very short time, largely through the medium of motion pictures, Western ideas are rapidly being assimilated by our Oriental brothers. It is not improbable that motion pictures will be the medium which will disprove the old saying that "East is East and West is West, and never the twain shall meet."

Of the various countries of the Orient, Japan has probably progressed further toward Western standards, and this is largely due to its close proximity to America. American pictures are becoming more and more popular throughout the Island Empire. Japan is also leading Eastern countries in the production of moving picture, an industry which has had a remarkable growth At present they are making two kinds of moving pictures, one presenting stories of ancient times in Japan, giving the history of the country and showing the valorous deeds of the Shoguns and their followers, and the other presenting modern stories of Japanese life, as well as dramas of Western life.

Picture conditions in Japan are flourishing, as the working people and the traders are receiving today more money than at any other time in the history of the country, and nearly everyone is profiting to some extent from the prosperous times brought about by the nation's increase in foreign trade and shipbuilding. At the same time, the fact that the cost of living is also higher must be taken into consideration. Japanese who have returned to their country after several years absence are astonished at the amusement developments.

Picture conditions in China are rather unsettled owing to the constant revolutionary difficulties and political disturbances. Chinese merchants and importers are also hard hit by the laws preventing them from shipping raw materials to the United States, which were formerly among their biggest sources of income. Naturally, these dull times in the market influence the demands for pictures. In addition to these difficulties there are comparatively few places in China where moving pictures are shown, so that the countless millions of population are not contributing to the growth of the business there. At the present time the chief centres of pictures are the treaty ports, as few Europeans venture inland owing to the dangers of transportation, bandits and pirates.

The Straits Settlements are a promising territory in spite of the fact that the population is made up of a number of races, which makes the selection of pictures the more difficult. The chief city is Singapore, the most important trading centre between Hong Kong and Calcutta. In the Federated Malay States one of the big drawbacks is that the population resides chiefly on the big rubber and tea plantations, tending to create small communities in which it does not pay to run amusement houses. Usually on each plantation there are 3,000 or 4,000 coolies, the owners doing everything in their power to keep them settled there permanently away from the cities.

In Java great difficulties are encountered at present in the picture business. Being a Dutch colony and a neutral country it is unable to take many of the timely subjects dealing with the war. General business conditions are also bad owing to the fact that practically all shipping from the country has been changed to other routes, and Javenese products, such as rice and sugar, so badly needed in other parts of the world, are going to waste through lack of ships. The picture men there who manage to survive the war will undoubtedly be able to increase heir business greatly when times are normal again, and will develop this market into one very much worth while.

Progress in India has been greatly hampered through inability to build new picture houses. Practically no new theatres have been opened since the outbreak of the war, and the local exhibitors have been unable to keep pace with the tremendous strides made in other countries despite the increased popularity of the screen. As soon as the war ends, however, new and suitable houses will be built, attracting by these means the wealthy class of patronage, and the business will flourish in India with a boom.

Australia and New Zealand have also been handicapped to some extent by the Government's ban on the building of amusement houses for the past three years. Australia, however, has suffered least in this respect, as, according to present standards, her picture theatres were the most advanced at the outbreak of this war, and still holds the unique position of paying more per capita for amusement than any other country in the world, as well as paying proportionately more for her film. American pictures are very popular, and undoubtedly owe this position to the great amount of American magazines and literature read by the Australian people. Subjects and themes which are popular in America are usually well-liked in the Antipodes. This rule has practically no exceptions. Still greater developments are to be expected in Australia, as the laboring classes receive very high wages for few hours' work, giving time, means and inclination for amusements and sports of all kinds.

In New Zealand the business has shown a steady growth during the past few years. In spite of the fact that she has contributed to the war more per capita in men and money than any other part of the British Empire she has kept abreast of the times in the cinematographic realm. When the restrictions on buildings are removed considerable capital will be put into amusement enterprises, and materially aid in increasing the popularity of pictures.

BARCELONA PAPER SURE JOHNSON WENT BROKE

Apropos of the picture featuring Jack Johnson, released a few months ago on the **Spanish** market, we remarked in the weekly foreign department of the Moving Picture World:

"The ex-prizefighter opened a physical culture studio in Barcelona. . . ."

"La Vida Grafica," a local trade paper, commenting upon the item states that:

"Jack Johnson does not run and has never run a physical culture studio in Spain."

"Arte y Cinematografia," another Barcelona moving picture paper, puts an end to the argument in the following terms:

"Despite the statement made by one of our colleagues, we know it to be a fact that Jack Johnson opened in Barcelona, besides a publicity agency in the Rambla del Centro, a physical culture and boxing establishment in No. 887 Gracia street, and we have been assured, moreover, that both ventures ended in complete disaster, costing the ex-pugilist upwards of 100,000 pesetas."

Embark in "Film Business."

Our Mexico City correspondent reports that several local stores are selling to the "fans," at high prices, large pieces of moving picture films. Among the productions marketed in this peculiar fashion he mentions "The Bull's Eye," meaning, we presume, the Universal serial of the same name.

BRITISH GOVERNMENT FILMS DESTROYED

Fire at London Film Laboratory Consumes Important Hall Caine Propaganda Negative and Does Other Damage—Lord Nelson Cinema Saved.

THE damage caused by the disastrous outbreak of fire at the laboratory of the London Film Company has unfortunately included the loss of many valuable lengths of negative film, in a few cases the only ones in existence. The propaganda departments of the Government are the heaviest losers, for the whole of the negative of a lengthy and costly subject, specially written and prepared by Hall Caine, has been completely destroyed. Certain sections of the historical spectacle, "The Life of Lord Nelson" (International Exclusives) were also damaged. Beyond delay, the fire will not interfere with the release of this subject in its original form.

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A patriotic film drama has recently been completed of special interest to the historian of the New World. It is entitled "Foundations of Freedom," adapted from Arthur Branscombe's book on the English homes of two great residents of the U. S. A., Washington and Franklin, and identifies the national aims and ideals of Great Britain and America in a remarkable manner Mr. Branscombe himself superintended its production, a private enterprise, under the auspices of Earl Spencer. The cast includes Cecil York, Mrs. Hayden Coffin, and Miss Irene Selwyn.

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The Kinematograph Exhibitors' Association is anxious to come to a clear understanding with film exchanges upon the vexed question of supplying exclusives of outstanding merit to stock theatres to the disadvantage of the regular exhibitors, and to obviate a recurrence of the awkward situation created a few weeks ago by the showing of the Gerard film at West End music halls. The general council of the Association is contemplating a definite form of agreement, at the request of its London branch, for regulating such abnormal conditions.

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Despite the many objections to the title, the Evelyn Thaw film, "Shadows of My Life," is beginning an extensive booking program this week. The West End Kinema is making it a special attraction for re-opening after holiday vacation; at least one theatre in each suburb has an engagement to follow, and country exhibitors by the hundred are already announcing its appearance. There has been no alteration in the title so far.

Sir William Jury has become a director of Associated Provincial Picture Houses, Ltd. The company is affiliated with Provincial Kinematograph Theatres, Ltd., and operates fine halls at West Brounwich, Sunderland, Halifax and others of our smaller provincial cities.

Thos. H. Ince's sensational dramatic novelty, "Those Who Pay," is being handled here by the London Independent Film Trading Co., and promises to be the most successful Ince feature since "Civilization."

NEW ZEALAND SOLD UP ON MOVING PICTURE PRODUCT

According to U. S. Consul General Alfred A. Winslow, the film censor for the New Zealand Government has announced that there has been a great falling off of late in the importation of picture films.

The July importations amounted to only 255,980 feet, as compared with 446,370 feet for the corresponding month of last year, and 746,760 feet for the maximum month since the censorship was established some two years ago.

During the first 12 days of August there were but 89,000 feet of film put in the hands of the censor, and but little prospect for an increase during the next few months, since it is understood that there is a good supply of films in stock.

It is understood that the large picture supply houses in New Zealand have laid in a large stock of up-to-date films, fearing that the war might interfere with the production, so that now, it is stated, there are sufficient supplies of the standard films to last for two years, and it is supposed that only the newest and more attractive films will be imported during the near future.

New Power's Agency in Buenos Aires.

Moss & Co., of Buenos Aires, have secured the agency of the Nicholas Power Company for Argentina and Uruguay. The transaction was closed through A. J. Lang, export manager of the New York concern, who has been traveling throughout South America during the past five months, pushing the sale of Power's machines.

CALCUTTA THEATRES IN COMPETITION

Changes in Management Here and There Are Showing Results in Betterment of the Business —Wide Variety of Features Offered.

By S. B. Banerjea.

OUT of the ashes of the Presidency Theatre, Calcutta, has risen the Palladium Cinema. It has been placed under the management of Miss Gladys Sobral, who knows her business from A to Z. The management claims that it gets pictures from the best sources available. It never leaves others to select its pictures. So far it has screened "Liberty," "Million Dollar Mystery," "A Child of the Paris Streets," "The Gold Ship," and many American comics—to crowded houses. Every Sunday morning it holds a children's prize show. One day Zenana were admitted free of charge.

* * *

Mr. Ducasse has resigned his managing directorship of the Bijou Grand and is devoting himself to his film-renting business. His resignation will prove a distinct loss to the Bijou. Within a short time, he had succeeded in making the old Bijou a financial success. He possesses the knack of selecting good pictures. I am glad to report that his Dorjeeling show and his Bombay theatre are going strong. Crowded houses clearly prove how his efforts to provide excellent fare are being appreciated.

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At the Bijou, which is now under the management of one Miss Bromley, we have seen the following: "Missing the Tide," "Dog-catcher's Love," "A Bird of Prey," "The Outsider," "Measure of a Man," "The Sign of the Poppy," "Murdered by Mistake," "The Labor Leader," "His Father's Son," "In Darkest Russia," "To the Death," "Fighting for Love," "Under Handicap," "The Question," "The Cold Deck," "Heroes," the Universal Screen Magazine, and many American comics. The above selections, I understand, were made by Mr. Ducasse himself, and I do not wonder that these were seen by crowded houses.

I regret to say that, of late, the Picture House of Calcutta has not screened very good films. However, amongst those exhibited favorable mention may be made of "The Oval Diamond," "In Treason's Grasp," and "Little Misspoll." The house has just been closed for a month for repairs and alterations, when it will reopen under the management of Mr. Ducasse. I have no doubt that under his management the Picture House will prove a greater financial success than it has been in the past. I would only suggest that additional seats should be provided for the 4a and 8a patrons, who are the mainstay of all theatres.

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At the Albion Theatre we have seen "Marie Tudor," "Right to Live," "Chase Me, Charlie," and the serial, "The Neglected Wife." Such serials are badly needed in these days.

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The authorities of the Calcutta Picture Palace have screened "The Girl Phillipa," "The Prey," "Pendleton's Round Up," "Mayflower," "Marise," "Prima Donna's Husband," "Resurrection," "Masks and Faces," "The Two Duchesses," "The Barrier," "Birds of a Feather," "Fireman," "A Dream or Two Ago," "Wife's Forgiveness," "The Common Law," "Toil and Tyranny," and "House of Glass."

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At the New Cornwallis, the "Voice on the Wire" is being screened to overcrowded houses.

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I am glad to report that the Government of India have just honored our Bioscope King, J. F. Madan, with the title of O. B. E. (Order of the British Empire). The honor is well deserved, and I congratulate old Madan for it. May his shadow never grow less!

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At the Bioscope Theatre "Pauline Cushman," "The Lure of the Mask," "Million Dollar Mystery," "Lure of the Ladies," and "Graft of Greed" have been screened. Why doesn't Mr. Ardashir, its proprietor, screen new films, as Madan does? He can pick up many excellent serials if he will only consult the "Moving Picture World." Let him screen new films in his own theatre and arrange to exhibit them in the Palladium for the benefit of people who live in the northern quarter of the city. Indians love serials, and they will not hesitate to run distances to witness them.

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At the Lahore Empire, "The Adopted Son" and several British films of no merit have been exhibited. Why do not its authorities arrange to screen serials?

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At the Bombay Empire, "The Death of a Nation," "Temporal Power," "The Last of the Carabys," "Sylvin of the Secret Service," and the "Dancer's Peril" have been shown to good houses.

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At the Theatre Royal we have seen "Lonesome Hearts," "God's Witness," "Diamonds are Trumps," "Taterley" and several other films of like merit. It being a purely European-owned theatre, I expect a better show.

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The cinema Precious is the latest bioscope theatre in Bombay. It has been opened at Grant Road, and there is accommodation for over 1,000 persons.

"SATAN" CAUSES TROUBLE IN SYDNEY

First Output of Beaumont Smith Company, an Australian Concern, Gets Good Advertising at Censors' Hands—Other Antipodean Notes.

By Thomas S. Imbrie.

The Beaumont Smith Film Company has released its first film drama, which enjoys the melodramatic title of "Satan in Sydney." This subject had the good, or bad, luck to incur the disfavor of the Sydney police censor, and was withdrawn after its first screening. The censor board, however, subsequently passed the film without amendment, which fact, being duly advertised, caused great business wherever shown.

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"The Woman Suffers," a seven-part Southern Cross production, made in Adelaide, S. A., has been unanimously acclaimed by the press to be one of the best of locally produced subjects. It began a record season at the Theatre Royal, Adelaide, by smashing all previous attendance records at that house, taking £900 in six days.

The producer, Raymond Longford, and photographer, Arthur Higgins, have done good work throughout the picture, which embraces both bush and city life. The leading players are Lottie Lyell, Boyd Irwin, Roland Conway and Connie Martyn.

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This month Quality Pictures presented a seven-reel comedy-drama, "Just Peggy," produced in Sydney. Sara Allgood, who toured Australia and New Zealand with success recently in the play "Peg of My Heart," is the star. Unfortunately she is not suited to the story, and, in spite of an interesting personality, cannot be said to be the success in pictures that she was on the stage.

The story is an average one, and the director, J. A. Lipman, must be credited with considerable skill in handling it so well.

* * *

The success of the amateur film, "Cupid Camouflaged," mentioned by me some time ago, is proved by the fact that up to date over £1,100 ($5,500) net has been realized. For four nights and one matinee the picture was screened at the King's Cross Theatre, Darlinghurst, and the proceeds were entirely devoted to the Red Cross fund, so that altogether the fund has benefited considerably by the production of the society film. It is now being screened throughout the country districts for the same good cause.

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Important developments in the producing activities of some Australian firms are expected to materialize next month, according to local rumors.

Moving Picture Briefs From Foreign Fields

About People and Things—What Has Happened and What Is About to Happen—Interesting Notes That May Prove Helpful Hints to Those Engaged in Export and Import.

"Christus," the Italian biblical production, has met with scant success in **South America.**

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The Municipal Authorities of Santiago, **Chile,** have prohibited the exhibition of "Thais" (Goldwyn) on moral grounds.

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Compania Cinematografica Ariel is the name of a new producing company organized in **Buenos Aires,** Argentina.

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J. Alfonso, of **Barcelona,** has released the old Kalem serial, "The Girl from Frisco," in the Spanish and Portuguese markets.

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Cine-Monumental, the newest motion picture house built in **Barcelona,** and which will shortly be inaugurated, has a capacity of 4,000 persons.

The "Cinema-Odeon," of Rio Janiero, During American Independence Day.

The Zarco Theatre of Quetxaltenango, illustrated in these columns, was the first one to resume business in **Guatemala** after the earthquake.

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"Babbling Tongues," the Ivan production, has been released in **Buenos Aires**

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by the Star Program Company, a distributing company recently formed.

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Caesar Film, the well-known producing company of **Rome,** is about to release a series of photoplays, with Francesca Bertini in the lead, entitled "The Seven Deadly Sins."

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"A Dog's Life," the first Chaplin picture produced for the First National Exhibitors' Circuit, has just been released in **Chile** by Bidwell & Larrain, the local franchise holders.

• • •

A new producing company has been organized in Buenos Aires, **Argentina.** George Benoit, who held laboratory positions with several American companies, has been appointed technical director.

The America Theatre of **Rio Janeiro** has been acquired by the Brazilian renting house of Alberto Sestini and in future will be entirely devoted to the exhibition of films, particularly of American make.

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The Municipal Theatre of Serena, **Chile,** has been completed and will be opened next month. It was built with city funds, and the structure alone has cost over $300,000. It will be devoted to moving pictures.

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The Chilean branch of Max Glucksmann has signed a long-term lease on the Politeama Theatre of **Santiago.** The house was officially inaugurated under the new management with the Nazimova feature "War Brides."

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According to the **French** trade papers, Charlie Chaplin was born in a dilapidated house of Huertas Street, Madrid, Spain, and his name is given in the books of the local Registrar's office as Carlos Martinez Chaplin. How about this, Charlie?

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A special performance was staged on the Odeon Cinema-Theatre of **Rio Janeiro** during the American Independence day. The proceeds were donated by the Companhia Brazil Cinematographica, lessee of the house, to the Red Cross Society.

• • •

Jacobo Glucksmann, New York representative of Max Glucksmann of **Argentina,** has recently acquired the exclusive rights for Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia on the special Metro feature "The Million Dollar Dollies," starring the Dolly sisters.

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After numberless petitions and when the local newspapers had practically forgotten the war in their efforts to get the authorities to act, the **Guatemala** Government has permitted a few of the motion picture houses to reopen their doors, which had been closed since the last earthquake, four months ago.

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Some of the statements made by Alexander Goldman, manager of the San Juan exchange of the Universal company in the columns of the Moving Picture World and Cine-Mundial, have created considerable ill-feeling among some of the islanders residing in New York. Mr. Goldman will probably have to do a lot of explaining when he gets back to **Porto Rico.**

• • •

Juan Sala, the veteran importer and renter of Barcelona, has obtained the representation for **Spain** and **Portugal** of the Mundus Film Company, one of the associate firms of J. Frank Brockliss, of New York and London. Mr. Sala has begun to release Metro, Billy West and other productions in the Peninsular market.

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"Lest We Forget," featuring Rita Jolivet and depicting the sinking of the "Lusitania," had its premiere in **Buenos Aires** on July 23. All the money taken was donated by the North American Motion Pictures, Inc., of New York and Buenos Aires, to the local branches of the American and British Red Cross. The sum amounted to $6,358.

• • •

"Broadway, Arizona," the Fairbanks picture released in this country sometime ago by the Artcraft Company, has been seized by the local authorities and its exhibition barred within the Republic of **Chile.** It is claimed that the story has an immoral tendency. The manager of the theatre where the showing was to take place had to spend a night in jail.

• • •

Abraham Carlos, general representative of the Fox Company, and Aquileo Calvo, of the export department of the same organization, have fired the opening shot in the campaign to introduce Fox pictures in the **Cuban** market. In a letter just received from Mr. Calvo, we are informed that the campaign will be launched in one of the large Havana theatres with the exhibition of "Cleopatra."

• • •

"Wolves of Kultur," the new 15-episode serial controlled by J. Frank Brockliss, Inc., of New York, in all countries of the world with the exception of the United States and Canada, has recently been placed on the foreign markets. An intensive advertising campaign has just been launched in **Great Britain** and her colonies, **France, Latin America,** and, in a word, in all neutral and allied nations.

• • •

Shetna & Company, of **Bombay** and **Kalbadevi,** are energetically pushing the exhibition of Italian pictures in the Indian market. According to the Rome trade press, the firm in question has purchased upward of four hundred subjects, including a selection of "Cines," "Ambrosio," "Itala," "Cinema Drama," "Italica," "Savoia," "Milano," "Pasquali" and "Caesar," and has already started an imposing advertising campaign covering the principal Indian centers.

The "Splendid Theatre," of Buenos Aires, just built by Max Glucksmann.

The saltpeter mining companies of **Chile,** which represent 75 or 80 per cent of the total wealth of the country, have devised and put in practice a novel method to keep their men away from the saloons and disreputable dance halls. It consists of deducting from each man's pay fifty cents a month, and this sum gives him the right to a seat in the local moving picture theatre when off duty. The theatres are owned and managed by the saltpeter works, and the business is not conducted for profit. The movement, which at present is limited to the Iquique and Antofagasta zones, gives signs of spreading throughout the whole northern part of the republic.

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Readers, by Paul H. Cromelin, President

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Critical Reviews and Comments

Concerning Current Productions

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"THE CAILLAUX CASE"

Spendidly Developed Story of Historic Treachery Produced Without Conspicuous Flaw by William Fox.

Reviewed by Walter K. Hill.

STATISTICIANS may have never turned their pencil to the problem, but we hazard a guess that one in every hundred features produced for the screen presents a really exceptional opportunity for moneymaking. The remaining ninety-nine run the full gamut of commercial usefulness.

"The Cailluax Case," produced by William Fox, with Madaline Traverse playing the leading spirit in a bond of treason, is one of the hundredth pictures. By all the hazards that showmen may take this revelation of a great and still vibrant scandal should make money for exhibitors during months to come.

Events that now fill the mind with kaleidoscopic bewilderment will pass, in due process of Allied victory—but the Cailleux case(which Fox finishes with the execution of Bolo Pasha) will be subsequently kept in revival by the trial of Joseph Caillaux, Senator Humbert and other French traitors still headed for the bar of justice. So much for the celebrated case abroad—who can say that its tentacles of intrigue shall not reach again to the United States and sweep into the light of exposure notorious individuals whose names have been more than whispered in couplet with Bolo Pasha?

It is for this reason that the Caillaux case bears so directly upon the struggle that is arresting the attention of the world; because France so nearly fell beneath the undermining of Bolo Pashaism and Hunzollernism; because other famous figures are still to be brought to book—it is because of these things that the Fox presentation should be a live issue in the moving-picture market for an indeterminable time.

There is an immediate value in the picture as timely entertainment. The manner and method of the Fox production is entirely adequate and commendable. Miss Traverse is undeniably an aquisition to the Fox forces, and screen entertainment, while she is engaged in photoplaying, will vastly benefit. Richard Stanton has directed the featured player and her support without conspicuous fault and in the "mob scenes" where Parisiennes rebel at the verdict of the jury an inspiring effect has been attained.

The screened foreword referring to "types" to fit the characters lends benefit to the presentation, and in selecting actors who resembled the famous characters (as we are willing to believe they do) a great deal of offending "make up" has been obviated and the "types" pass current for their various representations. In this Director Stanton has accomplished an effect not always agreeable in filming living characters in historic scenes.

Borrowing from the "tout" who prints his "wisdom" on horse races, let us advise exhibitors to "get down on 'The Caillaux Case.'" Here is the "makings" of a "clean up" for those who press agent and advertise the vast and vital amount of material the picture affords. Every patron of moving picture theatres possessed of average intelligence and capacity for being really entertained by an unusually timely and forceful presentation will be thoroughly pleased and satisfied.

"WHOSE LITTLE WIFE ARE YOU?"

Mack Sennett-Paramount Comic Releases Floods of Joy and Water.

Reviewed by Robert C. McElravy.

THIS two-reel Mack Sennett concoction is one that will bring plenty of laughter. It contains a generous number of scenes, all of the purely nonsensical type, and cleverly executed. The cast includes Charles Murray, Wayland Trask, Eva Thatcher, Mary Thurman, Alice Lake and Joseph Baldy Belmont. The latter appears to have found a beneficent hair restorative, for he now appears with a full crop of the genuine article, or if it is still camouflage it is very much like real hair.

The incident of first merit in this number is perhaps the one in which a big dog rescues two kittens floating on a raft in a flooded cellar. This scene is bound to prove effective with any audience. The chase after the mouse in the opening reel is also amusing.

Most of the scenes occur in a drug store adjoining a beach hotel. Baldy and his father, the druggist, both love a pretty manicurist, and Baldy leads in the race for her affections. But the climax comes when he is almost drowned in the ocean. During the efforts to resuscitate him the hotel becomes flooded with water, and some exciting incidents follow.

"ON THE JUMP"

George Walsh a Loose and Lively Star in Frail Plot Built Especially to Exploit the Athlete.

Reviewed by Walter K. Hill.

THE person who wrote the titles for "On the Jump" is entitled to be congratulated by his boss; and if we were said boss we would raise his salary—for the titles have made this George Walsh feature a revelation. So good are the expressions that it is clearly impossible for the plot and action to meet the "brain children" of the title-writer any where near half way.

Built expressly to exploit the star's athletics the production has fulfilled so much of its mission that the action amply suits the title. Walsh is on the jump all the time—swimming, boxing, vaulting, fighting, wrestling, playing golf, jumping, diving, kicking, leaping, and sometimes stopping long enough to do just a bit of acting. Devotees of the screen who fancy George Walsh as a favorite will have him to their heart's content in this latest William Fox presentation of his agility.

In the six reels there is hardly one reel of plot—and in that there is little to engage special interest. Boosting the sale of Liberty Bonds seems to be the first and most laudable mission of the presentation. If it fails to get into circulation in time to do much good for the Fourth Loan it will help vastly in keeping the public mind on coming events of a like nature. There is a twist of Hun subtlety in the purchase of a newspaper and the establishment of a bank—and the villain, in the last two reels, comes out in the open as a disciple of Hunzollerism.

Walsh frustrates the schemes in daring fashion and is aided by Frances Burnham, who instills a very slight love interest, and Henry Clive, who looks too clean and decent to be a kulturist. This Clive individual has the ability to do better things in pictures, as his work in Walsh's support demonstrates. In communities where exhibitors have a Walsh following they may well go down heavy on the boost for "On the Jump"—it is mostly Walsh and Walsh at his liveliest.

"WOLVES OF KULTUR"

New Pathe Serial Concerns Work of German Spies in America.

Reviewed by Robert C. McElravy.

THE first two installments of "Wolves of Kultur," made by Western Photoplays, Inc., and released by Pathe, introduces the observer to a pretty bunch of German spies operating in this country under the leadership of a man named Henry Hartman. The events are of a rapid-fire melodramatic order and once the story is started there is no let-up in the action; as a matter of fact even in these swift-running serials it rather pays to slow up a little occasionally in the succession of events in order to more fully impress the observer. But we have no doubt the public will take very kindly to this offering, for it moves along with breathless suspense and holders the interest well.

Sheldon Lewis, whose work in former serials will be remembered, is cast in the role of Roger Barclay, a criminologist who is always "on the job," sometimes in a fairly miraculous manner. He wears various disguises and plays the role of a detective much of the time. Leah Baird, the principal girl in the case, appears as Alice Grayson, the neice of a man who has invented a torpedo operated by wireless. It is the murder of the uncle by poisonous gas, and theft of the inventions, that brings on the principal events. The girl starts out to round up the spies herself and soon comes in contact both with Barclay and with Bob Moore, whose sister, Helen, is in the power of one of the spies.

There are a number of inconsistencies in these opening installments, and the long arm of coincidence is employed pretty

freely in places. These lapses of logic have a tendency to weaken the dramatic effect somewhat.

Others in the cast are Charles Hutchison, Betty Howe, Mary Hull, Edmund Dalby, Austin Webb and William Cavanaugh. The serial was written, produced and directed by Joseph A. Golden.

"THE VELVET HAND"

Bluebird Offering Presents Fritzi Brunette in Tale of Italy.

Reviewed by Robert C. McElravy.

SOME striking atmospheric effects have been achieved in this five-reel subject, "The Velvet Hand," which was written by Edith Barnard Delano and directed by Douglas Gerrard. The plot, which is dramatic in character, tells a story of Southern Italy and some rarely beautiful scenic settings have been chosen in which to frame the story. The production as a whole is one that is very creditably assembled and is in every department true to type. The big dramatic moments are not handled with any great degree of intensity, but the presentation is adequate and pleasing.

Fritzi Brunette appears as Gianna, the daughter of an Italian violin maker, who sets out to avenge the death of her brother in true vendetta fashion. She believes the crime to have been committed by Count Paul Trovelli, when in fact her brother's death was at the hands of Trovelli's friend, Prince Viscomte. Gianna, after making a great success as a dancer at Milan, meets the Count, who falls in love with her. The girl thinks only of her revenge and plans to stab Trovelli, but the Countess Michetti, an adventuress with whom her brother had been in love, warns Gianna that Trovelli did not commit the crime. Gianna really loves Trovelli and readily forgoes her vengeance, and the Prince meets death on the battle front, thus giving the story a less tragic ending than might have been anticipated.

The cast is capable throughout and includes Fred Turner, Eugene Corey, William Nowell and Carmen Phillips.

"THE KINGDOM OF YOUTH"

Goldwyn Presents Madge Kennedy and Tom Moore in Attractive Comedy-Drama.

Reviewed by Margaret I. MacDonald.

ONE of the most attractive of the Goldwyn comedy-dramas in which pretty Madge Kennedy has been appearing is "The Kingdom of Youth," from a story by Charles Logue. In the production in which Tom Moore plays an excellent male lead, and which was released September 23, an amusing domestic tangle has been presented in a skillful manner under the direction of Clarence C. Badger. The comedy situations are consistent, and the construction of the picture is fashioned after a form to which, while it may not be faultless, we are becoming accustomed to and which, in this instance, is so cleverly managed that there is little room left for criticism. It is built on that stop system to which directors and scenario writers are much given of late, in which at a certain vantage point in the story one of the principal characters has a dream or vision which allows, in this instance, a fascinating visualization of the story of a bride and groom previous to the opening of the picture.

As the story runs a young college man falls in love with a pretty girl of the village and secretly marries her. Immediately after the marriage he is called away to fulfill the plans of his future, according to the ideas of a deceased male relative, whose widow, "just outside the pale of youth, looking in," exhibits more than a friendly interest in him much to his discomfiture.

The young wife suddenly comes upon the scene, after he has been made manager of the widow's estate, following which occur some amusing events which end in a near tragedy. Through the scheming of the widow the girl is thrown into the company of a count, while she tries in vain to estrange the young husband's affections. One of the most effective scenes in the picture occurs where the wife, in desperation, makes a smoke smudge which takes her supposed rival unawares, and causes her to rush forth in negligee, revealing the necessity of a careful makeup. The jealousy aroused in the young wife finally causes her to accept an invitation to dine alone with the count on his yacht, and, in trying to "paddle her own canoe," she meets with an accident in which she is nearly drowned. On her a akening she realizes her mistake, and a reconciliation takes place.

"TONY AMERICA"

Francis McDonald Gives Lifelike Impersonation in Capital Triangle Picture.

Reviewed by Edward Weitzel.

THE acting of Francis McDonald as a young Italian emigrant in the Triangle picture, "Tony America," dominates the entire story. Evelyn Campbell, the author, has supplied an interesting plot and Thomas N. Heffron has directed the performance with good judgment. The human interest is strong, and most of the situations keep pace with the facts of life; but it is the skillful and sympathetic acting of the star as the eager, warm-hearted Tony, who comes to this country to make his fortune and finds at first only the hardest kind of work and the barest sort of living that gives the story its chief value. His marriage to a faithless wife and his love for his little daughter afford the actor opportunities for a display of emotional power, of which he takes full advantage.

The story opens in Italy. Tony is brought to this country by a wealthy fruit dealer and becomes one of the push-cart men that the merchant has working for him and keeps in practical slavery by cheating them out of their earnings. At the boarding house where Tony lives the daughter of the landlady, Mrs. Piciano, traps him into marrying her in order that she may escape from her mother's authority and carry on an affair with a German spy. Tony finds out how he is being deceived and it almost wrecks his life. Mamie Dean, a little factory girl, becomes his friend and helps him to care for his child when he takes her away from her mother. Freed from his wife by the divorce court, Tony finds happiness with Mamie and his child.

Rae Godfrey plays Mamie with real feeling and Mrs. Harry Davenport does a fine piece of character work as Mrs. Piciano. The other members of the cast are Yvonne Davis, Herald Holland, Ludwig Lowy, Dick Loreno and Dorothy Giraci. Photographed by B. H. Wales.

"TELL THAT TO THE MARINES"

James Montgomery Flagg Two-Part Comedy Good Entertainment and Good Propaganda.

Reviewed by Edward Weitzel.

THERE is a strong object lesson for Pacifists in the two-part Paramount-Flagg comedy, "Tell That to the Marines." The artist-author has not only furnished a good plot but has supplied a lot of sub-titles that have a kick in them like an army mule's. The kick is always directed straight at the woefully mistaken person who thinks the United States did wrong in going to war with Germany. Much of the story is told in a comedy vein, but its point is driven home firmly for all that. Eliot Brainard, the Pacifist person who gets his eyes opened to the truth at last, is fortunate enough to have a sweetheart who is all for war and her Uncle Sam. She joins the Secret Service and sets out to capture a German spy. The man is working a wireless in an unfrequented part of the country. When he finds that Nan is watching him the German attacks her. Brainard happens to be in the right place at the right time for once in his life. All the real man in him comes to the surface and he rushes at the enemy and disgraces the breed of Pacifists for ever.

After this, there is only one thing he can do to show his cure is complete—he joins the Marines.

Olin Howard as Eliot Brainard and Beatrice Tremaine as Nan are effective, and the production is satisfactory in all its details. The picture was produced by Town and County Films, Inc.

"THE MATING"

Gladys Leslie and Several Small Children Score In Vitagraph Juvenile Story.

Reviewed by Edward Weitzel.

JUDGED by the well-worn nature of its material, "The Mating" should not possess any great amount of entertaining qualities. As a matter of fact, this five-part Vitagraph picture, written by Millicent Evison and directed by Fred Thomson, has many enjoyable moments. The story belongs to juvenile fiction, the best scenes being between Gladys Leslie and three clever children who have not been taught to "act." The familiar situations of the aged and impoverished inventor, whose wonderful machine brings him fortune at the finish, and the youthful author whose story wins the prize in the last reel, are among those present; also the rescue of the children by the hero when they drift away in a boat and manage to upset it. Several human touches and a certain youthful charm and simplicity about the whole story helps it to get by, if the spectator cares for this class of picture.

Nancy Fane, the daughter of the inventor, is a little small-town girl who lives next door to a big, unoccupied house. One day she hears a noise in the house, and, having just read of an escaped convict, starts an investigation. Dick Ives, the owner of the property, has come back to live in the old place. Nancy sends for the constable to arrest him and finds out her mistake. This is the beginning of the romance, which ends in the good old way. Most of the action is devoted to doings of the younger Fanes.

Gladys Leslie has the youth and the temperament for the part of Nancy, and Herbert Rawlinson is excellent as Dick. Forest Robertson gives one of his finished impersonations as Mr. Fane. Stephen Carr, John Thomson and Alda Horton are the trio of clever children.

"THE MAN FROM FUNERAL RANGE"

Famous Players-Lasky Production Tells Story of Dramatic Interest.

Reviewed by Robert C. McElravy.

THIS new Paramount offering in five reels is enacted by a strong cast headed by Wallace Reid and Ann Little. Willis Marks does some very effective work as Budlong, and Tully Marshall is also excellent in the character role of Beekman, a shyster lawyer. Lottie Pickford, Phil Ainsworth and George McDaniel also have important parts.

The story itself contains many effective dramatic situations. It was adapted by Monte M. Katterjohn from a play entitled "Broken Threads," written by Ernest Wilkes, and the screen production has been capably directed by Walter Edwards. It contains several situations that are of a conventional type, the crime itself being one of these, but these features have been properly abbreviated and then surrounded by much that is new and unusual. The production is a good example of what can be done in the way of offsetting familiar, or stock, situations with new and pleasing incidents.

Wallace Reid and Ann Little make the most of their love scenes. He appears as a man just in from the desert and she as a cabaret singer. His rival is a young lawyer, for whose death the young prospector is held. The dead man's partner, Beekman, succeeds in convicting the hero, though he knows him to be innocent. But in the end the tables are turned and justice prevails. The legal end of this story rings true, and is one of its strongly entertaining features.

"SUCH A LITTLE PIRATE"

Second Lila Lee Paramount Picture Contains Light but Amusing Material.

Reviewed by Edward Weitzel.

BY culling considerable of his plot from Stevenson's "Treasure Island" and Rider Haggard's "Mr. Meeson's Will," and supplying original material of a light but amusing quality, James Oliver Curwood built up a fairly good bit of fiction, which he christened "Peggy, the Pirate." Adapted to the screen by Monte M. Kitterjohn under the title of "Such a Little Pirate," and produced by Jesse L. Lasky for the Paramount, with Lila Lee as Patricia Wolf, the picture proves a better vehicle for the new star than her first screen story.

The types, while not essentially American, fit into the situations, and the whole affair is a pleasant enough specimen of fooling with fact and fiction. No serious note is struck or attempted, as a consequence the most skeptical spectator has no excuse for not smiling tolerantly when the treasure-seekers unearth a massive chest of pirate gold and jewels. The old charm of a hunt for buried treasure is as potent as ever.

Obadiah Wolf, the grandfather of Patricia, has a treasure map tattooed on his chest, and has been working hard to make the last payment on the schooner, "Laughing Lass," and sail for the Spanish Main, where his ancestors were famous buccaneers, and dig up his legacy. A rascally ship owner tries to cheat the old captain out of the boat and sell it to the Government at four times its value. The one-eyed seadog who did the tattooing on Obadiah also takes a hand in the villainy, and has him shanghied and landed on the treasure island. Patricia and her young man arrive in time to secure the chest. An educated chimpanzee assists in foiling the villains.

Lila Lee's screen impersonation shows her as a sweet and wholesome young person who takes a startling adventure in a matter-of-fact way, and is good to look at all through the picture. Theodore Roberts is a tower of humorous strength as Obadiah. Harrison Ford as Rory O'Malley and Guy Oliver as "Bad-Eye" are both excellent. Forest Seabury, J. Parks-Jones and Adele Farrington complete the cast. George Melford has caught the spirit of the story in his direction.

"JUST SYLVIA"

World Picture Presents Barbara Castleton in Comedy-Drama.

Reviewed by Robert C. McElravy.

IN this five-reel subject, "Just Sylvia," Barbara Castleton has an attractive role which gives her plenty of opportunities for individual acting, and she uses these to the best advantage. The story itself, adapted by Hamilton Smith from the original by Harry O. Hoyt, and directed by Travers Vale, is one of the type of plays which appeared just after Channing Pollock's "Such a Little Queen" scored a notable success on the legitimate stage. It follows the career of a masquerading princess in America, and for seasoned theatregoers will have no great novelty. It is presented in an attractive style, however, in spite of certain weak dramatic moments, and will no doubt prove pleasing to less sophisticated audiences.

Miss Castleton first appears as Sylvia, a pretty girl living in a cheap rooming house without visible means of support. As the hardhearted landlady of "the spurious smile," as O. Henry described it, demands rent money at regular intervals she gets a job as model for a modiste. This brings her in touch with Zebulon Hicks, who has just come with his wife and son to the metropolis, where they hope to live in luxury on Fifth avenue. The contrasts are brought out in an interesting way, both Jack Drumier and Gertrude Berekley doing some quite interesting character work as Mr. and Mrs. Hicks. John Hines appears as the son, Henry, with whom Sylvia falls in love. His character is not so clearly brought out, for the reason that Henry has no great part to play in the story, and the girl's love for him seemed slightly incredible.

The dramatic features of the plot, which are handled with a fair degree of strength, have to do with Sylvia's appearance as the Countess Bonnenuit. While playing this part she exposes two others who are faking titles with a view to fleecing Mr. and Mrs. Hicks. Sylvia's own right to the title of princess is brought out later, but she gives up her claim to it to marry Henry.

GENERAL FILM PROGRAM.

Gloria Joy Featured in "Little Miss Grown-Up" and "Wanted a Brother."

Reviewed by C. S. Sewell.

THE two final offerings of the Oakdale series of five-reel features released by General Film Company will appeal primarily to children. The stories are slight, with hardly enough action to fill the necessary number of reels, and the action is not always consistent. However, they serve to show to advantage the clever work of little Gloria Joy, whose acting is pleasing to both young and old.

"Little Miss Grown-Up."

Nan has very advanced ideas for a little girl, and thinks she is a "grown-up." She takes a fancy to her young aunt's sweetheart, using all her wiles to ensnare him. Finally she proposes, and he laughingly accepts. When it comes to a show-down, he, of course, accepts the aunt, and Nan, very disconsolate, goes back to her home in the country and tells her little playmate she thinks she will wait until he grows up. The production was directed by Sherwood McDonald, and is interpreted by a capable cast, including Neil Hardin, Edward Saunders, Ethel Pepperell, Mary Northmore and Daniel Gilfether. Much of the action revolves around Nan's grown-up playmate, who still acts as if he were a little boy, and who scares her grandfather's household, who believe he is a ghost.

"Wanted a Brother."

There is more heart interest in this than in the preceding picture. Bab, the shoemaker's daughter, when her friend Tom, who is much older, is arrested on a trumped up charge of theft, sells his papers for him. Tom has been cast off by his wealthy father, and when he gets out of jail Bab induces her father to take him in. Tom's gang plan to rob his father's house. Bab follows, is discovered, and tied hand and foot. Tom's father finds her, after the gang are frightened away, and she finally succeeds in bringing about a reconciliation between father and son. There are several innocent childish pranks in this picture, in which the little star is assisted by a small, very black negro boy of about her own age. Others in the cast include Mignon LeBrun, H. E. Archer, Daniel Gilfether, Julian Dillon and Edward Jobson. Robert Ensminger directed the production.

"THE FORBIDDEN CITY"

Joseph M. Schenck Presents Norma Talmadge in a Beautiful Production.

Reviewed by Louis Reeves Harrison.

THE highest value in this beautiful production is a composite and so rare that it is seldom seen on the screen. The rare part is one of successful treatment—the illusion is so admirably preserved that an appearance of reality is given to pure romance—a plausibility so combined with beauty that it held a large Rivoli audience enthralled. This fascinating effect is produced by a logical and consistent development of the story, by distinct characterizations, each one a cameo of type; by backgrounds ingenious to the last degree, so far as giving the play atmosphere is concerned, and beautiful in both large effects and small details, and by acting, in which Norma Talmadge gives a wonderful exhibition of psychology supported by Thomas Meighan, Rogers Lytton, Michael Rayle and others in masterly style. A composite of these elements produces a whole effect that will remain with the spectator after leaving the theatre.

Norma Talmadge is forging to the foremost rank through her intelligent conception of each role she assumes. In delineating the childish woman her revelations of thought and feeling are a source of constant delight to the spectator. Not by pantomime, not by gesticulation and facial contortion, but by investing her own personality with that of the character she portrays she holds the eye enchanted. She will find her true place in a play of vital and powerful motive such as has not yet been accorded her. "The Forbidden City," poorly named and lacking in any big definite purpose, is made effective by marvelous treatment, spendid interpretation and romantic presentment, so that it will please almost any audience, and it may be regarded as a gem by some of them. It registered a distinct success at the Rivoli, and will count among the best of its kind yet shown.

"THE LURE OF LUXURY"

Bluebird Subject Features Ruth Clifford in Heart Interest Story.

Reviewed by Robert C. McElravy.

THIS five-part subject, "The Lure of Luxury," is a very effective offering of the simple, sentimental type, and it may be safely said that it will make its way with any audience. It was adapted by Fred Myton from a story by Nalbro Bartley and directed by Elsie Jane Wilson. Its emotional quality is direct and appealing, without descending to sentimentality.

This begins with the childhood of two young neighbors, a little rich girl named Dale Aldis and a poor boy named John Coventry. The rich girl has no playmates and lives with her mother and the housekeeper in a fine country house. John lives on an adjoining farm and he sends her a valentine after their first meeting. Years later the girl, now eighteen, returns to the house, her mother having died and she has no one but the housekeeper and her servants. She again meets John Coventry, now a strapping young farmer who expects to make a fortune selling vegetables. They fall in love and then the girl's guardian, Philip Leswing, returns from abroad and he also falls in love with the girl. A rivalry develops between the young farmer and the middle-aged guardian, in which the youth finally wins after much tribulation. The story has a fine human quality, with mingled pathos and humor.

Elizabeth Janes and George Hupp do very well as the children and are good types, to be followed by Ruth Clifford and Edward Hearn in the same characters later. There is an actual resemblance, something that does not often happen.

"THE KAISER'S FINISH"

Eight-Part Propaganda Picture Produced by S. L. Warner Should Make Popular Hit.

Reviewed by Edward Weitzel.

I WILL kill thee one hundred and fifty ways!" exclaims Touchstone to the shepherd in "As You Like It." It looks as if the moving picture will execute the same number of deaths on the German ruler. In "The Kaiser's Finish," an eight-part picture produced by S. L. Warner and released on a state rights basis, the author has the leader of the Huns killed by an illegitimate son. The boy is brought up in America that he may be the better able to serve his father when the United States becomes a part of the Kaiser's empire. The scheme backfires. Years of living under the Stars and Stripes so fills his soul with a love of liberty that he turns against the teaching of his father's agents and makes his way to Berlin as a secret agent for this Government.

His remarkable resemblance to the Crown Prince enables the young man to end his brother's earthly career and get

into the presence of the All Highest. Once there he reads his father a lecture on the mistakes he has made and the horrible crimes he has committed and sends him to join the Crown Prince in the place where all good Americans are positive will be his future address. Soldiers rush into the room. The young chap hurls a powerful explosive at them and is destroyed with the others.

This story is emphasized and driven home by the addition of many scenes of actual warfare, taken from various news reels, and also by specially posed scenes of conflict. The result is a picture in which there is always something doing, and it should prove a popular hit. There is nothing subtle about its propaganda. It hits straight at the mark and hits home. John Joseph Harvey, who directed the production, has carried out the purpose of the picture without fear or favor, and the spirit of its eight reels guarantee it a warm reception.

Acting honors go to Earl Schenck in the dual role of Robert Busch and the Crown Prince. Claire Whitey, Percy Standing and Louis Dean have the other leading parts.

COMMENTS

General Film Company

THE MIDNIGHT BURGLAR.—The fourth of the series of Oakdale productions featuring little Gloria Joy tells a pleasing heart interest story which should appeal to both young and old. The diminutive star adds further to her laurels in the role of a "burglar" who, in order to help some poor friends, "robs" her own home of a basket of food at midnight.

TOBIN'S PALM (Broadway Star Feature).—An O. Henry story, but not up to the others shown by this company, not so popular because illogical details in the telling.

Bluebird Photoplays, Inc.

THE VELVET HAND (Bluebird).—A five-reel offering, adapted from a story by Edith Barnard Delano and directed by Douglas Gerrard. Fritzi Brunette appears as the heroine, an Italian dancing girl, supported by a good cast. The story has Southern Italy for its locale and is both pictorially attractive and dramatic.

THE LURE OF LUXURY (Bluebird).—A splendid five-reel offering of the simple, sentimental sort, with Ruth Clifford, Edward Hearn, Elizabeth Janes and George Hupp in the cast. It tells of a rich girl who fell in love with a country boy when a child and later marries him in spite of her guardian's opposition and rivalry. This contains a great deal of heart interest. Reviewed at length elsewhere.

Famous Players-Lasky Corporation

TELL THAT TO THE MARINES (Paramount-Flagg), Oct. 13.—A two-part comedy written by James Montgomery Flagg, this picture is good Liberty Loan material and good entertainment. Olin Howard and Beatrice Tremaine head the cast.

BATTLING JANE (Paramount), Oct. 6.—Dorothy Gish is a veritable hit in this comedy-melodrama, giving a characterization which ranks her among the best comediennes of to-day. The story is good for all kinds of audiences.

THE MAN FROM FUNERAL RANGE (Paramount), Oct. 6.—A strong five-reel subject, adapted by Monte M. Katterjohn from the play "Broken Threads," by Ernest Wilkes. Wallace Reid and Ann Little play the lovers and are assisted by George McDaniel, Willis Marks, Lottie Pickford and others. The story contains conventional elements, but also much that is new and enjoyable. It contains some excellent drama. Reviewed at length elsewhere.

WHOSE LITTLE WIFE ARE YOU? (Mack Sennett-Paramount), Oct. 20.—A two-reel comic with a lot of really mirthful situations. The cast includes Charles Murray, Eva Thatcher, Joseph Baldy Belmont and others. The incidents occur at a beach drug store and hotel and are very laughable. Reviewed at length elsewhere.

Fox Film Corporation

THE CAILLAUX CASE (Fox Standard Picture), Sept. 15.—The notorious treason and intrigue that came close to tumbling France into the dust of cruel and unjust defeat has been filmed by William Fox in splendid fashion. Madlaine Traverse is brought forward as a new screen star and her work justifies the opinion that she will at once establish herself in deserved high favor. Richard Stanton has staged a fine big production, presenting skillful artists in the prime roles, and "The Caillaux Case" should make a lot of money for exhibitors in every class of community.

ON THE JUMP (Victory Pictures).—Oct. 6.—In this picture George Walsh is seen at his best—and utmost. He does everything an athletic individual may concoct in the line of demonstrating physical dexterity, and, in passing, stops here and there for a bit of comedy acting. The picture is a large boost for the sale of Liberty Bonds and will be just as good for the next "drive" as for this one. Henry Clive is conspicuously clever in the thankless role of a Hun spy. Frances Burnham has little to do save look pretty—and that comes natural. Where there is a strong following for George Walsh this picture will be immensely satisfying—for it is, practically, six reels of that athletic star.

Greater Vitagraph, Inc.

THE MATING, Oct. 7.—Gladys Leslie and several clever children are the stars of this five-part picture. The material is not at all new and belongs to juvenile fiction, but it will please some portions of the public. It is reviewed at length on another page of this issue.

Mutual Film Corporation

KEEP HER SMILING (Strand).—Elinor Field and Bobby Vernon are the featured members of the cast in this moderately entertaining comedy. The story follows the love story of a young girl whose father wants her to marry a man of his choice rather than her own. Her sweetheart, a young doctor, in a plot to win out, has had her carried home apparently injured from a fall from her horse. He is then sent for to attend her, and effecting a wonderful cure wins the sympathy of the father and the hand of the maiden.

SCREEN TELEGRAM NO. 59 (Mutual).—This issue opens with some scenes from the front showing how a handful of marines captured 165 Germans. Other scenes of interest show the Legion of Honor here to take part in the Fourth Liberty Loan campaign, the funeral of Cardinal Farley and a Californian duck farm.

SCREEN TELEGRAM NO. 60 (Mutual).—Over Chicago by aeroplane is the first item in this issue. This encompasses a fine birdseye view of the city. Other events recorded are Brooklyn honoring its heroes, a bathing girl revue at Idor Park, California; a school for the instruction of shipbuilders at Hog Island Yard, Philadelphia, caterpillar wheat harvesters at work, soldiers of 1918 on a visit to Lookout Mountain, and deaf mutes rendering "The Star Spangled Banner" with their hands.

A JUNGLE JOY RIDE (Outing-Chester), Sept. 22.—A canoe ride on the Potaro river in British Guiana is what this film presents. Many interesting scenes among the Patamonian Indians are included, showing their homes and industries, including the making of cassava meal. The dangerous ride over the rapids is something to be remembered, and then the final wind-up in a quiet nook where the water vouchsafes scarcely a ripple.

SCREEN TELEGRAM NO. 61 (Mutual), Sept. 28.—The opening item of this number shows President Wilson going to cast his ballot in Princeton. Other recorded events vary from the battlefields of Europe to a pilgrimage to the tomb of George Washington, headed by Mrs. George Dewey and Secretary Daniels. There is also the unveiling of the statue of Depew and the naming of a bridge in Lyon, France, after our President.

SCREEN TELEGRAM NO. 62 (Mutual), Oct. 1.—In this issue President Wilson is seen opening the Loan drive in New York City; Theodore Roosevelt addresses a Baltimore audience; motor cycle soldiers ride to the hounds in Georgia, and the navy builds a great rifle range in New Jersey. The hunting of grizzly bears in the Canadian Rockies affords scenes of interest, and the burning coal mines in Ohio are none the less interesting.

THE GIRL IN THE BOX (Strand), Oct 8.—Elinor Field is the featured member of the cast in this number. The story presents a young lady looking for romance, which she finds in the theatre where she sits night after night gazing at the same man. When she advertises for a maid the man dresses in feminine attire and answers the ad, gains the position, and finally after discovery becomes the affianced lover of the girl. If taken seriously this film does not set a particularly good example to young girls.

Pathe Exchange, Inc.

TOSSED IN THE TORRENT (Pathe), Sept. 29.—Episode No. 7 of "Hands Up." Fighting with the Inca Indians is a leading feature of this instalment. Echo makes a great dash in a stage coach to escape them, during which some fine riding scenes are pictured. But she is captured and once more taken to the temple. Plans are laid to sail to Peru, but Two-gun Carter and his men are already scheming to recover the girl.

OFFICIAL WAR REVIEW, NO. 14 (Pathe), Sept. 29.—This opens with scenes from the American trenches in France, then shows President Poincaire and officers of the French army decorating heroes. Other features deal with the Italian front, inspection of British troops by the Earl of Scarborough, and the number closes with a living flag photographed at the Great Lakes Naval Training Station.

NO PLACE LIKE JAIL (Rolin-Pathe), Oct. 6.—The first of some new comedies with Stan Laurel as chief comedian. He appears in this as a man just out of jail, with a companion crook. They invade a girl's school to kidnap one of the fair maidens, but get the principal by mistake. The scenes in the girls' school are the most amusing; the number as a whole is of average interest.

THE TRIUMPH OF TRANSPORTATION (Pathe), Oct. 6.—This gives a brief review of the various forms of transporting goods since the days when manpower itself was the only means. Ox carts, prairie schooners and other vehicles are shown, and the film then gives interesting glimpses of the way in which modern auto trucks are assembled. A short comic is added at the close.

WHY PICK ON ME? (Rolin-Pathe), Oct. 13.—One of the funniest of Harold Lloyd comedies, which is saying considerable. Most of the incidents occur at a beach resort, in which various concessions are brought into play, with some laughable results. Harry Pollard and Bebe Daniels are also in the cast.

MONEY ISN'T EVERYTHING (American-Pathe).—A five-reel comedy-drama featuring Margarita Fisher. It is this star's first appearance on the Pathe program, and it is a pity that her opportunities have not been greater. The production falls short on the comedy line. A

full review will be found in our issue of October 5.

THE MANTLE OF CHARITY (American-Pathe).—A five-reel number, with Margarita Fisher and Jack Mowrer in the leads. The hero and heroine conduct rival charity organizations, one run on the familiar red tape line and the other on an open plan for dispensing supplies to the needy poor. There is some good comedy running through this subject, which is enjoyable.

OFFICIAL WAR REVIEW, NO. 15 (Pathe), Oct. 6.—This opens with timely scenes on the allied front in the Balkans. Scenes from Italy's mountainous front follow. The use of camouflage suits by Americans in France makes an interesting feature. Scenes from Chateau Thierry and the building of a pontoon bridge close the issue.

RAINDROPS (Post-Pathe).—One of the best, if not the best of its kind yet shown on the screen, beautiful and evoking warm applause from a large audience at the Rivoli.

THE FATAL JEWELS (Pathe), Oct. 6.—Episode No. 8 of "Hands Up." This installment is very much alive with fresh developments of an exciting nature. The capture and escape of the Inca king-regent, the burning of the cabin, Echo's narrow escape from death after Killman has tied her to the horse and other incidents are pictured.

HOBBS IN A HURRY (American-Pathe).—A six-reel offering, featuring William Russell, assisted by a pleasing cast. This is a Western number, full of humorous stunts, and will no doubt please observers despite some weak places in construction. It is brilliantly photographed and contains much good humor. Reviewed at length in last week's issue.

THE TORTURE TRAP (Pathe), Oct. 13.—Episode No. 1 of "Wolves of Kultur," in three reels. This new serial, written, produced and directed by Joseph A. Golden, has in the cast Leah Baird and Sheldon Lewis, whose work in former offerings will be remembered. The plot centers about the murder of the girl's uncle and theft of his invention, a wireless torpedo, by a gang of German spies operating in this country. The number has plenty of suspense. There are some inconsistencies, but it is sure to please as a quick-action melodramatic serial.

THE IRON CHAIR (Pathe), Oct. 20.—Episode No. 2 of "Wolves of Kultur," in two reels. This number opens with the rescue of Alice from the gang of spies by Bob, who is fleeing from the pursuing officers. The two join forces at Alice's country home and plan to regain the stolen invention. Alice goes to Hartman's office under an assumed name and lures him to her home, where he is made captive. This number contains good action and holds the interest well.

AN ENEMY OF SOAP (Rolin-Pathe), Oct. 20.—A new Toto comic which will please his admirers very much, as it is one of the best of his subjects. Tota plays a hobo. He finds a pretty girl in bathing who has lost her garments, and robs a scarecrow to clothe her. The burro also helps along with some good humor.

Triangle Film Corporation

TONY AMERICA, Oct. 6.—There are many human touches in this five-part picture taken from a story by Evelyn Campbell. Francis McDonald has the title role and seems to actually live the character of the Italian fruit peddler. A longer review is printed on another page of this issue.

Universal Film Company

DANGER AHEAD (Western), Sept. 14.—A two-reel railroad story by L. Caulfield, featuring Helen Gibson, Millard K. Wilson, O. C. Jackson and J. Johnson. The heroine performs a daring piece of business in capturing a wild tank and caboose by means of an automobile. If she had shown a little more natural excitement it would have helped the realism. But the number is a good one of the type.

THE HUMAN TIGER (Western), Sept. 21.—A two-reel jungle story by C. B. Hoadley, featuring Fred Church, Eileen Sedgwick, Noble Johnson, Frank Fanning and Dick La Reno. The plot concerns a young scientist and his bride who go to Africa, accompanied by the villain, a former admirer of the wife. Murder and adventurous episodes are included in the story. Wild animals also play a prominent and exciting part at times. The close is tragic, wherein the native chief saves the wife by permitting a lion to kill the villain. This is well constructed and full of picturesque scenic effects.

ALL FOR GOLD (Western), Oct. 5.—A two-reel number by T. Shelley Sutton, featuring T. D. Crittenden, Eileen Sedgwick, Fred Church, Leon D. Kent and Betty Schade. The story concerns a mining man and his daughter, who are victimized by a designing individual named Pete. The latter is in love with a dance hall girl. The hero is a young mining engineer named Bob, who saves the old miner's daughter from disaster after her father's death. This is loosely constructed in one or two places, but the story interest is quite pronounced and the situation is firmly held. There are some good human touches in this and the settings are pleasing.

PERILS OF THE PARLOR (Nestor), Oct. 14.—A two-reel number, featuring Carter De Haven and Nell Bennett. The wife rents the house, thinking the husband has gone on a trip. He returns and is discovered taking a bath by four girls in bathing suits, who have rented the house from the wife. The situation is decidedly risque, yet accomplished without any great offense. The mother and wife arrive, as well as a policeman, and in time everything is straightened out. The bathing costumes are very brief, but the action harmless.

SCARS AND BARS (L-KO), Oct. 16.—A two-reel comic with Jack Henderson, Helen Lynch, Dick Smith, Henry Gugenheim and Eddie Barry. The most amusing thing in this is a peculiar vehicle which travels on railroad tracks and which we suspect is a camouflaged Ford car. There are a number of stunts, including a prison vaudeville show. The offering makes a comic of moderate strength.

NAILED TO THE PLATE (Star Comedy), Oct. 19.—A breezy comedy, which will appeal to baseball fans in particular, though others will appreciate it also. Lee Moran appears as "Red" Hogan, baseball unpire, and Eddie Lyons as a rampant fan who throws a bottle at "Red." They meet subsequently at the latter's wedding, where fresh trouble starts. This will bring laughter.

THE LOVE CRAZE (Nestor), Oct. 21.—A two-reel subject, written and produced by Winthrop Kelley. Florence Lawrence plays the part of a romantic slavey who dreams of being a Juliet to some handsome young Romeo. The scenes occur in a boarding house and a number of the characters are pleasing. After her first disappointment in Mr. Mudge the girl finally finds her real hero, portrayed by Harry Benham. The number is a good example of the quietly amusing type of comedy.

THE BRASS BULLET, NO. 12 (Universal), Oct. 21.—This number continues the exciting incidents begun in the previous one. Jack rescues Rosalind from drowning, but is himself pursued under suspicion of having murdered Homer Joy. The events on board the steamer are full of swift, exciting movement. Jack finally escapes capture by diving into the sea.

PAINLESS LOVE (L-KO), Oct. 23.—A two-reel comic featuring Babe Hardy, Billy Armstrong and Peggy Prevost. This opens with some funny stunts in a dentist's shop. Later scenes occur in a wine room and in a big plunge, with a contingent of pretty girls. There is no very definite connecting idea in this, but it will bring at least two good laughs and possibly more.

WHY WORRY? (Star Comedy), Oct. 26.—One of the best of recent Lyons-Moran subjects, with plenty of laughs all through it. Lee appears as Eddie's friend and agrees to arrange matters for the latter's wedding. He plans an elopement, pretending the girl's father is willing, but the old gentleman is not and some surprising results follow. An excellent comedy.

THE SILENT SENTINEL (Western), Oct. 28.—Helen Gibson and L. C. Shumway appear in this two-reel Western story. The plot, which is rather weak, concerns the rivalry of two men over a girl. Several holdups and gun fights are pictured, the action being of a conventional, melodramatic order. The subject is of about average strength.

MAID WANTED (Star Comedy), Oct. 28.—Eddie Lyons and Lee Moran appear in this as two business partners who desire the same maid. Dorothy De Vere appears as the latter. The wives of both men become wildly jealous of the maid and she finally settles matters by eloping with a young soldier. This is an amusing domestic comedy of slight but enjoyable plot.

World Pictures Corporation

THE ROAD TO FRANCE (World Picture), Oct. 14.—A seven-reel subject, written by Harry O. Hoyt and directed by Dell Henderson, with Carlyle Blackwell and Evelyn Greeley in the cast. The story has some excellent features, but suffers from a series of unconvincing melodramatic situations. These might be cut to advantage. Both the opening reels and the closing reel are full of patriotic appeal and otherwise pleasing. Reviewed at length in last week's issue.

Petrova's Life Story to Be Published.

Coincident with the release on October 15 through First National Exhibitors' Circuit of Madame Petrova's fifth independent picture, "The Panther Woman," arrangements have been made for the publication of the story of her life, which will be syndicated through a large number of prominent newspapers.

Madame Petrova has had a very interesting career both in this country and abroad, and it is believed by the officials of her organization that the syndication of this publicity matter will prove of material benefit to exhibitors throughout the country.

It is also planned to follow a similar procedure with the story of "The Panther Woman," which is a picturization of Gertrude Atherton's well known novel, "Patience Sparhawk and Her Times."

Perret's Second a "Studioless" Film.

An eight-reel motion picture drama produced without the use of a studio is the task Leonce Perret has set for himself in the filming of "Stars of Glory." Naturally there are interior scenes, but those which represent residential quarters will be picturized in real houses, and, as for the other inside views, special sets are being built at the Perret Productions field near Great Neck, L. I. Among them is a ruined French church, its lofty columns shattered by Boche shells, its tottering walls scarred and broken in the bombardment. The facade is a pile of debris, but the side and rear walls hang together, and the high altar stands unmarred. The non-studio feature is said to delight the co-stars, E. K. Lincoln and Dolores Cassinelli, both of whom revel in open-air work.

W. H. Using Patriotic Titles.

W. H. Productions Company advise that in future they will label each series of productions with some patriotic word or phrase in addition to the actual name of the series, and that the recently announced series of Keystones featuring Mabel Normand and Ford Sterling will be known as Liberty Keystones, while the series of two-reel westerns will be called Victory Kay-Bee Western Dramas.

Advertising Aids for Busy Managers

"THE KING OF DIAMONDS"

Vitagraph Presents Harry Morey in an Intensely Dramatic Story of the Man Who Was Caused to Suppose Himself a Leper and the Terrible Revenge He Took.

Cast.

Oliver Bennett.....Harry Morey
Jewel.....Jean Paige
Lucille Bennett.....Betty Blythe
Dr. Emilio Toranno.....George Majeroni

Directed by Paul Scardon.

The Story: Oliver Bennett has been unsuccessful in holding the love of his young wife, Lucille, who has fallen a victim to the wiles of Dr. Toranno. Toranno, knowing that Bennett will not consent to a divorce, administers a mineral poison which causes Bennett to believe himself a leper. He attempts suicide by leaping into the ocean, but the desire for life is too strong, and he keeps afloat until rescued by a passing vessel, which takes him to Africa. There he is befriended by Dr. Sanderson, who is fabulously wealthy through his investments in diamond mines. Sanderson shows Bennett that he has been poisoned, and the latter decides to be revenged. Sanderson dies, leaving half his fortune to Bennett, and the latter returns to his former home, finding his wife married to Toranno. He wrecks the latter's fortune through stock manipulation, and then rouses his jealousy. Too late, he finds that Lucille is the daughter of his benefactor. She has killed herself, and Toranno has followed her into eternity.

Feature Harry Morey as Oliver Bennett and Betty Blythe as Lucille.

Program and Advertising Phrases: Gripping Story of Jealousy, Intrigue and Applied Vengeance.
How an Unfaithful Wife Was Brought to Abject Repentance.
Thirst for Vengeance Becomes Husband's Life Mission.
How a Crooked Doctor Wronged a Wealthy Patient.
Sensational Scenes and Episodes Abound in Photoplay of Vengeance.
Tensely Dramatic Incidents in Sensational Photoplay.

Advertising Angles: Perhaps you can hook up with jewelry stores on this title, using stills as the centre of a display of diamonds.. Have a half-tone made of a face card of the king of diamonds, and work it into your advertising displays, using cards with back printing if you wish a throwaway. Use the leper angle for your selling point in advertising.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released October 14.

Film Swearing Is Getting Awful.

The latest and most startling use of the expression, "The Beast of Berlin," is found in a telegraphic item from Syracuse, and the speaker on this occasion was no less personage than Chancellor James R. Day, of the Syracuse University. The item in part is as follows:

"If 'the beast of Berlin' should send a note to one of our generals similar to that received from a Turk by Dr. George Parker pleading for mercy, I hope our leader would utter a prayer for him similar to the one Dr. Parker uttered for the Turk. It would be short and sweet: "'Oh, God!——Damn the Kaiser'."

IN THIS ISSUE.

The Border Wireless (Paramount).
The Dare Devil (Mutual).
Everybody's Girl (Greater Vitagraph).
For the Freedom of the East (Goldwyn).
His Hooded Wife (Metro).
The Heart of Rachael (Hodkinson).
The King of Diamonds (Greater Vitagraph).
Mr. Logan, U. S. A. (Fox).
My Cousin (Arteraft).
Mrs. Lellingwell's Boots (Select).
A Perfect 36 (Goldwyn).
The Pretender (Triangle).
The She Devil (Fox).
Secret Strings (Metro).
Such a Little Pirate (Paramount).
The Temple of Dusk (Mutual).
Whatever the Cost (Hodkinson).

"MR. LOGAN, U. S. A."

William Fox Presents the Original Cowboy-Actor, Tom Mix, in the Story of What Happened When Jimmy Logan Came to Town.

Cast.

Jimmy Logan.....Tom Mix
Suzanne Morton.....Kathleen Connors
Uncle Billy Morton.....Dick La Reno
Jim Crosby .....Charles Le Moyne
Olsen.....Jack W. Dill
Meier, alias J. Alexander Gage...Val Paul
Dolly Dugan.....Maude Emery

Directed by Lynn Reynolds.

The Story: Uncle Billy Morton owns a tungsten mine, an important factor in Government work. Gage, whose real name is Meier, a German propagandist, comes to the mine to foment a strike. Jimmy Logan just blows in with the breeze, but after that he creates his own breeze, and makes life perfectly worthless to Gage by frustrating all his plans. In the end he lands Gage in jail, and leads Uncle Billy's niece to the altar.

Feature Tom Mix as Jimmy Logan and Kathleen Connors as Suzanne Morton.

Program and Advertising Phrases: Dashing Tom Mix in Daring Feats of Horsemanship and Straight Shooting.
Quick Action, Wild Riding, Straight Shooting—and Dashing Tom Mix.
Liveliest of Photoplaying Spiced with Dare-Devil Stunts.
Tingling Romance, Desperate Situations and Sensational Episodes.
Typical Tom Mix Drama with All the Tom Mix Dash and Daring.
There Are Tricks and Tricks with Wild-Riding Tom Mix.

Advertising Angles: Play more upon the reputation of the star than on the story. Tell them that this is a story with a German propagandist, and ask them to try and imagine what Tom Mix can do to such a cur. Tell them to think up all they can, and then come to the theatre and be shown the other half of what happened. And add that it is full of characteristic Tom Mix stunts. If you can swing it, work a teaser campaign with, "Meet Mr. Logan," followed by "Mr. Logan, U. S. A."

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released September 8.

"FOR THE FREEDOM OF THE EAST"

Goldwyn Presents Ira M. Lowry's Timely Production with Lady Tsen Mei and Her Hetzwood Company.

Cast.

The Girl.....Lady Tsen Mei
The Viceroy.....Lai Mon Kim
The Spider of Berlin,
Herbert Horton Pattee
The American.....Robert Elliott
The Prince.....Benj. Hendricks, Jr.
The American Anchor in China.Neil Moran

Directed by Ira M. Lowry.

The Story: Princess Tsu overhears her uncle, the Viceroy, plotting with German propagandists to form a Chinese army to support Germany in Russia. She informs the Americans, and Robert Kenyon is given charge of the matter. The princess falls in love with him, and when she learns that he is engaged to a girl back home her jealous rage leads her to tell the Germans. But love of country is greater than her own affair of the heart, and in the end the princess truly works for the freedom of the east from the crushing hand of the Hun.

Feature Lady Tsen Mei as the girl who saved civilization and Robert Elliott as the American.

Program and Advertising Phrases: Introducing to the Screen Pretty Lady Tsen Mei, the World's Only Chinese Star.
The Screen's First and Only Chinese Leading Woman.
Goldwyn Introduces to the Screen a Pretty Chinese Star.
East Is East and West Is West—Here the Twain Meet.
Chinese Girl Becomes World Heroine in Gripping Film Drama.
How a Beautiful Girl Resigned Love to Save China from the Hun.

Advertising Angles: Work this as a novelty propaganda story. In your lobby paste clippings of the Russian situation on a bulletin board headed with the title of the play. Try to hook up with the news in your newspaper space, keeping your headlines up to date. If you are in a small town you may get the editor to follow the cable news with a reader, "See 'For the Freedom of the East' at (house) for the reason why the Prussians are not more successful in Russia." If you cannot do it in the news columns, work it in your own space. Work hard on your display, for this will prove a welcome change from an excess of Western front stories.

Advertising Aids: One one-sheet, two three sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Make It the Last War
BUY LIBERTY BONDS
And Then Buy Some More

"THE SHE DEVIL"

William Fox Presents Theda Bara in the Story of a Woman Who Loved Because She Loved to Be Loved, and with No Thought of What Would Follow.

Cast.

Lolette.....Theda Bara
Maurice Tabor.....Albert Roscoe
Apollo.....Frederick Bond
The Tiger.....George A. McDaniel

Directed by J. Gordon Edwards.

The Story: Lolette is so used to queening it over the men she knows that she becomes infuriated when a French artist, Maurice Tabor, who has painted her picture, refuses to take her back to Paris with him. She tricks a local brigand into stealing money for her wedding present, and then runs away without marrying him. She meets Tabor in Paris, and he shows greater interest in her, but the brigand appears upon the scene, and very nearly finds his revenge. Lolette outwits him, and, with her artist-sweetheart, goes again to Spain. The brigand captures them, and carries them off to his retreat, but Lolette's wit is more than a match for him, and again he loses.

Feature Theda Bara as Lolette and Albert Roscoe as Maurice Tabor.

Program and Advertising Phrases: How a Woman Makes Love, Unmakes It, Breaks It and Makes It All Over Again.
Theda Bara, Queen of Vampires, as a Female Mephistopheles.
The Story of a Love Intrigue with a Spanish Siren.
When the World Was Young and Loves Mated and Married for Love.
Proving That Nothing Is Sharper Than the Tongue of Woman.
Theda Bara, Shining Star of a Passionate, Powerful, Screen-Story.

Advertising Angles: Make the most of the Bara name, and tell that this is a typical Bara story. If you can find any statuettes of Mephisto dress them in fluffy, red paper skirts, and use them as the basis for window displays. You can hire a devil suit from a costumer and send out a street man wearing it, but with skirts over the suit. One of the handbills described in the press book might be used. For a teaser card try, "'The She Devil' will get you if you don't look out." Get them all over town.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released November 10.

"THE PRETENDER"

Triangle Offers a Selected Cast with Bill Desmond in the Rollicking Story of a Discharged Cowboy Who Turned Schoolmaster and Became Sheriff.

Cast.

Bob Baldwin.....Bill Desmond
Dolly Longstreet.....Ethel Fleming
Otheloe Actwell.....Gene Burr
Percival Longstreet.....Jos. Franz
Harold Whiteside.....C. E. Thurston
Seth Higgins.....Graham Pettie
Rev. Harold Upright....Percy Challenger
Erza Hoskish.....Walter Perkins
Hi Newsome.....Joe Singleton

Directed by Cliff Smith.

The Story: Bob Baldwin is fired from the Diamond-K ranch because of his ability to raise several kinds of hell along with the cows. He falls in with Percival Longstreet, who is in despair because he has been thrown from his horse and will not be able to assume his duties as teacher of the Frelo Beanos School. When Bob learns that it means starvation for Percy's sister, Dolly, soon to join her brother, Bob takes the job as Percy's deputy. When she arrives, Dolly helps him. A stranded actor seeks to make trouble for him, but Bob gets him in jail for attempted robbery, and the town decides he will make an even better sheriff, and Bob passes the school along to Percy—but holds fast to Dolly.

Feature Bill Desmond as Bob Baldwin and Ethel Fleming as Dolly Longstreet.

Program and Advertising Phrases: Putting New Methods Into Teaching School Wins Cowboy Renown—and a Bride.
Unique Photoplay Developed Along Lines of Original Entertainment.
How the Stage and Society Mixed It Up in Lively Western Ways.
Exciting Scenes in Photoplay of Fast-Moving Plot Sequence.
One of the Most Original Themes Ever Introduced to the Screen.
Novel Entertainment Involved in Breezy Western Comedy-Drama.

Advertising Angles: This story is unfortunately titled in that it suggests a well-worn melodramatic theme rather than a fast-moving comedy. Work hard to offset this handicap by putting some of the vivacity of the story into your advertising. Tell how Bob comes to take the school. Poke fun at the stranded actor, and throw similar side lights on the advertising both in newspaper and throwaway work.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

Released October 13.

"SECRET STRINGS"

Metro Presents the Dainty Star, Olive Tell, in a Screen Realization of Kate Jordan's Story in Ainslee's Magazine.

Cast.

Janet Newell.....Olive Tell
Raoul Newall.....William J. Kelly
Hugh Maxwell.....Hugh Thompson
Richard De Giles.....John Daly Murphy
Mrs. De Giles.....Marie Wainwright
Ross.....Hugh Jeffrey
Williams.....Bert Tuey
Benjamin Moraud.....John A. Smiley
Katia.....Barbara Winthrop
Detective.....Edward Lawrence

Directed by John Ince.

The Story: Janet Newell leaves her husband, Raoul, whom she discovers to be a crook. Later, Raoul offers her a chance to earn a living honestly by doing detective work. She is to discover the secret hiding place of a certain paper belonging to his friend and held by the aged Richard De Giles in his home. In reality the whole scheme is a plot to acquire the De Giles jewels, and Raoul has another accomplice in the house in the person of Ross, the butler. Janet enters the De Giles home as a companion to Mrs. De Giles, and learns to love Hugh Maxwell, their nephew. She is unwilling to confess her marriage to a scamp. Raoul comes to direct the raid in person, but there is a surprise denouement that paves the way to Janet's happiness.

Feature Olive Tell as Janet Newell and Hugh Thompson as Hugh Maxwell.

Program and Advertising Phrases: Cleverest of "Crook" Dramas Filled with Thrills and Surprise.
Gripping Mystery Plot Holds Attention to the Surprise Finish.
Great Detective Story Unravels a Baffling Mystery Plot.
Kate Jordan's Popular Fiction Now Comes to the Screen.
Thrills and Exiting Encounters in Sensational Photoplay.
Ideal Entertainment Found in Gripping Detective Photoplot.

Advertising Angles: Work the star's popularity as usual. You might gain interest in the title by starting a contest for the best list of secret strings, such as corset laces, two strings to her bow, etc. Post the lists on a bulletin when the contest has been decided, which should be the morning of the playing date. Make some capital of the magazine origin of the story.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released October 7.

"HIS BONDED WIFE"

Metro Presents Emmy Wehlen in the Fascinating Story of a Rich Wife and an Impecunious Husband and How Love Straightened All Things Out.

Cast.

Doris Morse.....Emmy Wehlen
Digby Morse.....Frank Currier
Philip Hazard.....Creighton Hale
Tom Lloyd.....John Terry
Kate.....Warda Howard

Directed by Charles J. Brabin.

The Story: Doris Morse wants to be loved for herself alone and not for her father's millions, but when she marries a poor man who insists that she come to him penniless then love started to climb the fire-escape, when, what was poverty to Doris, entered the door. Worse than that, "the other woman" came in with poverty, only she wasn't a rival at all, and Doris was supremely miserable until she became supremely happy, and lived happily ever after.

Feature Emmy Wehlen as Doris Morse and Creighton Hale as Philip Hazard.

Program and Advertising Phrases: How an Heiress, Escaping Fortune Hunters, Found Her Heart's Delight Under Unusual Circumstances.
Gripping Photoplot of Unusual Interest Interpreted by Finished Players.
Metro Presents Popular Fiction in Fascinating Screen Reflections.
How the Daughter of a Copper King Found Happiness Where She Little Expected.
Photoplot of Intense Interest Holds Attention in Gripping Appeal.
Splendid Screen Entertainment Devised in Fascinating Love Story.

Advertising Angles: In addition to playing up the star work the odd angles of this story with such catchphrases as, "How would you like to be poor?" "Would you marry a man your financial inferior?" etc. You can work up an interest in the story, as well as the star, and appeal to those who may not know the star. Use plenty of pictures, and try to get them in store windows.

Advertising Aids: Four styles one-sheet, three three-sheets, two six-sheets, one twenty-four-sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three-column ready made advertisements. Scene cuts.

Released October 14.

"THE HEART OF RACHAEL"

The W. W. Hodkinson Corporation Presents Bessie Barriscale and a Powerful Supporting Cast in a Screen Version of Kathleen Norris' Absorbing Novel.

Cast.

Rachael.....Bessie Barriscale
Clarence Breckenridge..Herschell Mayall
Billy.....Ella Hall
Warren Gregory.....Herbert Heyes
Magsie Clay.....Gloris Hope
Joe Pickering.....Edward Coxen
Jim.....Ben Alexander

Directed by Howard Hickman.

The Story: Rachel is married to Clarence Breckenridge, a drunkard. She comes to realize that she loves Dr. Gregory, and bravely faces the question. She divorces her husband, and marries Gregory. But Gregory soon seeks livelier companionship, and finds it in the company of Magsie. Rachael offers to divorce her husband, but he will not have it. She seems to be at an impasse, but an injury to her little son, which calls for the professional skill of the man she still loves, solves the question through bringing him to his home again.

Feature Bessie Barriscale as Rachael and Herbert Heyes as Warren Gregory.

Program and Advertising Phrases: Divorce, Its Uses and Abuse, Basis of Great Drama of Domestic Life.
Absorbing Romance Filmed in Skilful Photoplaying.

The Question of Divorce Reflected from Two Absorbing Angles.
Problems of Domestic Happiness Solved in the Divorce Courts.
Parental Love Shown to Be Overpowering When Put to the Test.
Bessie Barriscale Star of the Greatest Photoplay of the Times.

Advertising Angles: In addition to featuring Miss Barriscale, point to the unusual cast in her support. Most all of them have either been starred or featured. For a secondary angle tell of the success of the novel of the same title. Give a brief sketch of the situation, and let the reader guess at the outcome.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

Released September 30.

"THE DAREDEVIL"

Mutual Presents Gail Kane in the Story of a Girl Who Was Willing to Be a Boy in the Cause of Democracy and Played a Man's Part.

Cast.

Roberta ("Bob") Carruthers...Gail Kane
Governor William Falkner.Norman Trevor
Captain Henry Carruthers.W. W. Crinans
Colonel Robert Carruthers.Roy Applegate
Captain Armond De Lassiles,
Duncan McRae
Lieutenant Bourdon.....Henry Sedley
Patricia Whitworth.....Corinne Uzzell
Paul Von Hintze.....Walter Dowling
"Buzz" Clendenning.....Walter Hayers
Cue Tomlinson.....Mildred Marsh

Directed by Francis Grandon.

The Story: Roberta Carruthers, at her father's death, is left the ward of her uncle, Col. Carruthers. The latter is a woman hater, and is disappointed to find that "Bob" is a girl, for he had already promised his nephew's services to the governor as an interpreter. Roberta assumes her cousin's uniform as Bob defeats a German plot, and assumes a place as commander-in-chief over the willing Governor.

Feature Gail Kane as "Bob" Carruthers and Norman Trevor as Governor William Falkner.

Program and Advertising Phrases: When Nature Declined to Comply with Capricious Demands Brave Heroine Overcomes the Difficulty.
How a Brave Girl Served Her Country in Outwitting Hun Spies.
Dual Personality of Screen Queen Works Wonders in Photoplot.
Gail Kane, in Boy's Clothes, Rivals Her Charming Personality in Skirts.
Novel Method in Photoplaying Makes "The Daredevil" a Sensation.
Thrills and Sensations Abound in Exciting Photoplay.

Advertising Angles: Announce Miss Kane. Hinge most of the advertising appeal on women's services in the war. There is plenty of material here for a string of good advertisements. Win the women with your appeals, and the men must follow.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Program cover cut. Lobby display, 11x14 and 22x28. Press sheet.

Released October 13.

"A PERFECT 36"

Goldwyn Presents the Winsome Star, Mabel Normand, in a Really and Truly Mabel Normand Story—the Sort You Used to Love.

Cast.

Mabel.....Mabel Normand
O. P. Dildock.....Rod La Rocque
Lena.....Flora Zabelle
The Landlady.....Leila Romer
The Constable.....Louis R. Grisel
Sol Manheimer.....Edward Bernard

Directed by Charles Giblyn.

The Story: Mabel is the slavey in a boarding house. Lena, one of the boarders, gives her a dress just before Mabel's fondness for pranks causes her dismissal. She obtains a position as suit saleswoman, but she buys more than she sells, and forgets business entirely when she spies her sweetheart: They go for a swim, and on her return Mabel finds her room robbed and her suit gone. Still in her bathing suit, she goes in search of the constable, but finds that he is in search of her. She is accused of being a hotel thief on the evidence of her gown, which Lena gave her, but Lena tells her it is all a mistake, and that she is the one to be arrested as part of a press agent scheme for a fashionable hotel, and Mabel vows to wear her own clothes in future.

Feature Mabel Normand as Mabel and Rod La Rocque as O. P. Dildock.

Program and Advertising Phrases: A Dive, A Dip and Her Bathing Suit Did the Rest.
All about the Trouble a Bathing Suit Caused.
Her Figure Was Her Fortune—And She Was Rich!
How a Bathing Suit Venus Nabbed a Mystery Lady.
Here's a Picture in Which Clothes Made the Woman.
Brilliant Comedy-Drama of a Girl, a Bathing Suit and a Fortune.

Advertising Angles: Miss Normand made her first real hit in a one-piece bathing suit. Spread the good news that she has gone back to the line of work in which she is most successful, and get so enthused that you rouse your readers to the same frame of mind. The press book offers some good special stunts, but you can get a lot of fun with a wall-paper contest in front of your theatre, contestants to wear overalls and paste three strips accurately.

Advertising Aids: One one-sheet, two three sheets, one six and one 24 sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released October 21.

"SUCH A LITTLE PIRATE"

Jesse L. Lasky Presents Lila Lee in a Story of Dainty Daring Based Upon James Oliver Curwood's "Peggy, the Pirate."

Cast.

Patricia Wolf.....Lila Lee
Obadiah Wolf.....Theodore Roberts
Rory O'Malley.....Harrison Ford
"Bad-Eye," a Sea Dog.....Guy Oliver
Ellory Glendenning.....Forest Seabury
Harold Glendenning.....J. Parks-Jones
Mrs. Glendenning.....Adele Farrington
Sinbad, an Orang-Outang.....By Himself

Directed by George Melford.

The Story: Patricia is the granddaughter of an old salt whose proudest boast is that his ancestors flew the Jolly Roger on the Spanish Main. He has a map of the pirate's hiding place tattooed on his shoulder. They buy an old ship in which to hunt the horde, but the grandfather loses the receipt, and the owner takes the ship for a cruise to save his slacker son from the draft. Patricia and her sweetheart, Rory O'Malley, are aboard, however, and they quell a mutiny, arrest the owner and his son, and discover the treasure just as an opposition expedition, which has captured the grandfather, comes up just in time to be added to the captives.

Feature Lila Lee as Patricia Wolf and Harrison Ford as Rory O'Malley.

Program and Advertising Phrases: Pretty Lila Lee Makes Her Second Screen Appearance as Paramount Star.
Thrilling Story of Pirates Bold and Buried Treasures.
Following a Chart on a Man's Shoulder Leads to Buried Treasures.
Adventures of a Lass Born to the Blood of Buccaneers.
The Screen's Youngest, Prettiest and Most Talented Girl Star.
Lila Lee Star of a Regular Old-Time Pirate Yarn Brought Up to Date.

Advertising Angles: If you had Miss Lee in her first release advertise, "You have cruised with Lila Lee in the 'Make Believes.' Now sail on a treasure hunt on a real ship." Feature the star in your advertising that you may profit by her popularity, and give emphasis to the fact that the plot is taken from a story by James Oliver Curwood, who is more than favorably known to playgoers.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released October 13.

"MY COUSIN"

Adolph Zukor Presents the Star Preeminent, Enrico Caruso, in an Original Story in Which He Assumes a Difficult Dual Role.

Cast.

Mario Nanni, an Artist } ..Enrico Caruso
Cesare Carulli, a Tenor }
Robert Bombardi.....Henry Leone
Rosa Ventura.....Caroline White
Pietro Ventura.....Joseph Ricciardi
Luigi Veddi.....A. G. Corbelle
Secretary.....Bruno Zirato
Ludovico.....Master William Bray

Directed by Edward Jose.

The Story: Mario Nanni, a poor sculptor, is proud of his relationship to Carulli, the famous tenor. He loves Rosa Ventura, the cashier in her father's restaurant, and she returns his love, though her father wishes her to marry Bombardi, who has more money. Relationship to Carulli decides Rosa and she promised to marry Mario. But Carulli comes to the restaurant incognito, and is not recognized by Mario, with whom he refuses to drink wine. It becomes known that he is no other than the famous tenor and Mario's stock drops. He visits the tenor to appeal to him and bungles his mission so badly that he is thrown out, but his talent wins. He has left behind him a bust of Carulli, and the latter comes to "his cousin" to order its completion. Bombardi is left in the cold while Mario and Rosa are betrothed.

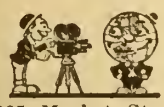
Feature: Enrico Caruso in the dual role of Mario Nanni and Cesare Carulli, and Caroline White as Rosa Ventura.

Program and Advertising Phrases: Enrico Caruso, World's Greatest Tenor, Makes His Debut Upon the Screen.
Caruso the Million Dollar Tenor of World Renown.
The Screen Now Presents the World-Famed Italian Tenor.
Famous Italian Tenor Hero of Heart-Gripping Photoplay.
World-Famous Tenor Plays Two Dramatic Roles in Great Photodrama.
Artcraft Presents Enrico Caruso as Its Latest and Greatest Star.

Advertising Angles: As soon as you have contracted for this picture start in to boom it. Announce that you have it booked. Work in with the phonograph stores to boom the Caruso records and if possible borrow a phonograph and some records for the house. Play one record each night and while it is running throw slides on the screen for the picture, and give the phonograph dealer a slide or two. Begin your newspaper campaign at least a week in advance—ten days would be better, and get the name in not less than a ten-line letter. For the first, announce that Caruso will be seen and heard in "I Pagliacci" at your house on a certain date. Reserve the record of that opera for the showing nights and you will have both the opera and the music. Get out a street wagon for this and keep it going during the run. Also use throwaways. Use as many of the six sheets as you can afford or find room for. Have the nerve to cut into your profits a little for the sake of the advertising return this picture will bring you. You can clean up on the second release.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby dis-

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring



CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

"Belgian Official War Pictures"

EXCHANGE MEN: Do you want something to stimulate your business? If so, put in a few reels of Belgian Official War Pictures. Write for terms.

BELGIAN OFFICIAL PICTORIAL SERVICE
W. Lindsay Gordon, Director 207 West 34th St., N. Y. C.

plays, 8x0, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides.
Released October 20.

"THE BORDER WIRELESS"

Thomas H. Ince Presents the Virile Star, William S. Hart, in the Story of an Outlaw Whose Patriotism Cleared His Name of Stain.

Cast.

Steve Ransom.....William S. Hart
Elsa Miller.....Wanda Hawley
Herman Brandt.....Chas, Arling
Carl Miller.....James Mason
Frederick Schloss.....E. von Ritzen
Von Helm.....Berthold Sprotte
Esther Meier.....Marcia Manon

Directed by Himself.

The Story: Steve Ransom wars upon the railroad company which robbed his parents of their ranch. His depredations in reprisal bring him outside the pale of the law. He seeks refuge near the Mexican boundary, where he meets Elsa Miller, a telegraph operator, whom he rescues from a band of Mexican bandits. He falls afoul of two Hun spies, and when he goes to enlist the Commandant is warned that he is an outlaw. But Steve prevents the sending of a warning of Pershing's sailing, via Mexico, and for this service the ban is lifted and he is permitted to enlist.

Feature William S. Hart as Steve Ransom, a Bandit, and Wanda Hawley, as Elsa Miller, a Telegrapher.

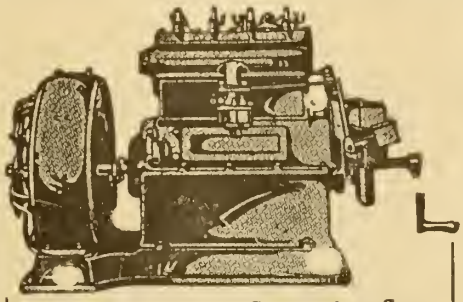
Program and Advertising Phrases: Here Comes Bill Hart in His Latest and Best Screen Thriller.
Artcraft's Two-Gun Star in Thrilling Drama That Grips and Holds.
Big Bill Hart in Role of Patriotic Bandit Shoots Up Intrigue.
Peerless Star of Two-Gun Photoplaying Scores Greatest Success.
Big Bill Hart Handles Hun Spies the Way He Toys with Two Guns.
Artcraft's Famous Star Cleans Up a Bunch of Spies in Thrilling Style.

Advertising Angles: Use plenty of paper in announcing the new Hart picture, and in your newspaper space tell that he essays a new role, a patriot, who clears his name through services to his country. Hart pictures sell themselves, but, you have to tell where they can be bought, so advertise generously.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released October 6.

Have You Bought to Your Utmost of the

FOURTH LIBERTY LOAN?



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60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

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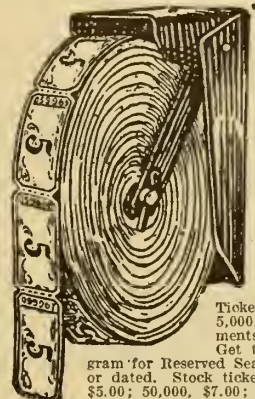

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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.

"WHATEVER THE COST"

W. W. Hodkinson Corporation Presents Anita King in the Spirited Story of a Smuggler's Daughter and the Vengeance She Took Upon Her Father's Slayer.

Cast.

Jess Farley.....Anita King
John Farley.....Bruce Smith
Uncle Dud.....Charles Dudley
Steve Douglas.....Stanley Pemhroke
"Black Jack" Fanning..Gordon Sackville
Paul Otard.....Patrick Calhoun
Belle .....Corenne Grant

Directed by Robert Ensminger.

The Story: Jess Farley is the daughter of a smuggler, a boyish hoyden who dresses in knickerbockers and never saw herself in women's clothes until she unearths a dress belonging to her dead mother. She attracts the attention of Paul Otard, who seeks to force his unwelcome attentions upon her, but Jess is well able to care for herself. Her father is killed, and to discover his murderer Jess goes into Black Jack's saloon. There she again meets Paul and Steve Douglas, a detective who is searching for the smugglers. She is led to believe that Steve is her father's murderer, but events show Paul to be the guilty man.

Feature Anita King as Jess Farley and Stanley Pembroke as Steve Douglas.

Program and Advertising Phrases: Story of Rugged Life and Combat on Rock-bound New England Coast.
Exciting Details in Screen Story of Lawlessness and Love.
How a Brave Girl Avenged Great Wrongs and Frustrated Villainy.
Crime and Intrigue Pictured in Rugged Story of Whiskey Smuggling.
Baffling a Gang of Smugglers and Bringing Criminals to Justice.
Thrills and Excitement Give Sensational Twists to Photoplaying.

Advertising Angles: Play up Miss King and tell that this is a tense, dramatic story with plenty of action. For the advertising angle use the girl's dilemma when she has reason to believe that the man she loves is her father's slayer.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.
Released October 7.

"EVERYBODY'S GIRL"

Vitagraph Presents Alice Joyce in a Charming Story of New York Life Based Upon O. Henry's "Brick Dust Row."

Cast.

Florence .....Alice Joyce
Blinker .....Walter McGrail
Ella .....May Hopkins
Bill .....Percy Standing
Oldport .....W. T. Carleton

Directed by Tom Terriss.

The Story: Florence is a little milliner who shares a room in "Brick Dust Row" with Ella, a fellow worker. It is all the home she has and the girls have to receive their company in the parks because there is no reception room, the millionaire

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

"Belgian Official War Pictures"

PRODUCERS: Are you making up a war story in which you require some great battle pictures, trench scenes, ruins, refugees, etc.? If so, you can get some of the most wonderful ever seen from the

BELGIAN OFFICIAL PICTORIAL SERVICE
W. Lindsay Gordon, Director 207 West 34th St., N. Y. C.

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

owner of the Row having sublet the parlors. They see no harm in chance acquaintances. Then Florence meets Blinker, and real love comes into her life; but Blinker learns of what to him seems her promiscuous acquaintances and makes it plain that he cannot marry such a woman. There is a fire on the excursion boat on which they are traveling, and Bill, a gun-packing husky, who has constituted himself Florence's champion, saves them both. Then he learns Blinker's attitude, and a visit to the young millionaire owner of the Row shows Blinker that his own greed is basis for Florence's actions and a changed Row is Florence's wedding present.

Feature Alice Joyce as Florence and Walter McGrail as Blinker.

Program and Advertising Phrases: The Late O. Henry's Fascinating Story, "Brick Dust Row," Comes to the Screen.
Vitagraph Presents in Fascinating Screen Drama an O. Henry Story.
Famous American Author Leaves a Lustrous Legacy to the Screen.
Pleasantest of Screen Entertainment Based on O. Henry Story.
Thrills and Surprises Abound in Fascinating Screen Story.
Liveliest of Screen Entertainment in Cleverest O. Henry Story.

Advertising Angles: With a popular star in a story by a genius, this feature should be self-selling. In the country, tell that it is a vivid side light on life in the cities. In the larger places suggest that this might have happened to hundreds of girls in your own town. Work hard on one of these angles, emphasizing star and author.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released October 21.

"THE TEMPLE OF DUSK"

Mutual Presents Sessue Hayakawa in His Own Production of a Story of East and West by Frances Marion.

Cast.

Akira.....Sessue Hayakawa
Ruth Dale.....Jane Novak
Adrienne Chester.....Sylvia Bremer
Edward Markham.....Lewis Willoughby
Pembroke Wilson.....Henry Barrows
Blossom.....Mary Jane Irving

Directed by James Young.

The Story: Akira, a young poet of the Samurai clan, loves Ruth Dale, who is his father's ward. Her affections, however, turn to Edward Markham, a man of her own race. Markham soon turns to Adrienne Chester, and Ruth, on her deathbed, gains Akira's promise that he will watch over her motherless daughter, Blossom. Markham marries the Chester girl and returns to America. Akire follows to be near Blossom. Markham surprises his wife with Wilson, and kills the latter. Akira assumes the crime to protect Blossom. He breaks jail when she writes that she is lonesome and is fatally wounded, but faithful to his trust, he goes to the child and enters The Temple of Dusk to meet his great reward.

Feature Sessue Hayakawa as Akira and Jane Novak as Ruth Dale.

Program and Advertising Phrases: Story of Great Love and Final Sacrifice in Living True to an Ideal Devotion.
Greatest of Japanese Actors in Gripping Story of Sacrifice.
Shouldering the Crime of Another to Protect an Ideal.
Sensational Surprises in the Unfolding of Gripping Photoplot.
Photoplay of Deep Interest Typifying Oriental Ideals and Devotion.
Devotion to an Ideal Forms Basis of Sensational Photoplot.

Advertising Angles: Play the star's name and portrait for the chief appeal, but for a side angle announce the story is by the author of Miss Pickford's late plays. The story contains a real human appeal. Get the chief appeal into the newspaper work. Work hard on the story, which is stronger than his recent productions.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Program cover cut. Lobby displays, 11x14 and 22x28. Press sheet.
Released October 20.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

'OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

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30 Gerrard Street
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Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

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THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"MRS. LEFFINGWELL'S BOOTS"

Lewis J. Selznick Presents Constance Talmadge in the Sprightly Story of the Trouble Caused by Two Pairs of Slippers.

Mrs. Leffingwell.....Constance Talmadge
Mr. Leffingwell.....Harrison Ford
Walter Huntley.....George Fisher
Aleck Brown.....Fred Goodwins
Wilhelmina.....Mercedes Temple
Mrs. Tom Brown.....Vera Doria
Mr. Tom Brown.....Herbert Prior
Mabel Brown.....Julia Faye

Directed by Walter Edwards.

The Story: Mrs. Leffingwell owns a pair of slippers of a marked design. She does not know that Huntley has purchased a pair for his fiancee, Mabel, and has given them to the maid when Mabel breaks her engagement. Leffingwell sees a woman in Huntley's room trying on a pair of slippers that he thinks are his wife's. Huntley's reputation is none too good where women are concerned, and a divorce nearly results. Later his wife spends a night with friends. Leffingwell learns that Huntley is also there and makes his way thither through a storm. But it is worth the trip, for the mystery of the boots is explained.

Feature Constance Talmadge as Mrs. Leffingwell and Harrison Ford as Mr. Leffingwell.

Program and Advertising Phrases: Constance Talmadge Returns as Star of World-Famous Stage Story.
Constance Talmadge, Beautiful Screen Star of Famous Stage Comedy.
Side-Splitting Stage Comedy Screened in Every Day Situations.
Pretty Wife with Pretty Slippers Creates Roars of Laughter.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

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THE SUN-LIGHT ARC

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The Light That Never Fails

The sun-light that has no clouds to mask its illumination.

Don't fail to see the Sun-Light Arc illuminate Madison Square Garden for motion picture photography.

First time in history.

Pay a visit to the National Motion Picture Exposition, opening on Saturday, October 5th, until Sunday, October 13th.

Sun-Light Arc Company, Inc.

218 West 48th Street

New York City

How a Pretty Pair of Slippers Brought Forth Comedy Situations.
Photoplay for Husbands Who Are Suspicious of Wifey's Footwear.

Advertising Angles: Work with the shoe stores for special displays of fancy slippers with a set of stills for an attractor. If you cannot wake them up, you should at least get a spaee for a eard. In your newspaper work tell that this is a play by Augustus Thomas which enjoyed success on the spoken stage. For a side angle announee it as a play for suspieious husbands. You might get out a throwaway with "For suspicious husbands only" as the only display lines, the rest running in a ten or twelve-point type.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display. Photographs, 8x10, 11x14, 22x28. Slides, cut, two one-column, two two-eolumn, one three-column, one one-half-column cuts of star, and one one-eolumn and one two-eolumn cuts of star. Released in October.

Picture Theatres Projected

LOS ANGELES, CAL.—Milwaukee Building Company, Wright & Callender building, have contraet for moving pieture plant at Washington boulevard and Sherman way, Culver City, for Thomas H. Ince, to cost $150,000. Plans inelude two glass-enclosed stages, shop buildings, dressings rooms, etc.

ALBANY, GA.—Rawling Theatre, which was damaged by fire, will be rebuilt. It will have a seating capacity of 800.

ARNOLDS PARK, IA.—Benit & Jenkins Amusement Company has been incorporated with $25,000 capital by C. P. Benit, G. Benit and T. O. Jenkins.

DES MOINES, IA.—A. Sugarman, Masonic Temple, has contract to erect $400,000 store, offiee and theatre building for R. B. MeGrigor.

SCHLESWIG, IA.—Augustus D. Paulson has sold his opera house to Cornelius Paulson, of Mapleton.

BELLEVILLE, ILL.—Washington Theatre Company has been ineorporated with $50,000 capital by Philip H. Cohen, Joseph Erber and Charles E. Ward.

CHICAGO, ILL.—E. V. Johnson, 80 East Jackson boulevard, has contract to erect $100,000 auditorium for Municipal Tuberculosis Sanitarium.

CHICAGO, ILL.—Reidenour & Erickson, 545 East 47th street, have eontract for $20,000 theatre for Aseher Brothers, 220 South State street.

DECATUR, ILL.—Moving picture theatre will be opened here by J. W. Dyer, of Lovington.

KOKOMO, IND.—Sipe Theatre will reopen under management of Samuel Carlton.

COFFEYVILLE, KAN.—R. C. Young, 116 West Martin street, has contract to erect $75,000 moving picture theatre.

LEBANON, KAN.—C. A. Ricord has leased moving picture theatre to C. E. Ingram & Son.

LOUISVILLE, KY.—Know Theatre Company has been incorporated with $5,000 capital. Fred Dolle, 227 East Broadway, is interested.

CLINTON, MINN.—J. L. Hasbrauck has leased opera house.

6A motors complete with speed controllers, including switch and cover, 110 V. 220 V. either A. C. or D. C. $40.00. Motors are new and guaranteed. A few used 6A mechanisms.

The Stern Mfg. Co., Inc.

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MOTION PICTURE CAMERA
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UNIVERSAL CAMERA CO.
559 W. Jackson Blvd. Chicago, Ill.
821 Market St., San Francisco, Cal. (Atlas Educational Film Co., Distributors); Burke & James, 240 E. Ontario St., Chicago.

Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
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Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

ELK RIVER, MINN.—Fred Larkin has taken over management of moving picture theatre which he has renamed the Elk.

FARMINGTON, MINN.—O. D. Benjamin will open moving picture theatre here.

WAUBUN, MINN.—John Chromy plans to establish moving picture theatre here.

MACON, MO.—K. O. B. Lexorious has leased Logan Theatre and taken possession.

WEBSTER GROVE, MO.—George Pliakos, 1806 Franklin avenue, St. Louis, plans to erect $7,000 moving picture theatre here.

FREMONT, NEB.—W. E. Sanders has sold his moving picture theatre to E. A. Reetz.

ORCHARD, NEB.—Edward Hirring has purchased Rex Theatre from Lloyd Drayton.

ORD, MICH.—Misses Goodhand and Hilzer have purchased Gem Theatre.

STEELE CITY, NEB.—Wilts Brothers have purchased the moving pieture business of W. O. Bundy and P. D. Erehhart.

SALISBURY, N. C.—Main Theatre will remodel adjoining store room for addition to theatre.

HEBRON, N. D.—Prof. Felton has disposed of his moving picture business to N. Linabitz.

GLOUCESTER, N. J.—Pusey & Jones plans to ereet theatre here as part of the community centre.

BROOKLYN, N. Y.—Tobias Goldstone is preparing plans for improvements to theatre owned by William Fox, 130 West 46th street, New York.

NEW YORK, N. Y.—Koreno Theatre Company, 50 Bowery, will expend $18,000 for improvements to Atlantic Garden Theatre.

MARIETTA, O.—E. H. Stewart has contract to erect $60,000 theatre for the C. & A. Amusement Company.

MARTINS FERRY, O.—Extensive improvements will be made to Rex Theatre.

STEUBENVILLE, O.—American Amusement Company has been incorporated with $25,000 capital. John K. Papulias is interested.

HOMESTEAD, PA.—A. L. Wallace, 632 Hawkins avenue, Braddock, Pa., has contract to erect one-story moving picture theatre, 40 by 110 feet, for J. E. Stahl, care Stahl Amusement Enterprise, to cost $25,000.

READING, PA.—Berks Amusement Company, eare Wilmer & Vincent Theatre Company, 33 West 42nd street, New York, will erect $35,000 theatre here.

WASHINGTON, PA.—Lincoln Coal & Gas Company will erect $25,000 moving pieture theatre. It will be conducted under management of H. A. Davis.

ANDREWS, S. C.—Princess Theatre Company has been incorporated with $2,000 capital by H. W. Carter, E. N. Beard, E. H. Raines and others.

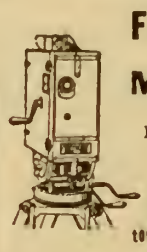
LAKE ANDES, S. D.—O. K. Hilliard has leased opera house.

DALLAS, TEXAS—Jefferson Theatre Company has been incorporated with $25,000 eapital. Theatre will be remodeled.

FORT WORTH, TEXAS.—Savoy Theatre on Jennings avenue has been leased and will reopen shortly.

"Belgian Official War Pictures"
EXHIBITORS: Your patrons want to see Belgian Official War Pictures. Let us know the Exchange that supplies you. If they don't give you Belgian Official War Pictures, we will tell you of an exchange that will. Write at once.
BELGIAN OFFICIAL PICTORIAL SERVICE
W. Lindsay Gordon, Director 207 West 34th St., N. Y. C.

If You Want the **News** Buy the **World.**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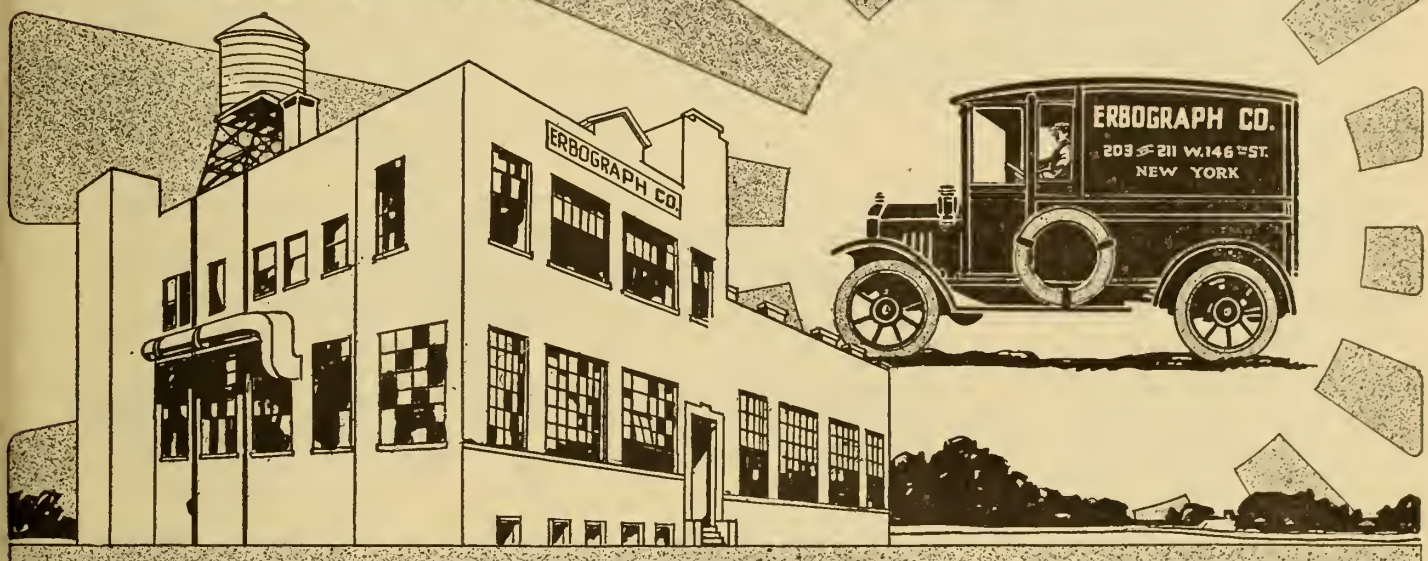

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PRODUCERS, DIRECTORS, EXCHANGE MEN, EXHIBITORS and LECTURERS
You can obtain everything in Belgian Official Motion Pictures, Lectures, Lantern Slides, and Lobby Displays direct from the
BELGIAN OFFICIAL PICTORIAL SERVICE
W. Lindsay Gordon, Director 207 West 34th St., N. Y. C.

GOERZ KINO HYPAR F: 3.5
The motion picture is playing an increasingly important role in the affairs of the world. The GOERZ KINO HYPAR F:3.5 lens is playing an increasingly important part in the production of the best motion pictures, whether made in the studio or in the field. It is made in 1¾, 2, 2¾ and 3 inch focus, and can be fitted to nearly every standard outfit on the market. Write or call for latest particulars—it's worth your time.
C. P. Goerz American Optical Company
318 East 34th Street New York City

HIVILEY, WIS.—Picker & Petrusha, who control both moving picture theatres in Ironwood, have taken over Garrick Theatre here. They plan to remodel the latter.

OCONTO, WIS.—R. A. Sharpe has let contract for one-story moving picture theatre, to cost $6,000.

WAUKESHA, WIS.—Waukesha Amusement Company's theatre will be remodeled. Miss Jones is manager.

DAVENPORT, IA.—Liberty Amusement Company will erect moving picture theatre here.

DES MOINES, IA.—W. Drue, 513 E. Locust street, has plans by Kraelsch & Kraelsch, 315 Securities building, for theatre and office building.

DES MOINES, IA.—Star Amusement Company has been incorporated with $10,000 capital. They will rebuild Amusu Theatre at 513 E. Locust street and open house under title of Star Theatre.

FORT MADISON, IA.—Atlee Estate has plans by Owen & Payson, 202 Reliance building, Kansas City, Mo., for one-story moving picture theatre, 50 by 145 feet, to cost $30,000.

MARSHALLTOWN, IA.—H. E. Cook and Logan Storey, of Minneapolis, have purchased moving picture here.

INTERNATIONAL FALLS, MINN.—New moving picture theatre has been opened here by Devereaux & Tippel.

ROCHESTER, MINN.—Reported that L. G. Roesner, of Colonial Theatre, heads company organized to take over all theatres in city.

TRUMAN, MINN.—Tony Hoover has leased Cozy Theatre to William Rector.

VIRGINIA, MINN.—William J. Rezac, manager Lyric Theatre, has taken over management of Grand Theatre. Latter will be reopened in near future.

WALKER, MINN.—Mrs. Phil Bibb has disposed of her interest in Grand Theatre to A. A. Green.

CARUTHERSVILLE, MO.—T. Kenneth Bademan has disposed of Dixie Theatre to Cecil Mears.

ST. LOUIS, MO.—Montgomery Theatre will expend about $2,000 for alterations.

MILES CITY, MONT.—E. N. Disney has purchased Iris Theatre.

BROOKLYN, N. Y.—Levy Brothers Realty Company, 189 Montague street, has plans by Thomas W. Lamb, 844 Eighth avenue, New York, for three-story theatre, 117 by 180 feet, with seating capacity for 3,200 persons and to cost $200,000.

BROOKLYN, N. Y.—M. Goldsmith, 1829 Bath avenue, has plans by Kallich & Lubroth, 2210 Bath avenue, for interior alterations to theatre to cost $3,000.

UTICA, N. Y.—Goldstein & Black have purchased Park Theatre and plan to redecorate the interior.

HACKENSACK, N. J.—Eureka Theatre Company, 171 Main street, has been incorporated with $100,000 capital.

FARGO, N. D.—People's Theatre Company has been incorporated with $100,000 capital by Victor G. Belwin and others. Company plans to erect theatres in Fargo and other cities of Northwest.

COSHOCTON, O.—Smith & McCue have taken over Mystic Theatre. New owners plan to repair and thoroughly renovate house. Mr. McCue will personally direct the business.

LILLY, PA.—Elig Brothers are erecting moving picture theatre on Main street.

WACO, TEXAS.—William F. Sonneman has leased building at 419 Austin street and will remodel for moving picture theatre. Ventilating and cooling systems will be installed.

BINGHAM, UTAH.—Paramount-Princess Company will erect theatre on Main street with seating capacity for 600 persons. Plan to have house completed and opened early in December.

TACOMA, WASH.—New Rialto Theatre has opened under management of H. T. Moore.

YAKIMA, WASH. — James Lane has plans by H. Weatherwax for moving picture theatre, 50 by 120 feet, with seating capacity for 500 persons.

WHEELING, W. VA.—Improvements will be made to Rex Theatre on South Fourth street.

"Eggs Is Eggs"
but you don't buy bad eggs just because they are cheaper.
It is the same with any other commodity, be it a suit of clothes, a projecting machine or a screen.
Don't make a mistake and pay out your good money for an inferior screen when you can get the BEST SCREEN for the same price.
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List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

The Wooing of Riley (Wolfville Tale—Two Parts—Drama).
Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).
Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken D (Wolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO.

The Italian Battlefront (Eight Parts—Patriotic).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCT. 6.

The Border Raiders (George Larkin—Five Parts—Drama)—Diando.
Hands Up (Episode No. 8, "The Fatal Jewels"—Two Parts—Drama—Astra).
No Place Like Jail (Stan Laurel—One-Reel Comedy—Rolin).
Antigua—British West Indies (One Reel—Educational—Post).
The Far Flung Battle Line (French Colonial Troops in the War—One Reel—Topical—French Pictures).
Triumph of Transportation (Liggett-Gruen—One Reel—Educational).
Official War Review No. 15 (Topical).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

RELEASES FOR WEEK OF OCT. 13.

Hands Up (Episode No. 9, "A Leap Through Space"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 1, "The Torture Trap"—Two Parts—Drama).
Why Pick On Me (Harold Lloyd—Comedy—Rolin).
Barbados, British West Indies (Travel—Post).
The Far Flung Battle Line (Egyptian Contingent Behind the Line—Topical).
Official War Review No. 16 (Topical).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

RELEASES FOR WEEK OF OCT. 20.

The Bells (Frank Keenan—Five Parts—Drama Anderson-Brunton).
Hands Up (Episode No. 10, "The Sun Message"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 2, "The Iron Chair"—Two Parts—Drama).
An Enemy of Soap (Toto—Comedy—Rolin).
On Caribbean Lapped Shores (Travel-Post).
Winning the War No. 1 (Topical).
The Far Flung Battle Line (France's Dusky Warriors—Topical—French Pictorial).
Official War Review No. 17 (Topical).
Hearst-Pathe News No. 86.
Hearst-Pathe News No. 87.

RELEASES FOR WEEK OF OCT. 27.

Hands Up (Episode No. 11, "The Stranger from the Sea."—Two Parts—Drama).
Wolves of Kultur (Episode No. 3, "Trapping Traitors"—Two Parts—Drama).
Nothing But Trouble (Harold Lloyd—Comedy—Rolin).
Sumatra (Travel—Post).
The Far Flung Battle Line (Britain's Naval Air Power—Topical—British).
Official War Review No. 18.
Hearst-Pathe News No. 88.
Hearst-Pathe News No. 89.

World Pictures Corp.

Oct. 7—The Appearance of Evil (June Elvidge—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Oct. 21—Just Sylvia (Barbara Castleton—Five Parts—Drama).
Oct. 28—The Grouch (Montagu Love—Five Parts—Drama).
Nov. 4—The Sea Wolf (Five Parts—Drama).
Nov. 11—The Man of Bronze (Lewis A. Stone—Five Parts—Drama).
Nov. 18—Hitting the Trail (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Nov. 25—The Love Wraith (June Elvidge—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Sept. 8—His Wife's Friend.
Sept. 22—Sleuths.
Oct. 6—Beware of Boarders.
Oct. 20—Whose Little Wife Are You?

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Oct. 27—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).
Oct. 6—The Man From Funeral Range (Wallace Reid—Five Parts—Drama).
Oct. 6—Battling Jane (Dorothy Gish—Five Parts—Drama).
Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Drama).
Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).
Oct. 20—The Make Believe Wife (Billy Burke—Five Parts—Drama).
Oct. 20—Gipsy Trail (Bryant Washburn—Five Parts—Drama).
Oct. 27—Woman's Weapons (Ethel Clayton—Five Parts—Drama).
Oct. 27—A Daughter of the Old South (Pauline Frederick—Five Parts—Drama).
Oct. 27—Mirandy Smiles (Vivian Martin—Five Parts—Drama).

Artcraft Pictures.

Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).
Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).
Oct. 20—My Cousin (Enrico Caruso—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).
Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).

SUCCESS SERIES (REISSUES).

Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).
Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).
Oct. 20—Snobs (Owen Moore—Five Parts—Dr.).
Oct. 27—The Cheat (Special—Five Parts—Dr.).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 6—A German Trick That Failed—Goodrich Dirt Millionaire.
Oct. 13—Why Movies Move.
Oct. 20—Building the Eagle Boat.
Oct. 27—The Development of Big Gun Construction.

PARAMOUNT-BURTON HOLMES.

Oct. 6—Sight of Suva.
Oct. 13—Methodized Cannibals.
Oct. 20—Fiji Does Its Bit.
Oct. 27—Fire Walkers of Beqa.

PARAMOUNT-FLAGG COMEDIES.

Sept. 1—Hick Manhattan.
Sept. 29—Romance and Brass Tacks.
Oct. 13—Tell That to the Marines.

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Classified Advertisements

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LEWIS IS OFFERING one of the finest moving picture theatres in the State of New York; population about twelve thousand; leading show house in town; seven hundred seats; inclined floors, modern machinery and equipment, seven-year lease; profit last week over four hundred dollars; a proposition like this is seldom put on the market, but as our client is drafted, we are offering this wonderful money-maker for twelve thousand; one of the biggest bargains in the State. Lewis, Moving Picture Broker, 580 Ellicott Square, Buffalo, N. Y.

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List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.
Oct. 16—No. 46 (Topical)—03233.
Oct. 23—No. 47 (Topical)—03243.
Oct. 28—No. 48 (Topical)—03254.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03159.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.
Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.
Oct. 16—Scars and Bars (Helen Lynch—Two Parts—Comedy)—03232.
Oct. 23—Painless Love (Babe Hardy—Two Parts—Comedy)—03242.
Oct. 30—King of the Kitchen (Harry Gribbon)—03253.

NESTOR.

Sept. 23—The Slow Express (Victor Potel—Comedy)—03199.
Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03231.
Oct. 21—The Love Craze (Florence Lawrence—Comedy)—03241.
Oct. 28—A Twentieth Century Pirate (J Warren Kerrigan—Comedy)—03252.

UNIVERSAL SPECIAL ATTRACTION.

Oct. 7—Fighting for Freedom (Episode No. 2, "Bomb Dropping from Aerial Submarine Destroyers")—03209.
Oct. 7—Around the Clock With the Sailor—03230.
Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03240.
Oct. 26—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Oct. 26—Kiss or Kill (Priscilla Dean—Five Parts—Drama)—03249.
Nov. 2—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03261.

UNIVERSAL SCREEN MAGAZINE.

Oct. 5—Issue No. 91 (Educational)—03212.
Oct. 12—Issue No. 92 (Educational)—03222.
Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.
Nov. 2—Issue No. 95 (Educational)—03255.

UNIVERSAL SPECIAL FEATURE.

Oct. 5—The Brass Bullet (Episode No. 9, "The Room of Flame"—Two Parts—Drama)—03215.
Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.
Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters" — Two Parts — Drama) — 03237.
Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03247.
Nov. 2—The Brass Bullet (Episode No. 13, "$500 Reward"—Two Parts—Drama) —03258.

UNIVERSAL CURRENT EVENTS.

Oct. 5—Issue No. 73 (Topical)—03213.
Oct. 12—Issue No. 74 (Topical)—03223.
Oct. 19—Issue No. 75 (Topical)—03235.
Oct. 26—Issue No. 76 (Topical)—03245.
Nov. 2—Issue No. 77 (Topical)—03256.

STAR COMEDIES.
(Lyons-Moran Pictures.)

Sept. 28—Please Hit Me—03208.
Oct. 5—Frenzied Film—03217.
Oct. 12—The Price of a Rotten Time—03228.
Oct. 19—Nailed at the Plate—03239.
Oct. 26—Why Worry—03250.
Nov. 2—Maid Wanted—03260.

WESTERN AND RAILROAD DRAMAS.

Sept. 28—Under False Pretenses (Helen Gibson—Two Parts)—03204.
Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.
Oct. 19—The Husband Hunter (Neal Hart—Two Parts)—03236.
Oct. 26—The Dead Shot (Helen Gibson—Two Parts)—03246.
Nov. 2—The Silent Sentinel (Helen Gibson—Two Parts)—30257.

Mutual Film Corp.

STRAND.

Sept. 10—Cupid in Quarantine (Elinor Field)—37-C-S-T-1.
Sept. 17—All Kinds of a Girl (Elinor Field—Comedy)—38-CST-1.
Sept. 24—A Maid and a Man (Elinor Field)—39-CST-1.
Oct. 1—Keep Smiling (Elinor Field—Comedy—40-CST-1.
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.
Oct. 15—The Tale of a Hat (Elinor Field)—42-CST-1.

MUTUAL STAR PRODUCTION.

Aug. 25—No release this date.
Sept. 8—His Birthright (Sessue Hayakawa—Five Parts—Drama)—1 SP-H-5.
Sept. 15—Love's Law (Gail Kane—Five Parts—Drama)—27-FK-5.
Sept. 22—No Release This Date.
Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 13—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Sept. 28—Screen Telegram (Topical)—61-T-1.
Oct. 1—Screen Telegram (Topical)—62-T-1.
Oct. 5—Screen Telegram (Topical)—63-T-1.
Oct 8—Screen Telegram (Topical)—64-T-1
Oct. 12—Screen Telegram (Topical)—65-T-1.

OUTING-CHESTER PICTURES.

Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-O-1.
Sept. 8—Finest on Four Feet—11-O-1.
Sept. 15—Saba, the Astonishing—12-O-1.
Sept. 22—The Jungle Joy Ride—13-O-1.
Sept. 29—Unblazed Trails—14-O-1.
Oct. 6—A Tropic Melting Pot—15-O-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama)
Oct. 21—A Perfect 36 (Mabel Normand—Five Parts—Comedy).
Oct. 28—Thirty a Week (Tom Moore—Five Parts—Comedy-Drama).
Nov. 4—A Perfect Lady (Madge Kennedy—Five Parts—Comedy-Drama).
Nov. 11—The Hell Cat (Geraldine Farrar—Dr.).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).
Oct. 21—A Pair of Pink Pajamas (Two Parts).
Nov. 4—The Jelly Fish (Two Parts).
Nov. 18—You Know What I Mean (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Strings (Olive Tell—Five Parts—Drama).
Oct. 14—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Oct. 21—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Oct. 28—The Testing of Mildred Vane (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Oct. 20—Reckoning Day (Belle Bennett—Five Parts—Drama).
Oct. 27—Love's Pay Day (Rosemary Theby—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

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for Managers and Operators

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List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Oct. 21—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Oct. 28—Miss Ambition (Corinne Griffith—Five Parts—Drama).

BIG V. COMEDIES.

Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.
Sept. 30—Roofs and Riots (Two Parts).
Oct. 7—Bears and Bad Men (Two Parts).

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.
A Fight for Millions.

Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)
Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Fox Film Corporation

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 25—Ali Baba and the Forty Thieves.

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept. 1—The Prussian Cur.
Sept. 1—Queen of the Sea (Annette Kellerman).
Sept. 8—Why America Will Win.
Oct. 15—Why I Would Not Marry.
Oct. 15—Eighteen to Forty-Five.

FOX STANDARD PICTURES.

Sept. 15—The Caillaux Case.
Sept. 29—When a Woman Sins (Theda Bara).
Oct. 13—The Woman Who Gave (Evelyn Nesbit).
Oct. 27—The Rainbow Trail (William Farnum).
Nov. 10—The She-Devil (Theda Bara).
Nov. 24—I Want to Forget (Evelyn Nesbit).

EXCEL PICTURES.

Sept. 29—Swat the Spy (Jane and Katherine Lee).
Oct. 13—Marriages Are Made (Peggy Hyland).
Oct. 27—Buchanan's Wife (Virginia Pearson).
Oct. 27—Tell It to the Marines (Jane and Katherine Lee).
Nov. 10—Buchanan's Wife (Virginia Pearson).
Nov. 24—Caught in the Act (Peggy Hyland).

VICTORY PICTURES.

Oct. 20—Fame and Fortune (Tom Mix).
Nov. 3—The Strange Woman (Gladys Brockwell).
Nov. 17—I'll Say So (George Walsh).
Dec. 1—Treat 'em Rough (Tom Mix).
Dec. 15—The Sneak (Gladys Brockwell).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept. 22—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Sept. 29—Building the Bolshevik.
Oct. 6—Our Four Days in Germany.
Oct. 13—The Side Show.

Feature Releases

AFFILIATED DISTRIBUTORS CORP.
1476 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

AMERICAN STANDARD MOTION PICTURE CORP.
130 West Forty-sixth Street, New York City.

His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BLUEBIRD PHOTOPLAYS, INC.

Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.
Oct. 19—Together (Violet Mesereau—Five Parts—Drama)—03238.
Oct. 26—Hugon, The Mighty (Monroe Salisbury—Five Parts—Drama)—03248.
Nov. 2—All Night (Carmel Myers—Five Parts—Drama)—03259.

CHRISTIE FILM COMPANY.

Sept. 2—Some Cave Man (Comedy).
Sept. 9—Are Second Marriages Happy?
Sept. 16—Married By Proxy.
Sept. 23—Look Who's Here.
Sept. 30—Oh Bobby How Could You?
Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.

EDUCATIONAL FILMS CORPORATION.

Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

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No. 114—Training Mechanics for Our National Army.
No. 115—Work or Fight.
No. 116—Niagara Falls.
No. 117—Mile in the Sky.
No. 118—America Swim.
No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

W. W. HODKINSON CORP.

Sept. 23—Embarrassment of Riches (Lillian Walker — Five Parts — Drama — Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Racheal (Bessie Barriscale—Five Parts—Drama—Paralta).
Oct. 21—The Divided Law (Kathleen Clifford—Five Parts—Drama—Plaza).
Oct. 28—Three X Bordon (J. Warren Kerrigan—Five Parts—Drama—Hampton).
Sept. 30—The Heart of Rachael (Barriscale—Five Parts—Drama).
Oct. 14—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).
Cupid Angling (Ruth Roland—Douglas Natural Color).

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

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Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

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PYRAMID COMEDIES, INC.
220 West 42d Street, N. Y. C.

Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).
Oct.—A Lady's Name (Constance Talmadge—Five Parts—Drama).
Oct.—Her Great Chance (Alice Brady—Five Parts—Drama).
Oct.—The Road Through the Dark (Clara Kimball Young—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.

Aug. 11—Out of the Night (Catherine Calvert).
Aug. 18—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production)
Facing Death on the Biumisaip (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

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Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playgronnd (Seven Reels—Drama).

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longaore Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

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A Grain of Dust.

FOURSQUARE PICTURES.
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The Great White Trail.
One Hour.
The Cast Off.
Men.
A Woman's Experience (Bacon-Backer Production—Drama).

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Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClnre Pictnres).
The Warrior (Seven Parts—Drama—McClnre Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
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When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

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Life or Honor.

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Sept. 1—The Fly Ball (Two Parts).
Oct. 1—Ain't It So (Two Parts).
Nov 1—Some Baby (Two Parts).
Nov. 15—Camouflage (Two Parts).

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

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Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
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Zongar (Drama).

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PIONEER FILM CORP.
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The Still Alarm (Selig Prodnction).

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Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
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Mickey (Seven Parts).

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Staking His Life (Five Parts—Drama).
Series of two-reel productions.
Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
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Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
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EDWIN FRAZEE.
The Haunted House (Mystic Comedy—Two Parts).

UNITED FILM CORPORATION.
Crime of the Hour (Seven Parts—Drama).

FRANCIS FORD PRODUCING CO.
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2. After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras:
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   (b) Rewinders
   (c) Reels
3. Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.
4. Each manufacturer to substitute some less essential material for brass, aluminum and steel in so far as possible, and to advise this Division of the action taken.

Conservation Division
War Industries Board

235-50

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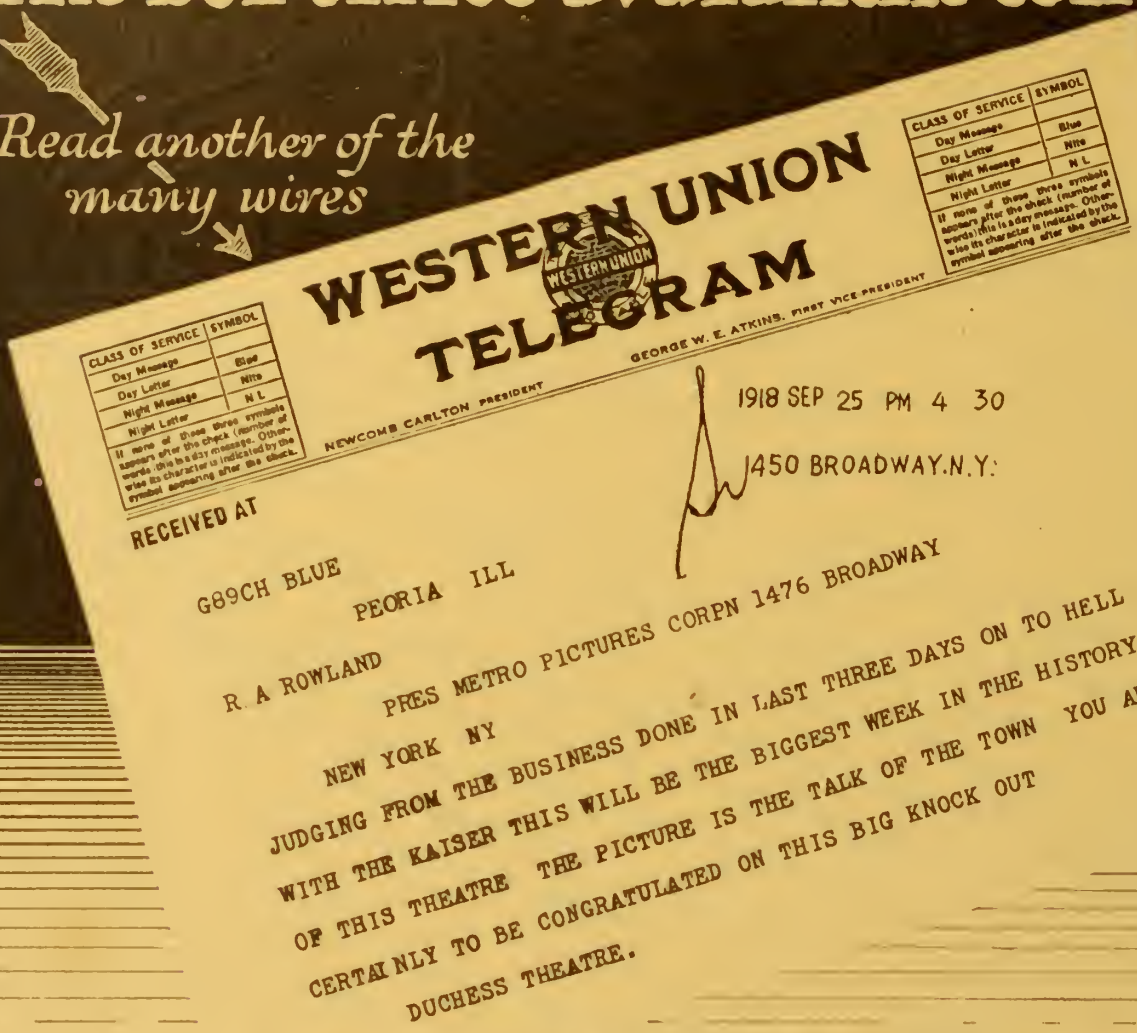
The box office avalanche continues

Read another of the many wires


WESTERN UNION TELEGRAM
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1450 BROADWAY.N.Y.
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R A ROWLAND
PRES METRO PICTURES CORPN 1476 BROADWAY
NEW YORK NY
JUDGING FROM THE BUSINESS DONE IN LAST THREE DAYS ON TO HELL WITH THE KAISER THIS WILL BE THE BIGGEST WEEK IN THE HISTORY OF THIS THEATRE THE PICTURE IS THE TALK OF THE TOWN YOU ARE CERTAINLY TO BE CONGRATULATED ON THIS BIG KNOCK OUT
DUCHESS THEATRE.

The SCREEN CLASSICS INC. *Production*

TO HELL WITH THE KAISER

Featuring Lawrence Grant as the Kaiser with Olive Tell · Written by June Mathis · Directed by George Irving

Book it and re-book it

It always brings the money

METRO PICTURES CORPORATION *Exclusive Distributors*

Maxwell Karger, *Director General*

HERE'S THE KIND OF TROUBLE YOU ARE LOOKING FOR

"Triple Trouble," Essanay's brand new Charlie Chaplin comedy, is causing all kinds of trouble.

Exhibitors everywhere have had trouble in finding even standing room for the immense crowds thronging to see it.

They have had to take the trouble to listen to their patrons telling them how much they enjoyed it.

They have had extra trouble in counting up their big box office receipts.

Essanay has had telegrams and letters from every part of the country telling of these troubles. Here's just another sample from Eugene Levy, of Levy's Orpheum Theatre, Seattle, Wash., who wired:

"'Triple Trouble' broke our house records. Doing tremendous business and giving satisfaction to our patrons. It's a sure-fire box-office winner."

IS THIS KIND OF TROUBLE WORTH WHILE?

Essanay

George Kleine System Distributors

Perfection Pictures

Lewis J. Selznick ~ Constance

"The Shuttle"

Here you see CONSTANCE TALMADGE in the star role in each of her past SELECT SUCCESSES!

The "boots" are bought

"The Studio Girl"

"Good Night, Paul."

"Up The Road With Sallie"

"The Honeymoon"

"Scandal."

"The Lesson."

"Sauce for the Goose."

"A Pair of Silk Stockings"

presents

Talmadge *in* "Mrs. Leffingwell's Boots"

SELECT SP PICTURES

from the celebrated play by
AUGUSTUS THOMAS

Scenario by Edith Kennedy
Directed by Walter Edwards

She admires her purchase

The "boots" become a bone of contention!

She's done it again—has Constance Talmadge! She has made another corker—another of those laughter-plus-drama hits—and a worthy successor of the nine that have gone before (see opposite page). Is *your* house getting the benefit of the *patronage-building* pictures in Constance Talmadge's First and Second Select Series? An early play-date means an early opportunity to play the next picture. Your patrons will be waiting for it!

A Love Story of Great Tenderness in

SELECT SP PICTURES

Great Special

In no screen drama yet presented has the beautiful theme of wifely devotion been so nobly presented as in Thomas Dixon's great photoplay, "The One Woman," made from his sensationally popular novel of the same name. Mother love, the love of husband, the love of home, of honor, of a fair name—these are threads interwoven with consummate skill by Reginald Barker in a dramatic fabric in which virile passions and selfish desires strike a harsh but compelling counter note.

Distributed by

SELECT PICTURES CORPORATION

"The ONE WOMAN"

by

THOMAS DIXON

Directed by Reginald Barker
Produced by MASTERCRAFT

On these two pages are shown bits from the great production—the "wedding by proclamation" scene in The Temple of Man, above, and, at right, the return of Frank Gordon to the wife who has kept her faith in him and the children who have waited him during his "long journey" to the shores of Free Love. On the page opposite are seen Adda Gleason as Ruth, the Mother; Clara Williams as the Other Woman; and a detail from the thrilling fight between the Banker (Herschel Mayall) and Frank Gordon (Lawson Butt). The children are Mary Jane Irving and Ben Alexander.

No private concern, however rich, however powerful, could get such war pictures as these Government Pictures!

The carefully trained, carefully organized forces of cameramen of United States, France, Great Britain and Italy secure these pictures. They go wherever the soldiers and sailors go, where no civilian is permitted and where the shock of battle is fiercest. Their pictures, authentic, thrilling and history recording, are assembled weekly in one notable and attendance-compelling reel—

OFFICIAL WAR REVIEW

It is a release that belongs on the program of every theatre, everywhere!

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

OFFICIAL U.S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION

Distributed by
PATHÉ

An Argument That Has Weight

Not only does

HAROLD LLOYD

in the comedies bearing his name have a big hold on audiences, but his support is most popular too.

Bebe Daniels, the charming girl who adds beauty and fun; "Snub" Pollard with his comical antics – both are known and watched for from coast to coast.

The Best One Reel Comedies Made–One Every Other Week

Produced by Rolin

PATHE´

Distributors

AMERICAN FILM CO., INC.

Presents

Margarita Fisher- in "The Mantle of Charity"

By STEPHEN FOX
Directed By EDWARD SLOMAN

A whimsical comedy-drama breathing the spirit of youth and romance. Depicting the quaint method taken by a hoydenish society girl to reform a reformer.

Theatres playing the Fisher subjects are always enjoying capacity business. Keep *your* receipts above normal by showing all the Fisher American "Flying A" Pictures.

Produced By AMERICAN FILM CO., *Inc.*
SAMUEL S. HUTCHINSON, *President*
Distributed by Pathe

Now Playing:
MARGARITA FISHER
in
"Money Isn't Everything"

VIRGINIA LEE
Playing the Part of Ruth Lane, Young Emmett Dalton's Sweetheart

State Right and Foreign Buyers Here's Your Chance

"BEYOND THE LAW"

IN SIX PARTS

A beautiful, romantic love story, written by and featuring Emmett Dalton—last of the world's most noted outlaws. Published in the Wide World Magazine from May until September, 1918. The first historical picture ever produced with any of the original characters.

A REAL Western picture, full of appealing human interest, featuring a man who made history before moving pictures were known.

HARRIS GORDON
Playing the Part of Emmett Dalton in Youth

SCENARIO BY

Wm. Addison Lathrop

DIRECTED BY

Theodore Marston

PHOTOGRAPHED BY

Robt. A. Olsson

Write us for full particulars

EMMETT DALTON AS HE IS TODAY

ADVERTISING MATTER

One Kind, 24 Sheet
One Kind, 6 Sheet
Two Kinds, 3 Sheet
Three Kinds, 1 Sheets
24 Kinds of Photos

To be released soon
by the

Southern Feature Film Corporation

Suite 801-806
1476 Broadway
at 42nd Street
NEW YORK

Watch for the date

EMMETT DALTON

General Manager

A·NEW·IDEA·IN
SHORT·PICTURES

SHIRLEY MASON
IN A
SMASHING·MONEY-MAKING
SERIES·OF·2·REEL
ATTRACTIONS

McCLURE PRODUC-TIONS, INC., *presents*

SHIRLEY MASON

associated with NANCE O'NEIL, H.B.WARNER, CHARLOTTE WALKER
ANN MURDOCK *and* HOLBROOK BLINN *in a condensed version of*

"THE DEADLY SINS"

A chain of films whose cyclonic action and strong, timely, patriotic finish will coin money for you. Backed by McCLURE nation-wide publicity.

Distributed by GENERAL FILM COMPANY

The Strongest Testimonials Ever Given

Are the *Figures*

Written on the Profit Side of the Box-Office Statement by

Vitagraph Serials –

"THE FIGHTING TRAIL"
"VENGEANCE AND THE WOMAN"
"THE WOMAN IN THE WEB"
and
"A FIGHT FOR MILLIONS"

are titles that mean *MONEY!*

Run Liberty Loan Films — and Our Boys Over There Will Run the Hun Back to Berlin!

Now Booking–

ALBERT E. SMITH *Presents*

"THE IRON TEST"

VITAGRAPH'S *LATEST AND GREATEST PHOTOPLAY SERIAL*

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

in 15 Smashing Episodes

Written by ALBERT E. SMITH *and* CYRUS TOWNSEND BRADY

Directed by Paul Hurst

VITAGRAPH

THE ONE AND ONLY

Charles Chaplin

IN HIS ONLY, NEWLY PRODUCED
PICTURE SINCE "A DOG'S LIFE"

"SHOULDER ARMS"

3 REELS

NOW BOOKING

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

A Statement To Exhibitors

BY reason of the fact that a majority of theatres in the United States and Canada are closed, the undersigned companies have decided to release no new or re-issued pictures for a period of four weeks, commencing Tuesday, October 15th, and ending Saturday, November 9th, 1918.

Branch offices of these companies will continue to serve exhibitors with pictures regularly released prior to October 14th.

Serials and news reels will be the only exceptions and may be released as usual.

Affiliated Distributors, Inc.
Edgar Lewis Productions
Famous Players-Lasky Corporation
First National Exhibitors Circuit
Fox Film Corporation
General Film Company
Goldwyn Distributing Corporation
International Film Service, Inc.
Ivan Film Productions, Inc.
Kalem Co.
Metro Pictures Corporation
Mutual Film Corporation
M. H. Hoffman Exchanges
Pathe Exchange, Inc.
Select Pictures Corporation
Triangle Corporation
Universal Film Mfg. Co.
William A. Brady Picture Plays, Inc.
William L. Sherry Service
World Film Corporation
W. W. Hodkinson Corporation

"SMILE AT THE WAR WITH OLE BILL!"

"THE BETTER 'OLE"

A SMILE MESSAGE

FROM

OLE BILL

BAIRNSFATHER'S Greatest Character Conception of the Great War

The show charges $2.00 and "Ole Bill's" publicity makes it easy to get. Cash in on this big publicity! Releasing announcement soon. A war-time oddity; a film of the war that makes you smile the war away! An injunction to be merry—like "Ole Bill"—to Carry On!

This is the cheer-up picture of the present conflict. There has never been anything like it before. The World War has produced an epoch making motion picture that will enthuse and brighten the folks at home as no other force or agency can.

Adapted by
GEORGE PEARSON
and T. A. WELSH

From the play, "The Better 'Ole," by
BRUCE BAIRNSFATHER
and ARTHUR ELIOT

By arrangement with
MR. C. B. COCHRAN

The Film Produced by
GEORGE PEARSON

"SMILE AT THE WAR WITH OLE BILL!"

Make no mistake—

"THE KAISER'S FINISH"

Produced with practically the same cast

The Moving Picture World says:

It should prove a popular hit . . . a picture in which there is always something doing . . . it hits straight at the mark and hits home . . . the spirit of its eight reels guarantees it a warm reception.

A Positive Clean-up

This territory sold: Ohio, Indiana, Michigan, New England States, New York, New Jersey, Pennsylvania, Georgia, Florida, Alabama, Virginia, North and South Carolina.

IS A BIG PICTURE

as "MY FOUR YEARS IN GERMANY"

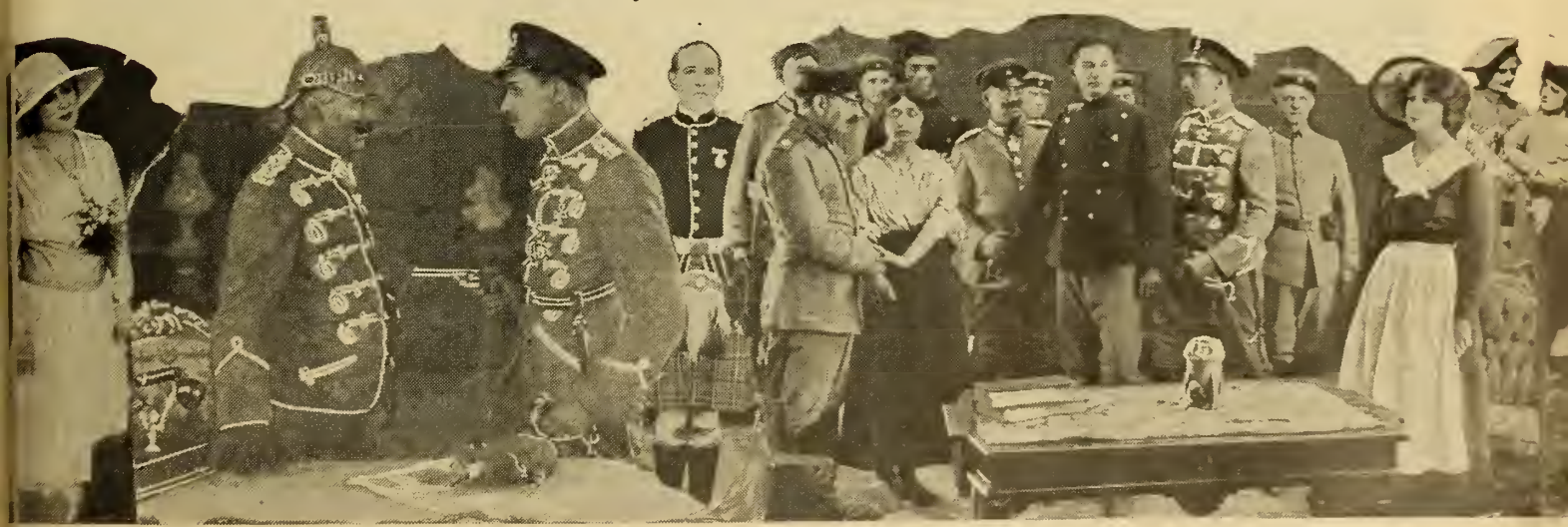
The Exhibitor's Trade Review says:

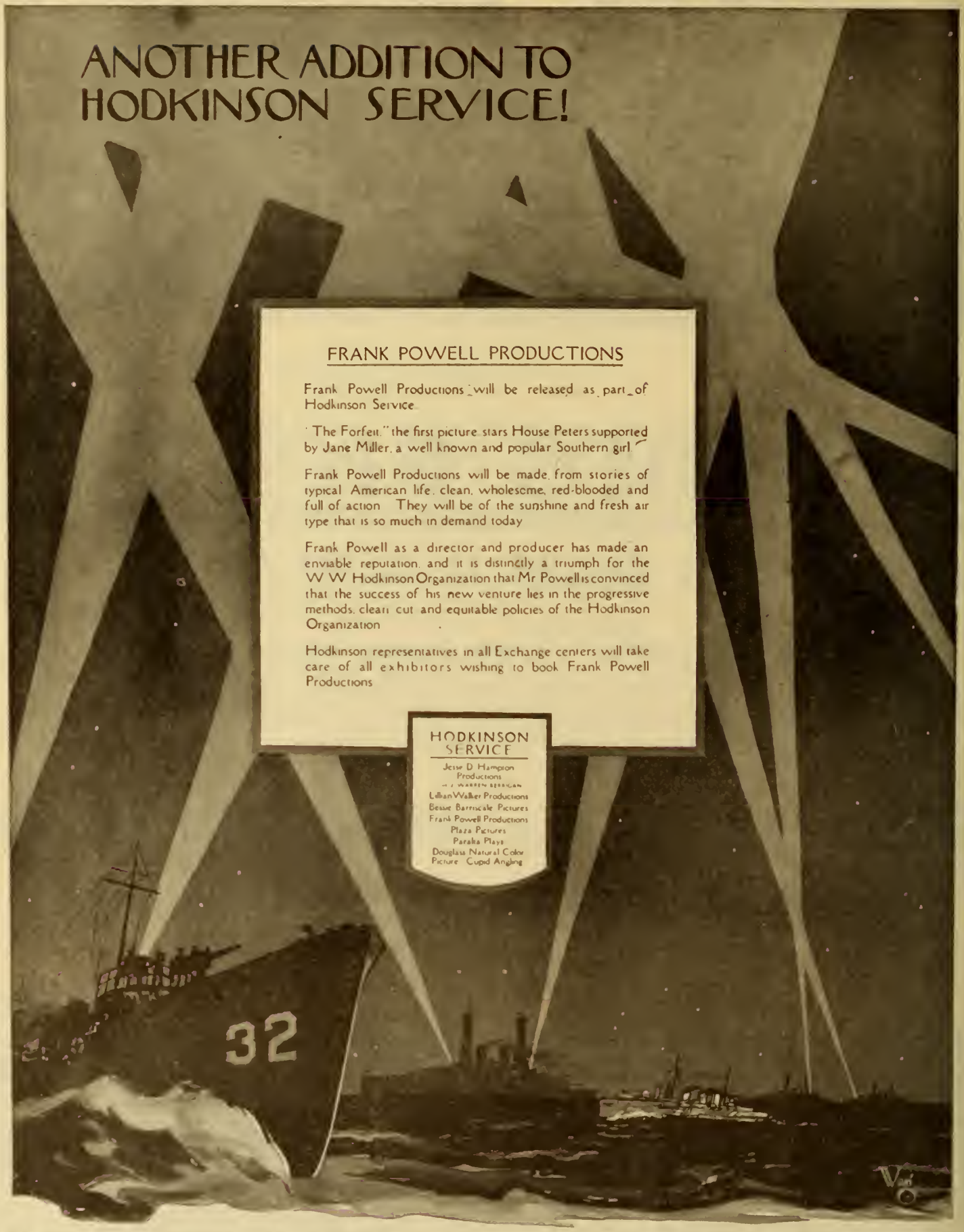
Here's a feature that you can go after in a big way and advertise to the limit, for it will back up an elaborate campaign and satisfy patrons.

For States Right Men

For territory apply to **A. WARNER, 220 West 42nd Street, New York, N. Y.**
Hiller & Wilk, Foreign Agents, Longacre Building, New York, N. Y.

Produced by S. L. WARNER
Directed by JOHN JOSEPH HARVEY




ANOTHER ADDITION TO HODKINSON SERVICE!
FRANK POWELL PRODUCTIONS
Frank Powell Productions will be released as part of Hodkinson Service
"The Forfeit," the first picture stars House Peters supported by Jane Miller, a well known and popular Southern girl
Frank Powell Productions will be made from stories of typical American life, clean, wholesome, red-blooded and full of action They will be of the sunshine and fresh air type that is so much in demand today
Frank Powell as a director and producer has made an enviable reputation, and it is distinctly a triumph for the W W Hodkinson Organization that Mr Powell is convinced that the success of his new venture lies in the progressive methods, clean cut and equitable policies of the Hodkinson Organization
Hodkinson representatives in all Exchange centers will take care of all exhibitors wishing to book Frank Powell Productions
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Jesse D Hampton Productions
Lillian Walker Productions
Bessie Barriscale Pictures
Frank Powell Productions
Plaza Pictures
Paralta Plays
Douglass Natural Color Picture Cupid Angling
32

W·W·HODKINSON CORPORATION 527 FIFTH AVE NEW YORK

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

No Armistice for World Subscribers

NONE ASKED—NONE WANTED

Exhibitor-Subscribers to the Moving Picture World Carry On.

The World Goes to Thousands of Exhibitor-Subscribers Whose Theatres Have Not Been Closed by Act of Providence.

The World Goes to Thousands More Subscribing-Exhibitors Who Have Been Compelled to "Shut Up Shop" for the Time Being.

Meanwhile the Curtailment of Production and Distribution Has Interrupted the Usual Progress of Industry With An Act of Providence Applying as a Direct Cause.

The World Carries on Its Business Pages the Announcements of Distributors and Producers Who Are Ready to Serve Exhibitors in the Present Emergency.

From the List of This Week's Advertisers Many Names That Have Always Been Carried in the World's Business Pages Are Omitted. A Host of the Leaders Have Abdicated Their Positions in the Advertising Field.

We Welcome the Captains of Industry Who Have Flung Their Standards to the Breeze in This Issue, and Shall Hail the Return of Those Friends Who Have Abandoned Their Accustomed Stations in the Forefront of Commercial Battle.

The Advertiser Who Speaks to the World's Thousands of Exhibitor-Subscribers Will Find an Audience Eager To Be Advised; a Vast Company of Representative Exhibitors Too Numerous and Too Important To Be Neglected.

The Government Advises Against "Panic"; the Government Urges Wise and Discreet Conservation—but the Government NEEDS THE SCREEN. It Seems Altogether Unlikely That Captains of Industry Will for Very Long Mark Time While the Exhibitor Needs the Encouragement and Help of Liberal Distribution.

Exhibitor-Subscribers to the World Will Clean House While Their Theatres Are Closed. Others Will Continue Exhibiting and Depending Upon the World for Its Conservative and Unbiased Co-Operation.

The Leaders of Industry Who Keenly Vision the Future of the Trade Will Find the World Favored With the Loyalty of a Vast and Growing Constituency—a Thousand-Fold Opportunity for Business Expansion That Can Only Be Reached Through the Pages of the World.

We Salute Our Subscribers and Advertisers!

The Leaders of Industry Who Have Struck Their Commercial Standards Will Find That the World's Thousands of Exhibitor-Subscribers

Will Carry On!

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The Advertisers Who Use the Columns of The Moving Picture World

Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

PRODUCERS DECIDE TO CLOSE UP SHOP

Shutting of Theatres in Districts Where Grip Is Spreading Leads National Association Members to Take Action—Reports from Affected Communities

BECAUSE of the deplorable epidemic of influenza that has gripped the entire country, even unto its most remote corners, the clock of the motion picture industry has been stopped as of October 14. This decision was reached at a series of meetings held by members of the National Association of the Motion Picture Industry in this city during the past week.

Friday it was finally decided to abandon production as far as possible, stop the release of all new feature subjects and confine exchange activities to the immediate circulation of serials and news weeklies. In territory where theatres are still open exchanges are depending upon features already in stock to keep the showmen supplied. This supply will make available pictures that are suitable for "repeats," and will afford theatre managers access to pictures they have never played.

In the business section of this week's issue of the World will be found a page bearing the authorized announcement, signed by the participating organizations. It will be observed that scores of firms who circulate features on state rights are not numbered among the signers of the N. A. M. P. I. announcement, and this supply of features will be ready for distributions where exhibitors cannot find their regular sources sufficiently productive.

In handling the situation among exchanges, in the main offices and where pictures are produced it is understood that each organization will deal with its own problems. Some of the main offices are reducing their forces either by immediate discharges or reductions in salaries. Other firms have made no move in the direction of curtailments in their headquarters staff. As each branch will presumably be left to handle its own situation there nothing authoritative can now be made known apart from the general determination to furl sail, drop anchor and ride out the storm.

In the Eastern studios and factories various conditions exist thus early in the first week of the shut-down. Some factories are tightly closed; others are not as yet affected. The same applies to studios. Our information from Los Angeles indicates almost an absolute shut-down save in the matter of productions actually under way.

It is believed that productions now being made will be finished, but nothing new will be started anywhere until November 9 unless the great, good fortune shall come before then, when the epidemic may be halted and conditions returned to normal. Certainly it is a fact that just as soon as the storm shall pass producers, distributors, exhibitors and every interested associated with the moving picture industry will jump into action with renewed vigor.

As for the exhibitor who has been forced to close here will be a good time to apply soap and water, fresh paint and "slick up a bit" in order that theatres may be fresh and clean to welcome the crowds who will surely flock back to the theatres, eager to be entertained. In the following paragraphs we present a general idea of the situation created throughout the country by the scourge of influenza.

Victory Dinner Postponed.

Because of the prevalence and spread of Spanish influenza the joint committee of the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, Inc., heeded the suggestion that the Victory Banquet, arranged for Friday evening, Oct. 11, at the Hotel Astor, New York City, be postponed to a future date, to be announced at the earliest moment.

Hundreds of Texas Shows Closed.

With hundreds of motion picture shows closed in Texas, Oklahoma and Arkansas owing to Spanish influenza the motion picture business in this section of the country has received a serious setback both from the exhibition and the film exchange standpoint. Motion picture exhibitors and film men are optimistic that the condition will be merely temporary.

Spanish influenza spread pretty generally through the Southwest during early October. Liberty theatres at the various cantonments and army camps have been closed. Most of the army posts are under quarantine, and in a few instances where posts are not quarantined soldiers are forbidden to attend theatres and managers have been instructed not to admit men in uniform.

Camps under quarantine rules so far as motion pictures are concerned include Bowie, at Forth Worth; Camp Pike, at Little Rock, Ark.; Fort Bliss, El Paso; Camp Travis, San Antonio; Camp Logan, Houston; Fort Sill, Okla.; and many flying fields and smaller training camps.

In Dallas, where there are three military camps, two are under quarantine. Love Field and the great aviation repair depot are quarantined. At Camp Dick, the aviation officers concentration camp, no quarantine has been ordered, and cadets and officers may attend theatres at will. It is not likely that Dallas theatres will be closed since city authorities believe the situation to be well in hand.

Among cities at which theatres have been ordered closed are El Paso, Orange, Marfa, Rockport, Whitesboro, Denison, Lawton, Okla.; Hot Springs, Ark.; Prescott, Ark.; Medicine Park, Okla., and Wilburton. Okla.

Northern Ohio Closing.

Theatres in many northern Ohio towns are being closed to prevent the spread of Spanish influenza. Mansfield, Ashland, Tiffin, Alliance, Wooster and Cambridge are included.

Cincinnati Shuts Down October 5.

Adopting the wise policy of the ounce of prevention, and for the purpose of preventing an epidemic of Spanish influenza before the disease acquired a foothold in the vicinity of Cincinnati, local authorities have ordered the closing of all places where the public assembles in numbers. This step was taken on Saturday, Oct. 5, when a considerable number of cases of influenza were discovered; and while many cities have waited until the disease was epidemic before taking this step, it was considered in Cincinnati much better to do everything possible to stop the spread of the disease before it reached a stage virtually impossible to combat.

The action of practically every city and town in the vicinity of Cincinnati in taking steps similar to that of the larger city against the spread of influenza, by ordering the closing of all theatres, churches, schools, and other places where larger number of persons gather, was simultaneous with that of Cincinnati, and will undoubtedly aid materially in keeping down the ravages of the disease. All of the suburban cities on the Ohio side of the river around Cincinnati, including Norwood, Elmwood, Lockland, St. Bernard and Wyoming, ordered the churches, theatres and schools closed, and Covington and Newport, as well as the other Kentucky towns on the other side, took

the same action immediately, ordering the city and county police authorities to enforce the measure.

At a meeting of the Hamilton (Ohio) Board of Health, with the mayor and other city officials present, a resolution was passed on the evening of October 5 directing the closing of the theatres, schools, churches and other places of public gathering, in order to prevent the spread of influenza.

Michigan Theatremen Aid Authorities.

Michigan city health officers in conference at Lansing, Oct. 8, which was attended by a number of theatre owners, decided to start an educational campaign to teach people how to avoid Spanish influenza. The theatre owners present assured the state authorities of their fullest co-operation, speaking not only for themselves but for the entire industry in the state. It was frankly admitted that for the present there was no need for drastic measures to close public meeting halls, as has happened in other states. Outside of Camp Custer, which is located at Battle Creek, there are only two cities in which the epidemic is at all serious—Jackson and Battle Creek, and it is possible—although not definitely decided at the time of writing—that the theatre there will be closed and other public gatherings prevented until the crisis has passed. In other places throughout the state the closing of theatres will be left to the local health authorities. Many cities have had no cases at all of the epidemic. In Detroit there have been few cases and the situation is not serious. Grand Rapids, the second largest city in the state, has few cases, while in Mt. Clemens, Flint, Pontiac, Bay City and Muskegon, no cases are reported.

Kentucky Houses Closed.

For the first time in many years the theatres and moving picture houses of Louisville are closed. It is a question as to just when they will open again, but the Spanish influenza has become so serious that all schools and churches have been closed, all public meetings postponed, and a quarantine established at Camp Taylor, under which visitors are not permitted to enter, and the soldiers are restricted to a point where only a few thousand are given leave of absence at any one time. The theatres, schools and churches were closed under orders of the State Board of Health, this order affecting the entire state, not only Louisville.

Fred Dolle, secretary of the Louisville Photoplay Association, stated that every house in the city was closed tightly, and that it would probably be a week or more before they would resume operations. The theatres were closed on Monday, Oct. 7, after having been open on Sunday. No effort of any kind is being made to start operations for the present, as the exhibitors are well aware of the seriousness of conditions, and feel certain that the State Board will allow them to renew operation at the earliest possible date. However, the overhead cost with the houses closed down runs into big figures, and is the source of considerable worry.

Lee Goldberg, of the Big Features Rights Corporation, reported that the theatres of Indiana and Tennessee were in the same fix exactly, and that he understood that similar conditions exist in several adjoining states. This will result in many theatres having more or less confusion with their bookings, from the houses showing first-run down.

Believes Philadelphia Situation Better.

Regarding the influenza epidemic which has crippled the amusement enterprises in Philadelphia during the past two weeks, the following statement was given out by Health Director Krusen, on Tuesday, Oct. 8: "We have the influenza epidemic situation under strong control. The number of new cases reported is still high and the death rate still continues heavy. If the clear, cool weather continues we can look for a gradual decline of the epidemic. At the same time persons must realize that such a decline can only come by observing every precaution and a realization that influenza germs may be carried by convalescent persons for eight or ten days.

Saloons were given permission to allow them to fill prescriptions for whiskey as the druggists had quite some difficulty in keeping a sufficient quantity on hand. Whiskey, it is claimed, was being prescribed by 90 per cent. of the doctors as a remedy and a preventative for influenza.

Authorities Close Theatres in Rochester.

In an effort to stem the tide of Spanish influenza which has slowly but surely been sweeping over Rochester, the city authorities have decreed that all theatres and schools must remain closed until Monday, Oct. 21, or so long thereafter as may appear necessary in the interest of public health. The order closing every theatre in the city went into effect at 11:30 p. m. on Wednesday, Oct. 9, being issued late the previous evening.

Atlanta Theatres Close.

Every motion picture theatre in Atlanta closed its doors without warning Monday afternoon, Oct. 7, at 2 o'clock, in compliance with an unexpected precautionary order, designed to forestall a local Spanish influenza epidemic, issued by the city board of health and later ratified by an emergency ordinance passed by council. The measure bans all public gatherings, including theatres, churches, schools, dances, etc., for a term of sixty days, or until further notice.

While this drastic action came in the nature of a complete surprise, inasmuch as the epidemic has not gained a foothold here, officials of the Atlanta Theatre Managers Association, when called into consultation by the city health authorities a few hours prior to the issuance of the order, gave assurance that every exhibitor in the city would cheerfully suspend operations if the public welfare so demanded.

The situation was foreshadowed by the flood of cancellations which early last week began to pour into local exchanges from all over the southeastern territory. South Carolina exhibitors were apparently the first to be hard hit by the influenza, and on Oct. 7 every theatre in the state was ordered closed by the state board of health. Many Tennessee, Alabama and Georgia exhibitors have closed their doors through action taken by local authorities.

Sam Denbow in Hospital.

Sam Denbow, manager of the Liberty Theatre, Camp Gordon, Georgia, and popular in film circles through his several years service as manager of the World and Fox Atlanta offices, is now a patient at the cantonment base hospital, a victim of the influenza epidemic.

Simultaneously with Monday's health order closing all local theatres a full-page advertisement in the interests of the Fourth Liberty Loan appeared in the daily newspapers, contributed by the Atlanta Theatre Managers' Association and representing every exhibitor in the city.

F. I. L. M. Club Postpones Dinner.

Acquiescing to the wishes of the Board of Health to defer as many public gatherings as possible and a contemplated move on their part to close all theatres and places of public gathering, the F. I. L. M. Club will postpone its dinner dance which was to be held at Reisenwebers, New York City, Saturday, Oct. 19, until a further date.

All Theatres in Indiana Closed.

Dr. J. N. Hurty, secretary of the Indiana State Board of Health, on Wednesday, October 9, issued an order authorizing the closing of all theatres, schools, churches and public places in Indiana until at least midnight, October 20. The order was intended to replace a somewhat less stringent one issued two days before in Indianapolis and some of the other cities in which the influenza was spreading rapidly.

In some of the cities in Indiana outside of Indianapolis which have not yet reported many cases of influenza, exhibitors have petitioned the state health authorities to rescind the order, but their appeals have been in vain. However, the board has explained that it issued the order because of the grave danger of the disease spreading and expects the orders to be obeyed until the danger is passed.

About sixty motion picture theatres in Indianapolis are affected by the board's order. The majority of exhibitors are keeping all the employes they possibly can on the payroll until the order is raised. About fifteen theatres are affected in Evansville, and about twenty in Terre Haute, South Bend and Fort Wayne.

In a number of instances in Indianapolis, and in some of the other large cities in the state, the theatre owners have made the best of the closing order by using the period as a time to remodel, redecorate or improve their theatres.

Business at Standstill in Charlotte.

Business on Film Row in Charlotte, N. C., for the past three weeks has been almost at a standstill, the chief occupation of the exchanges being toward chasing down and calling in many films on circuit through the influenza scourged sections where all theatres have been closed. Films have arrived in towns which were closed, being held at the express offices many days before finally instructions were received as to their disposition.

There is not a single first-run account handled out of any Charlotte exchange but what has been closed by the epidemic, and only among the smallest villages and isolated places where the epidemic has not yet extended, is any amusement business being carried on. New releases come in with regularity,

only to be shelved without even a single run, and the Government Liberty Loan films which the exchanges had pledged to work solid during the campaign remain on the shelves of the exchanges untouched.

More Canadian Theatres Close.

The inroads of Spanish influenza in the Maritime Provinces are increasing each day. Edmonton, St. Stephen, St. George, St. Andrews, Bridgetown, Bridgewater, Liverpool, and all of Cape Breton except Glace Bay are closed. Halifax, and now St. John, have been added to the list, as St. John theatres were ordered closed October 11. This means the closing of ten theatres in St. John and all the houses throughout the Province also.

Theatres Close in the Carolinas.

With the opening of the week of October 9 it was announced that every town in the States of North and South Carolina of ten thousand inhabitants or larger had closed their theatres account of the scourge of influenza. In North Carolina, the process of closing the theatres of the State was through individual orders of the various municipalities, Wilmington leading the way when the Board of Health ordered all theatres closed early in the afternoon of September 27. Charlotte, Winston-Salem, Durham, Greensboro, and other important theatres soon followed, later advices telling of the closing of theatres in almost every town in the State.

In South Carolina, the matter was made a State-wide move, with the State Board of Health taking the initiative, closing all theatres in the State on October 9 for an indefinite period. Over in Virginia, Norfolk, Petersburg, Richmond, Newport News, and other principal cities theatres have been closed since early in October with small likelihood of early opening.

Scourge Closes Maryland Theatres.

Due to the epidemic of influenza which is raging in Baltimore, Dr. John D. Blake, Commissioner of Health of Baltimore City, found it had become necessary on Tuesday afternoon, October 8, to issue an order closing all theatres, public assembly and dance halls, and of all public, private and parochial schools. In issuing this order, Dr. Blake acted on the request of Surgeon-General Rupert Blue, of the United States Public Health Service, and the local health officers throughout the State may take similar action.

The theatres, as well as other places of public assemblage, that have been ordered closed in the various cities, as follows: Cumberland, Md., October 4; Frostburg, Md.; Princess Anne, Md.; Salisbury, Md.; Laurel, Del., October 3; Seaford, Del., October 5; York, Pa.; Waynesboro, Pa., October 4; Federalsburg, Md.; Fredericksburg, Va.; Norfolk, Va.; Petersburg, Va.

Iowa in Grip of Influenza.

Spanish influenza has Iowa in its grip, and the result is the closing of more than one hundred of the larger picture theatres. All houses in Des Moines closed on six hours' notice. In the other larger Iowa towns, such as Sioux City, Cedar Rapids, Waterloo, Keokuk, Iowa City, Burlington, Fort Madison, Fort Dodge, Marshalltown, Mason City and Dubuque, the lid has been clamped on tight. The distribution of films is practically demoralized. Circuits are broken up, although individual shipments are being made where no order for discontinuance has been received. Managers Frisch of Universal, Sheridan of Pathe, Garland of Yale and LiBeau of Paramount are doing their utmost to keep things moving so as not to disappoint the smaller towns which have not come under the ban. The closing of the picture theatres has been accompanied with the discontinuance of all public assemblages. Churches, ten-cent stores, schools, dances and even football games and out-of-door sports have been tabooed. The local quarantine is for ten days at least.

Pennsylvania Men Co-operate.

At a meeting of the Central Managers' Association and allied motion picture and vaudeville interests from all over the state, held in Harrisburg, Pa., Wednesday, October 9, the matter of the present epidemic was discussed and action taken supporting the order of the state department of health in closing theatres and other public places as a matter of precaution and safety. Representatives from various sections of the state and local health departments have taken the situation in hand, and the consensus of opinion among the theatre managers was that as a result of this splendid work the epidemic will soon subside.

Minneapolis Closes.

The epidemic of Spanish influenza, spreading from the East, has invaded the Minneapolis territory and is temporarily paralyzing the moving picture industry of the Northwest. Under an order issued by the city health department forbidding public assemblages of all kinds and closing churches, schools, billiard halls and theatres, all moving picture houses in Minneapolis suspended performances Sunday, October 13. The ban will be effective indefinitely.

Moving picture theatres of Duluth and other Minnesota cities have also been indefinitely closed by similar orders. Cities of North Dakota closed their theatres a week ago on account of the epidemic.

At the present writing St. Paul was the only large city in Minnesota which had taken such drastic action to check the spread of the epidemic.

Toronto Business Light.

No attempt was made by Toronto exhibitors to cut down the quality of their attractions during the early stages of the epidemic of influenza in the Ontario capital when there was the prospect of an order from the medical officer of health to close all places of amusement in the city, and when patronage took a sudden drop in many of the theatres. The situation during the week of October 7 was highly interesting. It was announced by Lieutenant-Colonel J. W. S. McCullough, chief health officer for the Province of Ontario, that there was no intention to order the general closing of theatres in Ontario because the theatres alone were not causing the spread of disease. He blamed overcrowded street cars for the damage and he told the people that there was little or no danger through the theatres providing the theatres were kept well ventilated and no spitting was allowed.

Incidentally, the chief health officer for Ontario issued instructions to the authorities of all centres of the province to the effect that they were not to become panicky nor were they to issue orders right and left at the request of excitable persons. Immediately after this statement had been issued, the authorities of Ingersoll, Ontario, decided to rescind the order of October 1, which required local theatres to close. The Toronto Health Department did order the calling off of all public meetings and conventions on October 11 until further notice.

Los Angeles Closed October 11.

Los Angeles, October 14

All theatres in Los Angeles and neighboring towns were closed October 11 by the health department because of Spanish influenza. Local exhibitors think the shutdown will not last over two weeks. There is no indication that studios will stop productions unless the suspension extends for a long period.

The motion picture Liberty Loan campaign has been interrupted only so far as sales at public meetings are concerned. Chairman Charles Christie says redoubled efforts in behalf of the loan will be made and reports big subscriptions coming in from studios daily The drive has passed the $2,600,000 mark to date, exclusive of sales in theatres and exchanges. GIEBLER.

Albert Flintom Victim of Influenza Epidemic

ALBERT D. FLINTOM, district manager of the Famous Players-Lasky Corporation at Kansas City, and one of the most successful and best known film men in the United States, died at Kansas City Thursday, October 10, of pneumonia following an attack of Spanish influenza. He was ill just a few days, having contracted influenza in St. Louis while on a business trip to that city.

The name of Albert D. Flintom has been one to conjure with among all men connected with the film industry in the Middle West for more than a decade. He was a wonderful organizer and a master salesman and executive, as well as a keen judge of box-office values, an expert in raw stock and in all the manifold details connected with the big district distributing organization of which he was the head.

Born in Lawrence, Kan., about forty-eight years ago, Mr. Flintom was a successful banker in that city and Kansas City until, about eleven years ago, discerning the tremendous possibilities which lay in motion pictures, he embarked in the business. Prior to 1912 he was at the head of the Yale Film Company and other film enterprises and was also connected with the General Film Company. With the inception of the Famous Players-Lasky Film Company in that year he started handling its product on a state rights basis. He later became a franchise holder of the Paramount Pictures Corporation, and with the organization of the Famous Players-Lasky Corporation he became a stockholder, and was appointed district manager.

In the exchanges of his district—Kansas City, St. Louis, Des Moines and Omaha—he had the reputation of maintaining the highest efficiency.

Mr. Flintom is survived by his wife and a son, who is a lieutenant in the Marine Corps, and has been serving in France for the past year; also by an adopted daughter. Like so many men who have been markedly successful in business, he had a hobby, and that was the raising of pure-bred cattle, two fine farms in Kansas having been maintained by him for that purpose.

AMERICAN EVOLVES NEW SALES PLAN

Samuel S. Hutchinson Has Selected a Flying Squadron of Trained Expert Salesmen

By James S. McQuade.

LAST week, in an interesting interview with Samuel S. Hutchinson, president of the American Film Company, Inc., it was learned that he has just effected a new plan of coordinating the sales system of his product with that which governs his producing forces. This plan, he believes, will result in a greater popularity of "Flying A" pictures than has heretofore been attained. He is impressed that plans which has been maturing for a number of years are now on the threshold of fruition, and that ideals long cherished are about to be realized.

Mr. Hutchinson dwelt on his new sales plan as follows:

"As you know, months ago we advertised that we were prepared to pay anywhere from $1,000 to $25,000 each for stories suitable for presentation in film form. That was but the cornerstone of the foundation for the structure which we have since erected. The stories were the first unit of our plan, but only one of many units. The stars and directors we had were known quantities of established reputation. When the question of the stories had been settled we knew we had made a good beginning.

"Many of the foremost writers in America—authors of books that are classed among the best sellers, magazine writers of note and professional scenario writers—all submitted manuscripts for our approval. We went over the material and chose only the best. We had ample opportunity to exercise discretion, for you would scarcely believe if I told you what a quantity of material was at hand to choose from. Already our plans called for a series of eight productions, featuring each of our three stars—Mary Miles Minter, William Russell and Margarita Fisher. With eight productions by Minter, eight by Russell and eight by Fisher we provided for the release of twenty-four subjects at least, which carry us along quite a way into the future.

Twelve Subjects Are Completed.

"Before I left Santa Barbara about three weeks ago I had personally seen twelve of these subjects completed and ready for distribution, while four or five more were in production and far enough along so that we could judge of their merit. All of these new American "Flying A" pictures are of superfeature quality.

"But the production end of our plan was but one factor in the big whole which we have long been looking forward to. The sales end is just as important. In the past American subjects have been marketed or distributed by some organization outside our own and we have been handicapped in the control of any specific sales policy. All that is changed now. As the chief executive of the American Film Company I now am able to control the sales plans just as I have control of the production work. The salesmen who are representing the American Film Company to exhibitors of Pathe exchanges all over the country are all in the direct employ of the American, and report direct to us every day. We thus have our hand on the exhibitor's pulse every day in the year and through him on the pulse of the public.

"Our new intensive selling plan is now in operation. It is controlled from our executive offices here in Chicago, and is in brief an organization of 100 per cent. salesmen, all experts in their line, a sort of flying squadron of specialists. They do not use a line of sales talk that at best can be called nothing but persiflage or buncombe. They do not attempt to "bunk" the exhibitor. They talk facts to him.

S. S. Hutchinson.

Will Advertise in Daily Press.

"We expect to spend considerable sums advertising these new features to the exhibitors and the public through the daily newspapers. We expect to sell the pictures to the public for the exhibitor—in co-operation with him I had better say, for our newspaper advertising will also carry the names of the theatres at which our productions can be found. Every exhibitor realizes the importance of advertising. This is proved by the fact that certain exhibitors right here in Chicago are spending $10,000 to $15,000 a year in a single paper to advertise their theatres.

"We have the facilities to make a full year's output of pictures," said Mr. Hutchinson at this point, "but to do so would be scarcely wise in several respects. Take, for instance, the item of costuming. Being mere men we may not ourselves appreciate this to the full, but any of our feminine patrons of the theatre will tell you it either makes or mars a picture if the frocks worn by the star are not in keeping with the times. By keeping only about three months in advance I believe we can avoid this error."

"What are the possibilities of your adding new stars to your organization?" was asked Mr. Hutchinson.

"We believe that to make super-pictures of known drawing power with our three stars, varying their productions sufficiently to keep interest alive, and to exploit properly these stars in accord with their merit, constitutes a better plan than endeavoring to make a large number of productions of a mediocre sort and then try to put this mediocre stuff over on the exhibitor. We are, however, watching for stars of real merit and drawing power who can fulfill the demands of the exhibitor and the public, but we shall not attempt to exploit any unknown stars or try any experiments at the expense of the exhibitor."

Stage Women's War Relief to Make Series of Pictures

SO great has the call of humanity in distress been made upon the Stage Women's War Relief since the war started that in order to meet these ever-growing demands it has added to the already extensive organization a division of films, with offices to handle this division in the Candler Building, New York.

Much has been written in the press of the activities of the Stage Women's War Relief and the wonderful work the organization has been doing. It ranks as third of the societies in usefulness to the Government, and enrolls nearly fifteen thousand members, who comprise the women identified with all branches of the theatrical world, and all are devoting every minute of their spare time toward war relief work.

The organization, by its ceaseless effort to be helpful in the war, has, by the work of the members' own hands, the gift of their talents and their instant readiness to supply with the entire absence of red tape any demand that is made upon them, whether it be from the despatching of a group of entertainers to a hospital or camp, or a case of dressings to Armenia. They send away weekly an average of 2,500 surgical dressings, 600 hospital supplies, 300 kits, 900 baby garments, 500 parcels of renovated clothes, 164 knitted articles, 50 wind-proof vests and 16,000 cigarettes. Twenty-five free entertainments are sent to camps and hospitals weekly. Through the service house in New York they offer sleeping accommodations for ninety men, and entertain an average of 300 boys in the service daily. At the present time there are six branches operating throughout the United States. Added to this checks go out weekly to the needy families of the boys now in service over there.

It is in order to enlarge the scope and to keep the exchequer full that the division of films was created.

The plans for this branch were formulated by John W. Semler. Upon the adoption of the plans the organization prevailed upon him to act as director for the division, which he has accepted. Mr. Semler will conduct the production and distribution of the pictures, which will be a series of two-reel subjects from the pens of authors of the highest standard, and enacted by players whose names are known throughout the entire country.

The first story of the series is nearing completion, and has as its stars Maclyn Arbuckle and Miss Percy Haswell.

This first story is from the pen of Charles Hopkins Adams.

The art titles for these pictures will be by James Montgomery Flagg. The first of the series is figured to be released on or about November first.

ERA OF SPECIAL PRODUCTIONS HERE

So Declare Independent Exchangemen Who Came to Town to See "The Kaiser's Finish"

NEGOTIATIONS with state rights buyers for territorial rights on "The Kaiser's Finish," the eight-part special production made by S. L. Warner, have brought to light many interesting points in connection with this branch of the industry, according to A. Warner, who is in charge of sales for the new "Kaiser" film.

Nearly a score of buyers were in New York last week to review the production, with the result that a number of additional territories were sold, and temporary options were taken on several more. These independent exchangemen, according to Mr. Warner, expressed themselves freely on general conditions in their respective territories, with special reference to the demand for pictures possessing a war atmosphere.

Summed up, they contend that the era of big, special productions is here; that extended runs are becoming commonplace today, where a year ago they were the exception; that the era of super-special features has done more to enliven the independent branch of the industry than anything else; that the big features are serving a splendid purpose in educating the smaller exhibitors, particularly in isolated sections, in the principles of retail merchandising of motion pictures, and that the present timely special war productions are the forerunners of a new type of screen attraction that will create a new booking policy.

"It was extremely interesting," declares Mr. Warner, "to listen to the comment the buyers made about conditions in their localities and the opinions they expressed as to why 'The Kaiser's Finish' would establish records in their respective territories. They all seemed to be agreed on the proposition that the outstanding feature of public demand for motion pictures today is for those that have a distinctly military theme.

"Every one is vitally, personally interested in the war. Thousands upon thousands have relatives and friends in the service. These and countless thousands more are investors in Liberty Bonds, and they all seem to feel a peculiarly personal interest in the conflict. Consequently war pictures appeal to them, according to the buyers with whom I have talked, for the same psychological reason that makes an individual extremely susceptible to flattery, praise or any kind of comment about himself or herself. It is something that has a profound personal flavoring; and, feeling that this war is now their war, they want to know everything about it that they can learn."

According to Mr. Warner's statement of the comments of the buyers with whom he has closed territory for "The Kaiser's Finish" these independent exchange operators are in a more prosperous condition today than they ever have been before, and the reason for this, he states, is the big special productions have paid handsome returns as compared with the net income to them from previous releases of lesser calibre, which was not sufficient to permit of any great expansion in activities.

"Another tribute to the special state rights production," he declared, "is the tendency it has had to impress the smaller exhibitors with its size and importance, which has resulted in much greater exhibitor activity in advertising it locally. Buyers told me they could recount innumerable instances where exhibitors in their territories have booked multiple reel specials and have proceeded to shatter their own precedents of ultra-conservative expenditures in advertising and publicity to help them get back the money they had paid in rental for it."

Former Cameraman Is Now Cleveland Exchange Head

THE appointment of George W. Erdmann as manager of the Cleveland branch of the Famous Players-Lasky Corporation reveals the rise of a young man from cameraman to the head of one of the largest film exchanges in the country.

Mr. Erdmann was born into the amusement business at Albany, where he spent the earlier years of his life, during the days when he received his education in the public schools. His father and his uncle for years controlled the musical situation in Albany. They were known as Erdmann & Madden's Band and Orchestra.

Erdmann started in the motion picture business as a producer on a small scale. A Catholic priest brought back a large number of photographs of the Passion Play. These Mr. Erdmann transferred to slides, and for many months they were shown in churches, halls and theatres.

Mr. Erdmann joined the Universal Weekly as a cameraman, and while thus engaged scored many "scoops" and had many thrilling experiences. Among other things, he photographed the riding of the Niagara Falls whirlpool rapids, although washed off the rocks on which he was standing.

Later he joined the forces of the Harry Davis Enterprises at Rochester and Buffalo. Here he got a real insight into the amusement business, which prompted him to open the Elmwood Theatre at Buffalo, N. Y., which he managed for some time.

Mr. Erdmann left this position to join the Universal forces, this time as a special representative under A. A. Schmidt at Buffalo, which position he left to come to Cleveland as manager of the Cleveland Universal exchange.

After leaving Universal Mr. Erdmann became manager of the Cleveland office of the Fox Film Corporation, remaining until he opened an office for the Foursquare. He sold his interests in this to join the Paramount forces as a salesman in the Cleveland territory last July.

DILLARD BACK WITH GENERAL.

A well-known Southern film salesman, T. E. Dillard, has just been appointed manager of the Atlanta exchange of General Film Company. Mr. Dillard is remembered by the trade as a former member of the Atlanta office force of the company, and also as manager of its former Jacksonville exchange. His last connection before coming back to General was with the W. L. Sherry office in Atlanta.

KELLETTE'S LIBERTY LOAN SONG.

John Kellette, assistant to Kenean Buel, one of the William Fox directors, has written a Liberty Loan song which has been officially adopted by the New York Liberty Loan Committee. The name of the song is "If You Can't Go Across with the Doughboys, Oh! Boys Come Across with the Dough!" The words are by James S. Donahue.

Latest Photographs of Metro Stars Who Will Work on the Coast This Winter.

FIRST NATIONAL OUTLINES CONDITIONS

Describes the Terms Under Which "Tarzan" Exhibitors May Compete for $1200 in Liberty Bonds

AN advertising and picture presentation competition for exhibitors, to be national in scope and with $1,200 in Liberty Bonds for prizes, is announced by the First National Exhibitors' Circuit as an evidence to the industry in its entirety of the relative efficiency of theatre owners as merchandisers of motion pictures. This offer is to exhibitors who have booked "The Romance of Tarzan" prior to date of the first announcement of contest or who hold contracts for regular First National releases.

The theatres of the country have been divided into four classes according to seating capacity, with the various forms and kinds of possible exhibitor advertising segregated into five sub-divisions, from which the scoring will be done on the basis of a certain number of points for each of these secondary classifications to determine the winners.

To insure absolute impartiality and fairness in the conduct of the competition, which begins immediately and continues until December 30 of this year, each of the leading trade journals has been asked to appoint a member of its staff, preferably some one who is associated with the exhibitor service department, to a position on the board of judges, who will pass upon all entries and score the work of contests in accordance with the rules and regulations prescribed for the competition and make the awards of prizes.

This board of judges will consist of five members, who will be the only individuals vested with any authority in the conduct of the competition. The First National Exhibitors' Circuit offers the prizes, assumes responsibility for the advertising and promotion of the competition itself to exhibitors, but will have no part in judging or passing upon the entries in any way.

"There has always been a great deal of discussion about the ability of exhibitors as advertisers and merchandisers of motion pictures," said an official of the First National. "Manufacturers and producers generally have contended that the tremendous amounts of money they were spending on exhibitor helps have been largely wasted because the theatre owners did not understand the first principles of proper advertising and retail promotion work. This opinion seems to exist more particularly for the smaller exhibitors who operate theatres in towns of from five thousand to twenty-five thousand population. Our own opinion of this allegation does not enter into the matter; but we are going to attempt to prove that exhibitors have as much—if not a great deal more—ability along those lines than they are given credit for.

"The form of the competition is such that it will offer conclusive evidence of the ability of exhibitors in every department of theatre advertising. The board of judges will have five styles of advertising to pass on for theatres of the first and second class and four kinds of advertising for theatres of the third and fourth class. In the first two divisions exhibitors will be credited with points for originality or novelty in the presentation of a production, whereas the last two classifications will not have this department. The reason for this is that the larger houses have facilities for stage decorations, special musical settings, unusual lighting effects and novel interpolations impossible to the smaller houses because of the lack of stage room.

"The basis for judging entries is such that there can be no question of discrimination in favor of the opportunities existing to the benefit of the owners of large theatres in big cities that do not prevail for the proprietors of the smaller houses in country towns. The showman in the small town will be credited with points on advantages peculiarly his own and which do not exist in the same ratio for the theatre man in the large town.

"The competition will afford an illuminating light on the use exhibitors make of the advertising matter, publicity material and general accessories prepared and supplied to them by the manufacturers and distributors. While the manufacturers have been complaining about lack of exhibitor interest in retail advertising for their productions, the exhibitors have been voicing opinions that question the practicability of these same accessories. They declare that the manufacturers do not understand their local advertising and publicity problems, and that for this reason so much of the material is waste. This competition will help to determine to just what extent exhibitors use the ready, prepared material and to what extent they are obliged to alter and change it or improve upon it for their local needs."

The rules governing the competition are few and easy to observe. Entry blanks containing complete information will be mailed out to exhibitors by all First National Exhibitors' Circuit exchanges. In addition they can be obtained from the Exhibitors' Service Department of the Moving Picture World.

According to the regulations for the competition the entries must be made on the form provided and must include a complete file of the copy used for all advertising purposes on "The Romance of Tarzan," whether in newspapers or house organs; copies of all publicity stories published, photographs of lobby displays, brief but accurate descriptions of stunt advertising, whether in publications, lobby arrangement or special outdoor efforts. Each newspaper page, house organ or photograph must have the name of the entrant, his theatre name and address written in the upper left-hand corner.

The entries, when completed and ready for mailing, should be addressed to the Tarzan Editor, First National Exhibitors' Circuit, 6 West Forty-eighth street, New York, from where they will be forwarded to the chairman of the board of judges, who will submit them to his associates for scoring.

To avoid the possibility of a rush of entries toward the close of the contest it is specifically provided, according to the copy of the rules issued by First National, that each competitor must submit his material within ten days after he has completed his season on "The Romance of Tarzan." In this manner the entries will be spaced out over the ninety days and enable the board of judges promptly to acknowledge the receipt of each entry.

Bairnsfather's Comedy To Be Released Shortly

THE Moving Picture World can state on the best of authority that the American exploitation rights on Captain Bruce Bairnsfather's famous play, "The Better 'Ole," have been obtained by a prominent New York motion picture man and that the feature will shortly be released in this country. The rights were secured after intensive bidding, due to the international note of Captain Bairnsfather and his "'Ole Bill" conception. "'Ole Bill" is said to be the one great comedy character produced by the world war. The play of his adventures, entitled "The Better 'Ole," was originally produced in London and developed into one of the big hits of the English stage. The Coburns, New York theatrical producers, have secured the stage rights for the United States.

The reason for the popularity of "The Better 'Ole" is that it is a war story which is nevertheless a cheer-up one. Therefore it becomes the first war feature film of other than a straight dramatic nature. The idea of an out-and-out war picture that creates smiles is admitted throughout the trade to be an oddity.

If the producer's message can be taken at face value "The Better 'Ole" will be excellent material for exhibitors who are anxious to send cheer to those in their communities who are given to gloom through the absence of relatives "Over There." There is no need for this, as 'Ole Bill shows.

Universal Builds Big Loan Theatre.

Men and young women from the headquarters of the Universal distinguished themselves the first week of the loan by doing most of the work of promoting and operating the biggest Liberty Loan Theatre in New York. The structure, the stage of which is an exact replica of the White House front, stands at the entrance of Central Park, at Broadway and Fifty-ninth street..

Funds for the enterprise were largely contributed by the Universal in cooperation with the Liberty Loan Committee of the twenty-sixth precinct.

H. M. Berman, sales manager of Jewel Productions, Inc., and M. Kashin, manager of the Broadway Theatre, shouldered most of the responsibility. Mr. Berman mobilized the working force and directed promotion of the theatre, while Mr. Kashin designed and directed the building work. Before the night was over a total of $30,000 in subscriptions was taken.

Powell Heads Fox in Cleveland.

Charles H. Powell has been made manager of the William Fox Cleveland exchange.

Mr. Powell succeeds Sidney Abel, who has been Cleveland manager for several months. Mr. Abel comes to the Fox home office in New York, to be head of the contract department, in place of Leon J. Bamberger, who recently joined the army.

News of Los Angeles and Vicinity

By A. H. GIEBLER

ORGANIZE TO PRODUCE WAR IN THE AIR

Henry MacRae and S. H. Woodruff Principals in Airplane Propaganda Feature Company

A NEW film producing company known as The Photo Crafts Film Trust, with the Title and Trust Company of Los Angeles holding the trust, has been organized for the purpose of making a big propaganda feature that has a theme based on aerial warfare and the part that branch of the service plays on the battle field today.

Henry McRae and S. H. Woodruff have been placed in charge of the production, Mr. McRae as director-general of the Universal Film Company, one of the pioneers of the motion picture industry, in fact, and is today considered one of the most capable of film directors. Mr. Woodruff is a business man, and has had considerable experience in handling large business organizations.

High officials of the Army have given their approval of the making of the propaganda film. The idea of making a film showing the efficiency, training and development of the air service is credited to Col. H. B. S. Burwell, commanding officer at Rockwell Field, North Island. Other phases of warfare will also be represented, and entire divisions of men, batteries of artillery, sections of cavalry, as well as several squadrons of aviators will be seen in battle action. A very interesting story with a strong human appeal will be interwoven into the action of the film. Preparation for the making of the picture have begun at the Clune studio on Melrose avenue.

Walthall's Last Picture Cut.

Henry Walthall's last picture, "And a Still Small Voice," which he made just before returning to the stage in New York this fall, has been cut and edited by Director Bertram Bracken, of the National Film Corporation. Bracken believes it is the best thing Walthall has done in years.

True Boardman Dies.

True Boardman, who was stricken with nervous prostration several weeks ago, died at Norwalk, Cal., on Sept. 28, and was buried in Glendale on Oct. 1, according to the rites of the B. P. O. E., of which order he was a member.

Boardman, who became known to the motion picture public in his depiction of "Stingaree" in the pictures made by the Kalem company under that brand, has been featured in other productions since that time, his latest characterization being that of "K" in Mary Roberts Rinehart's story of the same name that was produced by Lois Weber under the title of "The Doctor and the Woman."

The actor was reported as recovering two weeks ago, but a relapse of his trouble caused his death. Boardman was 36 years old, and leaves a son and a wife known on the screen as Virginia Eames.

Screen Hermit Found Dead.

Harvey Walter Saddler, aged seventy years, known as John Johnson, screen player of character parts in various west coast studios, was found dead at his home, a lonely cabin on Clayton avenue in Hollywood, on the morning of Sept. 30. Saddler, who was called "the hermit of the screen," fainted at a studio in Hollywood the day before his death, and after having been sent to the Receiving Hospital for treatment, was taken to his home. Letters found in a tin dispatch box revealed the actor's real name and the fact that he has relatives in England.

Helps Returned Soldiers.

Mary Pickford has found another way in which to be patriotic. She has agreed to engage players from the newly organized Returned Soldier-Photoplayers' Association of Hollywood, which is made up of Canadian, French, Italian and American actors who have been fighting men in the present war. These men have been discharged from service because of wounds or other physical disabilities resulting from warfare. Lieut. John Kincaid Pitcairn is president of the association, and Donald Campbell is secretary.

Pacific Not So Mild.

Madlaine Traverse, who came to California just a few days ago from the eastern Fox studios to make pictures for the Fox program at the Hollywood plant, had a narrow escape from drowning at Ocean Park one day last week. Miss Traverse had heard that the waves of the Pacific were mild, and being a good swimmer, she went far out into the water. When the supposedly mild waves began to dash upon her without warning she quickly became submerged and failed to come up again. A man, whose name was not learned, swam to

Tom Mix in "Fame and Fortune." Gladys Brockwell in "The Strange Woman."

Stars and Scenes of Two Fox Productions.

her and succeeded in getting her to shore before she was drowned, but it was two hours before she was able to be brought back to her home.

Jennings Brothers to Begin New Film.

Frank Jennings, one of the noted bandit brothers, has returned to Oklahoma to begin preparations for the production of a new feature in which he and his brother Al are to be starred. Al will follow in a few days, or as soon as the affair of launching the first Jennings feature, "The Lady of the Dugout," is wound up.

The Record Bond Seller.

Little Mary Miles Minter has proved to be the prize Liberty Bond seller so far in the big drive the west coast movie stars are making. In four hours on the very first day of the campaign her sales reached a total of $361,800, and in the evening she added another $155,000 worth of sales to the first figure, making a sum of over half a million dollars worth of bonds to her credit in one day. Miss Minter visited the coast cities and other small towns around Los Angeles.

First Girl Operator in L. A.

Nellie Bly Baker is the first girl to receive her license as a full-fledged motion picture operator in Los Angeles. Miss Baker was the first of a class of fifteen girls learning to operate moving picture projection machines at a school headed by Leo Ryan, member of the Southern California Theatre Owners' Association, to be given a license. Ryan, her instructor, is proud of her achievement.

"Miss Baker is only the start," he says. "There are fifteen more waiting to get their licenses. The girls know electricity and they are artistic. They get plenty of sleep and they don't smoke in the operating booths. They've got a great future before them."

Ryan has a class of twenty-five girls learning the art of running projection machines.

A-Hunting We Will Go.

Hunting seems to have taken the place of fishing during the past week with the movie moguls of Los Angeles. Cliff Smith, director of the Roy Stewart pictures, shot a deer in the mountains of Santa Monica, thereby affording a number of his friends the chance of having an early mess of venison; and T. L. Tally, of Tally's Broadway, bagged a wildcat on Pine Mountain during a Sunday's hunting trip. Mr. Tally saw a deer too, but he was struck with buck ague and let it get away from him.

Grauman's Now Has Tea Room.

Through the courtesy of Sid Grauman, the Stage Women's War Relief opened a tea room in one of the rest rooms of Grauman's Theatre last Saturday afternoon, with a committee of the members in charge, assisted by a number of popular film actresses. A beautiful tea set was donated by Mrs. Oliver Morosco, and tea will now be served both afternoon and evening.

California Theatres Opens November 15.

The Miller Brothers, proprietors of the new California Theatre now in course of construction at Eighth and Main streets, have announced the opening of their playhouse for Nov. 15.

Brandt Inspecting Exchanges.

Joseph Brandt, assistant treasurer of the Universal Film Company, and general manager of the Universal Exchanges, arrived in Los Angeles October 2 on a tour of inspection of the distributing offices of his company.

Playter Arrives With Bride.

Wellington Playter, who was recently married to Dorothy Reynolds, a society girl of Spokane, Wash., has arrived in Los Angeles with his bride, and has taken a bungalow in Hollywood. Playter has lately been seen in Famous Players, Goldwyn and other feature productions.

Studio Shorts

JESSE LASKY has gone to New York—but he says he's coming back soon.

Gladys Brockwell was pinched a few nights ago for having a movable spotlight on her automobile. Five bucks.

Charles Rush, former assistant to Cliff Smith at Triangle, has gone to Canada, where he is in training for service in the British Army. Rush is an Australian, and intends to be transferred to an Australian contingent when he gets to France.

Bess Meredyth has come down with Spanish influenza—only it is called plain "grip" in California.

Florence Turner, one of the earliest of film stars, is at the Alexandria Hotel, and is in almost daily conference with heads of various studios on the West Coast.

Ora Carew will play with Tom Moore in a new picture for Goldwyn, which is to be filmed at the Triangle studios.

L. L. Lancaster, superintendent of the laboratories at Universal City, has gone to Columbia University to train for a commission in the photographic division of the Signal Corps. "Lannie" was given a farewell blowout by his studio associates before he left.

Lieutenant P. J. Hungate sends a greeting to his friends in Filmland through the Moving Picture World. The lieutenant says that though he is miles away from California he is still in the game. His address is A. P. O. No. 727, American Expeditionary Forces, via New York.

Stephen Fox, scenario writer, late of the William Russell Company, passed through Los Angeles on his way from Camp Bowie, Texas, to the Vancouver Barracks in Oregon last week. Mr. Fox will continue to write scenarios for Russell while in camp.

Cecil B. De Mille returned from Fort Sill, Okla., where he has been in conference with Government officials regarding the making of propaganda pictures.

Gee, but Olive Thomas was glad when the scenes in which she drives the oxen in "Blood Will Tell" were finished! Some contrast to her Ziegfeld Follies work.

Five days after she broke her arm in two places in a downtown store, Lois Weber was back at work in her studio, putting the finishing touches on "Home," the story of a girl who grew too stylish for her own family.

Katherine MacDonald has gone to New York to play in a picture starring Louis Bennison.

Seena Owen will be Harry Carey's leading woman in "Riders of Vengeance."

Walter Hiers, who has supported Madge Kennedy, Billie Burke and others in recent productions, arrived in L. A. a few days ago and will be seen in a coming Dorothy Dalton film.

Allen Forrest, of the American studios at Santa Barbara, has been a vistor in Los Angeles, after a serious illness in a Santa Barbara hospital. Although still an invalid, Forrest expects to be able to return to work in the next Mary Miles Minter picture, in which he is to play the hero's part.

Bobby Harron has been put in Class 2D instead of Class 1 by his district exemption board so long as he is engaged in the occupation of making war and propaganda films. Should he engage in any other occupation, he will be reclassified, he was told.

George E. Morris, former Triangle accountant, is now in the employ of the Universal Film Company.

Richard Gordon Matzene, president of the Matzene Pictures, starring Yorska, the French dramatic actress, returned from New York last week.

Priscilla Dean has received news that Eddie Rickenbacker, American Ace with eighteen enemy planes to his credit, is in a Paris hospital suffering from broken ear drums. Priscilla sympathized by cable upon receipt of his letter.

Ethel Lynn is living in anticipation of the two weeks' vacation she will have late in October.

Charlie Chaplin came back from Catalina Islands long enough to invest $50,000 in Liberty Bonds, then left for San Francisco, to be gone a few days.

Tom Moore has arrived in Los Angeles, and before the first week was out was working on the final scenes of his new Goldwyn picture, "Go West, Young Man," at the Triangle studios.

Charles Ray is working under a new director, Jerome Storm, in "The Dreamy Dub."

George Elwood Jenks, recently of the Triangle scenario staff, has been engaged to write scenarios for the Jesse D. Hampton productions, featuring J. Warren Kerrigan.

Billie Rhodes and her entire company spent several days at the Southern California Fair at Riverside, to make horse-racing scenes for "The Springtime of Youth."

J. H. McCloskey is back at Triangle after having been laid up for ten days, when he landed on his head as he was thrown out of a skidding automobile.

One of the first things Carl Laemmle did upon his arrival at Universal City was to sit through a show of thirty reels of pictures in the studio projection room.

Syn M. De Conde, the French actor who spent two years in the trenches in France and seven months in hospital on account of bayonet wounds, came from New York recently to take part in a May Allison picture called "Thirty Days."

Mary Pickford ate lunch with the Los Angeles Optimists last Thursday and made a speech in behalf of the Fourth Liberty Loan.

EXPLOITS "AMERICA'S ANSWER."

A special committee of the Portland Advertising Club, with W. S. Kirkpatrick as chairman, has had charge of the presentation of "America's Answer," the U. S. Official War Picture, at Portland, Ore. Arrangements were made for eight organization or industrial nights. The opening night, October 6, was called military night, and several thousand soldiers from Vancouver Barracks attended, at the Public Auditorium, through arrangement with Colonel Hill, the commandant. The Multnomah Guard Band and the Boy Scouts paraded, and Mayor George Baker made an address. Following Military Night, the following were given special nights: Fraternal Clubs, Rotary Club, Portland Advertising Club, Progressive Business Men's Club, Portland Realty Board, Industrial Concerns, Patriotic Night.

In keeping with the governmental plan to utilize the war pictures to stimulate the various war industries, a large number of shipworkers from the Willamette Iron & Steel Works, the Columbia River Shipbuilding Company, and the Standifer Construction Corporation have been given an opportunity to see the picture during the engagement.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

THIS has been a busy week in Filmland on the West Coast. In addition to keeping the wheels turning in studio, theatre and exchange the picture people, big, little, old and young, have been helping to keep the home fires burning, and furthering the doctrines of decency and democracy by selling Liberty Bonds.

Every night since the big tank, headquarters for the West Coast players' six million-dollar bond selling campaign, was unveiled in Central Park that big square has been a blaze of lights, a medley of music, a shout of song, speech and oratory. And over all and around all, mingling

D. W. Griffith Making Opening Speech at Victory Tank.

with the spirit of patriotism and love of country that actuated everyone, was a friendly spirit of competition between the different organizations as to which one could do the most to "carry on" to Berlin and victory.

I went down to the tank early and often. I saw D. W. Griffith pull the unveiling cord; saw Mary Pickford break the bottle of water from Owens River over the side of the tank with the words, "I Christen thee Victory," and cut her hand on the ragged end of the broken bottle.

She did not faint or scream like many a girl would have done, but climbed up on top of the giant structure, grabbed a megaphone, and made a fiery little speech that set the bond buyers rolling up to the counters of the tank in a tide.

Frank Keenan then made his straight-from-the-shoulder talk, and started the bidding for the autographed receipt for the largest single subscription during the drive.

Little Mary sat there in the hot sun all afternoon signing receipts and photographs for bond buyers, except when the snapshot cameras stopped clicking long enough for Wellington Wales, her manager, to fend the fierce and freckling California sun with a big grocery wagon umbrella.

That night I saw fifty directors step along from the Alexandria Hotel to the top of the tank, get introduced to the crowd, and take their places in the booths set here and there in the park, each booth representing one of our Allies, and direct the crowds by arguments and precept into doing their bit by lending their dough to Uncle Sam.

Doug Introduces Bull.

Monday night was "Doug" night. That's what the kids called it. First the Fairbanks propaganda film, "Sic 'Em Sam," was shown, and then when the lights went on Doug was revealed standing on the ramparts—the bulwarks—or whatever it is they call the outer edges of a tank.

"Do you want to see Prussianism, the fellow I just licked in that film?" he yelled.

Most of the crowd said they did.

"Come on up here, Bull," he called, and Bull Montana climbed the tank and stood beside him.

After telling the crowd that Bull didn't like the part he played in the film, and only did it for patriotism's sake, Doug again addressed the crowd.

"Do you want to hear Bull sing?" he cried.

The crowd did, unanimously, this time. And poor Bull, game to the core, began to tune up and get ready to tear off a few chords, when Doug saved the day by saying:

"So do I want to hear Bull sing—but not now. I want to sell bonds now, and for every bond you buy I'll buy another one of the same amount."

That's the way Doug sold bonds, and, as he showed such great ability, I felt it safe to leave him and go out to the Sunset studios, where I made the acquaintance of a young chap named Garson, who I thought was Harry Garson's brother, and who turned out to be his father.

Garson Gets Pep from Pap.

If anybody asks you where Harry Garson gets his steam and pep answer them by taking them out there and showing them that young-old boy who takes care of the publicity and about half a dozen other things around the plant, and still has lots of time to entertain visitors.

Clara Kimball Young made a night scene that night which was very appropriate, because it belonged in a play called "The Road Through the Dark," a scene in a cafe with wonderful atmosphere and a stringed orchestra that kept everybody on their toes.

Jack Holt was playing opposite Miss Young, and Elinor Fair and Henry Woodward, and little Bobby Connelly, John Steppling and Eugenie Besserer, and Elmo Lincoln, of Tarzan fame, were in the cast. Edmund Mortimer was directing, Nat Deverich was assisting, and Arthur Edeson was cinematographing—why don't they call these birds cameramen like they used to and make it easier for poor spellers?

Tuesday night the Garson gang, with Harry in the lead, took charge of the tank. The fact that Miss Young had worked more than half the night before and all of Tuesday on the cafe scenes did not seem to make any difference. She was on hand bright and chipper as you please, and she and Blanche Sweet thrilled and

Too Tight Around May's Heart.

entertained the immense crowd with addresses that elicited much applause and many signatures to the dotted lines of the bond applications.

Seventy thousand dollars all told those girls added to the war chest.

Goes Avisiting the Metroites.

Wednesday I went avisiting out to the Metro studios, which are on Lillian Way, near Santa Monica Boulevard, and just back of the lemon factory. No odious comparisons of a citrus nature should be

Mary Pickford Talking to Bond Buyers in Central Park, Los Angeles.

drawn from the geographical location of this plant, however.

The Metroites were getting ready for their night at the tank, and making two movies, one called "The Spenders," with Bert Lytell and Mary Anderson in the lead, supported by Thomas Jefferson, William V. Mong, Rosemary Theby and Clarence Burton, the villain, and directed by Charles Swickard.

Everybody was working hard but Bert Lytell, and he was kidding two ancient native sons who have small parts in the film—that is, Bert thought he was kidding them, when in reality they were handing him a jolly about whiskers growing twice as fast in California than elsewhere because of the humidity of the atmosphere.

George Baker was just getting ready to make a wedding scene for a comedy-drama called "Thirty Days," when a most touching occurrence occurred.

May Allison was playing the lead, and she was wearing her first wedding gown on the movie or any stage. Can you imagine a girl being in the pictures as long as she has and never being in a wedding scene before? What are the movies coming to, anyway?

At any rate, the gown was a beautiful creation, but when May stepped under

Bert Lytell and Two Native Sons.

the wedding bell it was discovered all at once that it didn't fit.

They called in the wardrobe woman She was a wise one, that wardrobe woman.

What Emotional Acting Means.

"I've made many wedding dresses," she said, "and no matter how carefully they are measured they are always too tight around the heart when the ceremony time comes. Surging emotions."

Then she let out a few stitches around May's heart, and all was well.

That night at the tank Vitagraph held sway. William Duncan made a speech that would have taken the roof off if the meeting hadn't been held in a park, and then played his big stunt by going out in the crowd and finding a man from each state in the Union and one for each of the Allies, and getting them all to buy bonds and then having them all lined up and taking moving pictures of them all, with himself representing Scotland.

Bessie Love led the sailor band, and got away with it in fine shape; and she danced around on the top of the tank like a little fairy, and folks out in the crowd said nice things about her and made predictions about her being one of the big comers of the screen.

Antonio Moreno registered big with everybody with his patriotic appeal, and Grace Darmond made a telling little address, but Nell Shipman brought down the park with her "Are you sitting on your hands?" speech.

Thursday saw the Metro and Hampton forces in charge of things, and Bert Lytell making what many people said was the prize talk of the week, and George D. Baker running him a close second, and every member of the studio with big wads of money buying bond for bond as the crowd bought.

Jesse D. Hampton was there with Jack Kerrigan, and someone put up a terrible job on Jack by announcing that he would kiss any one who bought a bond.

John B. Multitude Always Present.

The park was a wonderful place. Old John B. Multitude was there every night, and always at his best—always good-natured and always patriotic. Everybody connected with the tank worked willingly, and at top speed. J. C. Jessen and Charles Christie seemed to be here and there and everywhere, and busy as bees all the time.

Harry Leonhardt was grand Sergeant at Arms and Keeper of the Tank Gate. He never missed a night and he never missed a bet as a bureau of information and general all-around factotum. He took care of lost babies and fed them ice cream cones until their frantic mothers reclaimed them; he was grand little listener to people of the right sort who wanted advice, and had a terrible tin ear for the various cranks and others who tried to butt their way into the place.

There were so many things happened that I hope I didn't miss any of them. I got mixed in some things. For instance, I know it was the Garson night that a woman peeped into the doorway of the tank and took a long look, and then turned away with, "That's the most beautiful star I've ever seen," and all of us who stood around rubbered in, and there sat Clara Kimball Young and Blanche Sweet, and we never knew which of the two she meant. Another of the unsolved "mysteries of the movies."

But I can't for the life of me remember what night it was that Fritzi Brunette recited the verses written for her by Bob Daly called "18 to 45," that shook and thrilled the big crowd and made Bob so glad that he kissed Fritzi right out loud before everybody—but, of course, that is all right, because Bob is her husband, and he told us that she is going to cut out the Fritzi stuff, which was only a stage name, and call herself Dora Daly from now on.

Friday night Al Christie made a big splash with his twenty-five Liberty Blondes, but a detailed description of them will have to go over till next week, because Al and the blondes are almost a whole story in themselves.

Fivescore Machines Fly for Eltinge Production

FOR the first time in the history of aviation one hundred and two two-seated planes were sent away simultaneously at March Field, Riverside, Cal., for a scene in "Over the Rhine," Fred J. Balshofer's big production, which features Julian Eltinge.

The starting signal was given by Sergeant Stevens, who is probably the greatest flier in the United States, and with a cloud of dust the one hundred and two planes taxied off and then rose in the air and flew straight ahead. Several cameras were used, and they were so placed that every plane was caught in flight.

The usual procedure in making a flight with three or four planes is for each one to circle around after taking off, but with one hundred and two in the air at once this was impossible, so it was necessary for each plane to keep straight ahead, and the traffic was so heavy in the air that many of the aviators flew thirty miles before deeming it safe to turn.

Stunt flying for "Over the Rhine" was performed by Sergeant Stevens, who so impressed Mr. Balshofer that a part was written into the story just for the flier, marking the first time that an American army aviator has ever appeared in the cast of a motion picture.

Burdge Becomes Manager of Triangle's New York Branch

THE announcement has just been made that R. D. Burdge has been promoted to the management of the New York Triangle exchange, succeeding Dan Michalove, who has gone South to look after the interests of the S. A. Lynch enterprises. Mr. Brudge was formerly assistant manager of the branch of which he now assumes charge.

The appointment to this responsible position is a result of merit plus hard work which Mr. Burdge has demonstrated during his service for Triangle during the past two years. He started as a salesman in the New Jersey territory, and his first promotion was to the position of special representative attached to the New York exchange, handling the Loew, Fox, Moss, Proctor, Keith and Fiber & Shea circuits of vaudeville and picture theatres.

Mr. Burdge has created many friends among the local exhibitors through his policy of square dealing and his sincerity in their welfare. He is undertaking his new responsibilities with the enthusiasm that has marked his success since he joined the forces of the Tri-

Rex D. Burdge.

angle Distributing Corporation two years ago, and says that the exhibitors may expect greater activities and bigger things from that concern in the near future.

Frank Beal Now Fox Director.

Frank Beal, one of the veteran directors, has been engaged by William Fox to direct Madlaine Traverse, the new Excel Pictures star, in her first production, "The Danger Zone." By the engagement of Mr. Beal, Mr. Fox now has fifteen directors on his staff, which is said to be one of the largest, if not the largest, group of directors in one company.

Mr. Beal began Monday photographing "The Danger Zone" at Los Angeles.

For more than a score of years he has been prominent in film and stage circles. He began his screen career ten years ago as an actor and director with several of the old companies.

Baltimore's "Picture Sunday" Nets Big Sums for Loan

THE fourth Liberty Loan was given a big boost by the picture theatres of Baltimore on "Moving Picture Sunday," October 6, when, by special permission of Governor Harrington and the police department, many theatres in Baltimore City and the state of Maryland were allowed to open full blast for two performances. Of course, no admission was charged, and the managers and owners gave their services and the use of their houses.

The success with which the movement met is due to a great extent to the action taken by the Maryland Exhibitors' League, of which Frank A. Hornig is president and Louis A. DeHoff is secretary, and the publicity of the newspapers. Mr. DeHoff got out a form letter, which he personally signed and sent to each exhibitor in the league.

Some of the reports which have come in regarding the amount of subscriptions at the various theatres are as follows: Garden, George List, manager; New, L. A. DeHoff, combined, $22,500; Wilson, Guy L. Wonders, $4,500; Grand, Highlandtown, C. B. Councilman, $12,100; Rialto, Arthur B. Price, $5,600; Parkway, Bernard Depkin, Jr., $80,000; Strand, Peabody, Wizard, McHenry, Bernard Depkin, Jr., a good sum.

The reports for the first week of the drive at the theatres in Baltimore using moving pictures as part or all of their program by the Four-Minute Men relative to the amount subscribed at the various theatres are: Maryland, F. C. Schanberger, $381,600; Loew's Hippodrome, George A. McDermitt, $27,100; New, L. A. DeHoff, $23,000; Garden, George List, $14,050; Ford's, $8,000; Nixon's Victoria, $7,250; Grand, $622,150.

The amount of $211,300 was subscribed to the fourth Liberty Loan in a half an hour at a meeting which was held in front of the Maryland Theatre in Oakland under the auspices of the Garrett County Liberty Loan Committee on Tuesday night, October 8. The town has exceeded its quota.

War moving pictures greatly aided the Liberty Loan meeting which was held on Saturday night, October 5, in the hall at Sweetair, Md., under the auspices of the Neighborhood Improvement Association.

New York Greets Bill Hart.

William S. Hart, popular Artcraft star, took New York by storm on October 3 when he appeared in behalf of the fourth Liberty Loan. Mr. Hart opened his tour of eastern cities in connection with the Liberty Loan drive at the subtreasury building, where over 25,000 persons gathered to hear him speak.

On appearance Mr. Hart was greeted with applause lasting five minutes. "Big Bill" soon won the audience with his speech, in which he used such phrases as "Take the Teut out of 'Teuton'" and "It will not be what the Kaiser's 'Gott,' but what he's going to 'get.'" Upon conclusion the audience cheered until the popular Artcraft star appeared for repeated encores.

At the Rialto that evening, simultaneous with the showing of "The Border Wireless," "Big Bill" again made a personal appearance, and long before he arrived the theatre was jammed to capacity, with many disappointed fans waiting outside to catch at least a glimpse of him as he entered the theatre, his appearance having been advertised in advance.

$150,000 Liberty Bonds Sold During Exposition

THE National Motion Picture Exposition, which opened October 5, came to its advertised conclusion Sunday evening, October 13. As an exposition of the motion picture industry the displays, representing only a part of the institutions that are identified with the manufacture and distribution of pictures, served mainly as an adjunct to the Government's contribution. The exposition will be remembered more as a war demonstration than as an exhibition of moving picture interests.

The keynote of the whole affair was the urge of war and the appeal for subscriptions to the Liberty Loan. By every possible means that might be devised to center the attention of visitors upon the Government needs the necessity for bond subscriptions was presented. It is said that during the nine days in which the exposition was open to the public something like $150,000 was subscribed for bonds of the fourth loan.

The exposition started in the face of the influenza epidemic, and as the sessions wore along the danger became more acute. Finally in the latter days, when the captains of the motion picture industry decided to call a halt on all activities for a period of four weeks, this last blow eliminated all hope of a successful outcome.

Farrar Sells $1,200,000 Bonds.

One million two hundred thousand dollars is Geraldine Farrar's record for bond sales in one hour during the Fourth Liberty Loan drive now on. The Goldwyn star raised this amount at a concert Friday night, October 10, given at Carnegie Hall under the auspices of the Liberty Loan Committee of the Millinery, Couturiers, Dressmakers and Allied Trades.

Victory Loan Pictures To Be Shown Four Weeks

THE Victor Loan Committee of the Canadian motion picture industry has completed final plans for the release of the special Victory Loan pictures prepared by various stars during the four weeks starting Monday, October 21. With the completion of these plans it is realized that the presentation of the special pictures in moving picture theatres forms probably the greatest feature of the Fifth Victory Loan Drive. It is true that the Canadian Government attaches considerable importance to the presentation of these short subjects.

Announcement is made that the number of loan pictures to be shown in Canada will reach the total of seventeen and there will be thirty-three prints of each picture, making more than five hundred prints for the nine hundred theatres. Ontario will use almost half of the prints during the four weeks of the campaign and Toronto theatres will screen practically half of the prints allotted to Ontario. On account of the patriotic feature and the fact that the campaign is so short there will not be any exclusive first runs for any theatre and all exchanges and exhibitors have been warned not to permit a single print to remain idle for one day of the campaign. Original booking sheets used by the various exchanges and branches are to be forwarded to Victory Loan Committee to be held as a record of the co-operation extended by the exchanges and theatres and also to serve for reference purposes. The many prints are also Government property and are to be returned to the Government. No exhibitor is to be permitted a repeat booking of any particularly fine Victory Loan picture and the loan releases are to be changed with the regular programs.

The Victory Loan Committee consists of a representative of each Canadian film exchange and is distinct from the official Motion Picture Distribution Committee

Bill Hart Speaking from the Steps of the Sub-Treasury Building in Wall Street in Behalf of the Fourth Liberty Loan.

Chicago News Letter

by Jas. S. McQuade

HERE'S JOY FOR ILLINOIS SOLDIERS

Films of Relatives, Friends and Sweethearts To Be Shown "Over There" by Christmas Time

A HIGHLY praiseworthy, thoroughly up-to-date and really startling plan has been evolved by the Chicago Herald-Examiner which will enable the fathers and mothers, sweethearts, sisters and brothers of the Chicago boys at the front, at various points on the long battle line in France, to pay the fighting heroes a visit around Christmas time. Thirty years ago such an announcement as this would have led to an immediate investigation of the writer's sanity, but today it can be made without any other feelings than those of pleasure and commendation on the part of the reader. Moving pictures have surmounted the impossible of thirty years ago, and though the boys over there will only have the shadows instead of the real flesh, blood and spirits of their dear ones over here, they will be able to view them in action and in pose just as they have known them at home.

The relatives and friends of the fighters, who have been busy for some time past in selecting gifts which will reach them about Christmas time, are overjoyed at the additional and crowning pleasure which these pictures will bring to the absent ones. Smiles and kisses will be wafted over the broad tracts of land and sea, and the recollections and the joys they will bring to the boys in France are beyond imagination.

The Parents' Association of the 149th Field Artillery (Colonel Reilly's Bucks) arranged a lawn party at the home of Mrs. A. D. Murray, at Wheaton, Ill., Saturday afternoon, October 12, so that the cameramen of Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, who is making the films for the Herald-Examiner, will be able to show them in pictures, in real actions and poses that will make a strong appeal to the fighters, who are hungering for a look at their loved ones.

A meeting had also been called of the Parents' Association of the 122d Artillery (Colonel Foremen's men) for Sunday afternoon, October 13, at the Hotel LaSalle, and it is the intention of the Herald-Examiner not to miss, in any of the pictures taken, a single father, mother, brother, sister, daughter, relative or sweetheart of any of the soldier boys.

The films will be taken in different military units as far as possible so as to make it easier for the soldiers to pick out their relatives and friends. The greatest pains and care will be taken to have the relatives of every Illinois soldier shown in these pictures. They will be easily recognizable, as close-ups will be frequently used.

All arrangements for these pictures have been worked out with the approval of the Government, and great care has been bestowed on the plans so that the films will arrive in France on time. A transport has already been selected to convey the films across the ocean, and when they arrive at port it has been planned that they will be forwarded immediately to their respective destinations near the front.

Illinois Not Hard Hit by the Grip Epidemic

THE grip epidemic has been creating havoc with places of amusement in various sections of the country during the past week, but the only places in Illinois affected by theatre closing are Rockford (Camp Grant), Wilmette, Ottawa and LaSalle. The time of writing this is October 11. The prohibition of all public meetings took effect in Rockford and Wilmette on October 4 and in Ottawa and La Salle on October 10.

In Chicago the epidemic has been less serious, and although rumors were frequent during the week that theatres, churches, saloons and all public meeting places would be closed no official action has been taken, nor is it expected that any action of the kind will be taken unless the epidemic takes a more serious turn. The same course will apply to Illinois cities outside of Chicago with the exceptions already given.

Advice and instructions on how to combat the spread of the disease are being distributed throughout the city. One-sheet poster bulletins for picture theatres and other places of amusement are being placed in the lobbies, and slides and letters instructing people how to protect themselves are being used extensively.

United War Work Campaign Drive Committees Named

Joseph Hopp, president of Chicago Local, Illinois branch, M. P. E. L. of A., who is chairman of the moving picture film committee of the Chicago United War Work drive, has appointed the following exhibitors, owners of the leading picture theatres in the city, as members of that committee: Peter J. Schaefer, Nathan Ascher, Joseph Trinz, William E. Heaney, Sam Katz, H. E. Newell, Henry Von Meeteren, George Hopkinson, Andrew Karsas, Max Hyman, Sam Atkinson, E. B. Rice, Nathan Wolf, Roco Navigato and John Frundt.

The United War Work campaign is being conducted in the interests of the following organizations for the boys at the front: Y. M. C. A., K. of C., Y. W. C. A., Salvation Army, War Camp Community Service, Jewish Welfare Board and the American Library Association.

Some of the biggest sporting events of the country, especially those given at the military camps throughout the country, will be featured in "The Red Triangle," a military feature which the "Y" will put out in the near future to aid the United War Work campaign drive for funds, which will be started early in November. The directors in charge announce that many champions of the mat, the ring, the gridiron and the cinder path will be shown when "The Red Triangle" is screened. It is now being produced by Selig, and every big military camp in the country will be represented.

Slides are now being made under the direction of the film committee referred to, and will be used to advertise "The Red Triangle" in Chicago picture theatres.

North Dakota Exhibitors Move for Sunday Shows

AMUSEMENTS, of Minneapolis, in the issue of October 5, states that there is a strong movement under way in North Dakota at the present time among exhibitors to get permission from the authorities to show moving pictures on Sundays, for the duration of the war. The present state law prohibits public performances of any kind on Sundays.

C. M. Casey, one of the leading officials of the State Council of Defense of North Dakota, is strongly in favor of Sunday picture shows, and he has talked with many leading exhibitors in the State on the matter. As a result the exhibitors have appointed Joe Maitland, of Mandan, and W. R. Dean, of Fargo, to represent them.

It has been estimated that the Government is losing at least $25,000 per month by the enforced closing of picture theatres on Sundays, and, besides, many people are deprived of seeing patriotic productions, as Sunday is the only day on which they could see them. As the Government strongly desires that patriotic and propaganda pictures should be widely viewed, it is held by exhibitors in North Dakota that the North Dakota State Council of Defense can exercise strong influence in favor of Sunday shows. Amusements declares that the State Council of Defense leagues are empowered to permit Sunday shows. If so, it would appear that everything rests on the exhibitors of North Dakota as to whether they shall have Sunday shows or not. Let them arrange matters with the State Council of Defense leagues by visting Messrs.

Maitland and Dean with all powers to bring Sunday opening about.

Pathe Officials Visit Chicago.

Paul Brunet, vice-president and general manager; Fred C. Quimby, general manager, and Frank Duffy, special representative of Pathe Exchange, Inc., came into the city from New York October 5, and spent most of the day in conference at the Chicago office in the Consumers Building. Mr. Brunet and Mr. Quimby left the same evening for Buffalo, and Mr. Duffy took the Santa Fe for Los Angeles, where he will remain for some time at the Pathe studios.

Paramount Now in New Offices.

The entire office force of Paramount's Chicago office was settled down in the new headquarters, in its own eight-story building, at 845 South Wabash avenue, Monday, October 14.

The executive offices are on the third and fourth floors; the inspection and shipping departments and also the film vaults on the top, or eighth floor; the postal department on the seventh floor; the sixth devoted to storage purposes, and on the fifth floor the publicity department is installed, and also the display room for posters and advertising. The exhibition room also is on this floor.

The Paramount's new offices will be of easy access for exhibitors. Those coming from the South Side can get off at the Twelfth street station and walk three blocks north, while those coming from the North Side can get off at Congress street station and walk three blocks South.

The Grip Favors George K. Spoor.

George K. Spoor, Essanay's president, was among the first of the Chicagoans attacked by the grip. He was confined to his home for over a week, but he has now recovered, although at the time of writing he has not yet been permitted by his physician to resume his office duties. Being myself one of the slightly affected favorites of the malignant germ I tender Mr. Spoor my congratulations.

Select Moves Chicago Office.

Fred C. Aiken, manager of the Chicago office of the Select Pictures Corporation, advises me that he will be in readiness to greet patrons of Select pictures on Monday, October 28, in the new quarters in the Consumers Building. The organization has secured the lease on the quarters vacated by Paramount on the nineteenth floor of the Consumers Building, and extensive renovations will be made. Select's present quarters are on the fourteenth floor of the Consumers Building.

The W. L. Sherry exchange will occupy the office on the fourteenth floor of the Consumers Building when vacated by Select.

Fourth Liberty Loan Soaring.

Peter J. Schaefer, chairman of the Fourth Liberty Loan Committee in Chicago for the department of amusements, advised me on October 9 that up to that time he had secured $800,000 and that the next week he will increase the amount by $1,000,000. This will mean a total of $1,800,000, or $300,000 over the allotment fixed for amusements.

Work in moving picture theatres, in selling bonds to patrons began on Saturday, October 12, and will continue until the close of the Fourth Liberty Loan campaign. The postponement of this work until the date mentioned was made in accordance with the wishes of the men higher up in the conduct of the campaign.

"Shoulder Arms" Big Mirth Raiser.

Charles Chaplin's second comedy feature for the First National Exhibitors' Circuit, "Shoulder Arms," was given its first trade exhibition in Chicago at Universal's show room in the Consumers' Building, Tuesday, October 9. The show room was jammed and the comedy was greeted with great enthusiasm. Charlie is a soldier in the trenches, fighting the Huns, and he climaxes his war experiences by capturing the Kaiser.

Phillips Commissioned Lieutenant.

Burt G. Phillips, for a long time staff photographer of the publicity department of the Fox Film Corporation, and formerly photographer for several New York newspapers, was notified this week that he has been commissioned a second lieutenant in the Signal Corps of the American Army. Lieutenant Phillips has been ordered to report at once to the commandant at Columbia University for a course of intensive training.

Senate Committee Alters House Theatre Tax Bill

A NUMBER of changes have been made in the revenue bill passed by the House of Representatives by the Senate Finance Committee. Several of these changes referred to the taxes on admission, theatres and films.

The committee has changed the admissions tax from two cents on each ten cents or fraction thereof of the amount paid for admission to one cent for each five cents so paid, and has removed the tax of one cent provided by the House for admissions of seven cents or less. Should this tax be adopted in the measure as finally passed it would mean a tax of one cent on five-cent admissions, two cents on ten-cent tickets, three cents on fifteen-cent tickets, etc., increasing with every five cents. This would result in a loss of considerable revenue to the Government, since a fifteen-cent ticket would pay only a three-cent tax, whereas under the tax provided by the House four cents would be collected.

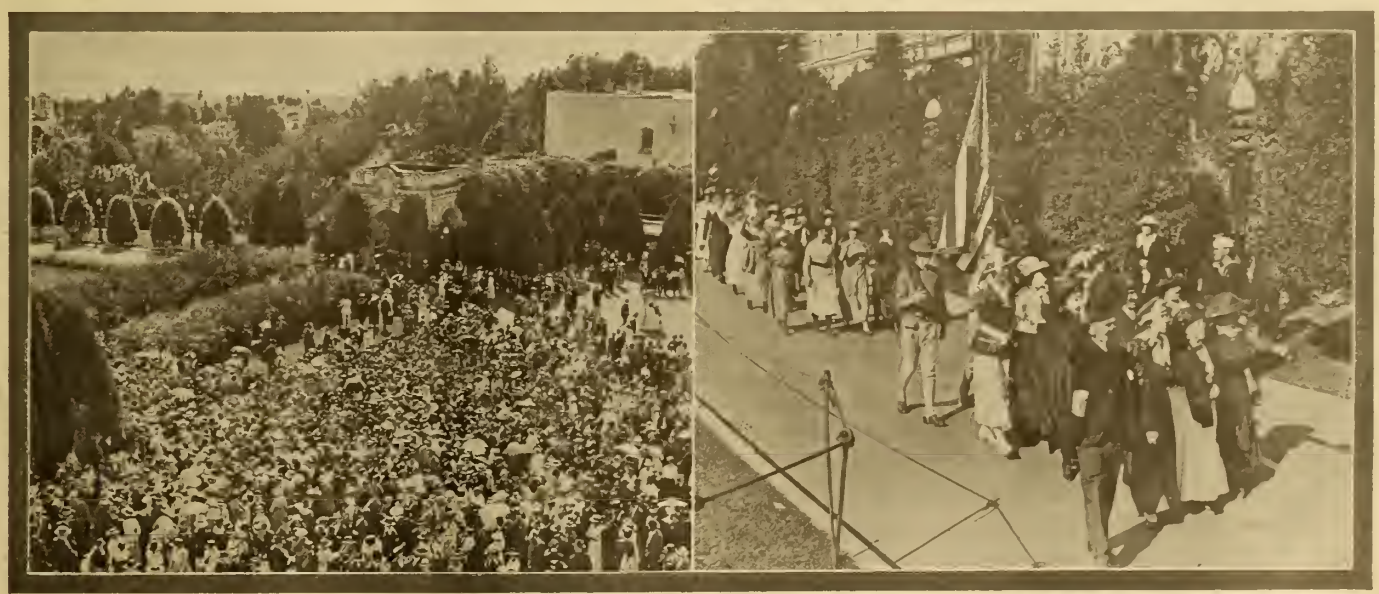
The tax on tickets sold at places other than the box office of the theatre has also been amended by the committee. The House provided a tax of 15 per cent. of the amount charged for the ticket in excess of the price paid at the box office if less than 50 cents additional, and 30 per cent. of the excess if more than 50 cents. The committee has changed the taxes to 10 per cent. instead of 15 and to 50 per cent. instead of 30.

The tax of 25 per cent. provided by the House for holders of boxes or seats used regularly has been changed by the committee to 20 per cent. so as to make it more nearly conform to the tax on seats sold for individual performances.

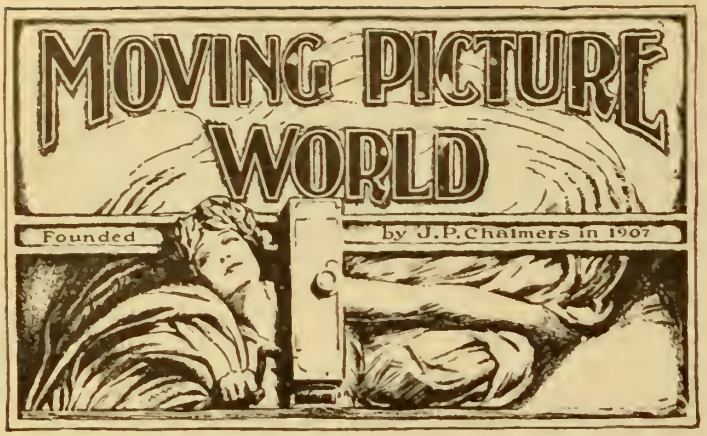
The tax on seating capacity has not yet been reached, while that on films has been passed over to be returned to later.

Group Liberty Specials for Soldiers.

E. L. Hyman, director of the picture division of the War Department Commission on Training Camp Activities, Theatre Division, has secured all of the Liberty Loan films and compiled them in one feature picture for showing in the Liberty theatres.



Thomas H. Ince Taking Pictures of Relatives for Showing to Soldiers in Camp.



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, October 26, 1918

FACTS AND COMMENTS

THE great bulk of the MOVING PICTURE WORLD'S production of papers goes directly to the individual exhibitor on annual subscription. Of the gross circulation of this issue a goodly proportion will go to exhibitors whose theatres are dark because of the epidemic of influenza that is sweeping the country and reaching into even the most remote communities. Every subscriber of THE WORLD will notice that in its number of pages our paper reflects in a temporary measure the conditions that for the moment obtain in the motion picture industry.

*

Producers and distributors have abandoned operations as of October 15. During the next four weeks no new productions will be started; and none of the newer prints will be circulated. The business pages of THE WORLD indicate the attitude of the captains of the motion picture industry, and, as a part of that industry, THE WORLD is conserving in text matter while giving our readers the full reflection of current news and distribution.

*

THE WORLD believes that every opportunity to conserve in these times should be taken advantage of, keeping the Government's wish always in mind that conservation must not be carried to an extreme. We feel that it would be unwise to flout the necessity of conservation, in a moment that gives us the chance of keeping pace with the rest of the industry. When the term of retrenchment is at an end THE WORLD will resume the issue of its normal number of pages and will continue as always most fully to represent the trade it was established to serve.

*

If your house is one of those closed by the influenza, grasp the opportunity to give it an overhauling such as could not have been effected during your busy season. Have the operator go over the projection apparatus, put it in thorough order and make notes of such repair parts and replacements as are necessary; then order those parts. Put a fresh coating on the screen if it needs the coat or will need it in the near future.

*

If you have been considering new wiring, new switches, transformers, rheostats, motors or a new ventilating system for next summer, get them now. So far as you can obtain labor and material secure them while the house is dark and there is no reason to rush the job.

*

When the epidemic is over your patrons will flock back in increased numbers and a wonderfully busy and profitable season will demand all your resources to meet it. Now is the time to prepare for it.

* * *

THE recent action of the Division of Films of the Committee on Public Information, in regard to the booking price for "America's Answer," would seem to meet any criticisms on the part of exhibitors who in the past have rented Government productions. In fact, the new basis appears to be as equitable as any that might be devised. The schedule was printed in our issue of two weeks ago. Briefly, given a sum representing the average business plus 25 per cent., the rental will be one-third of that amount.

*

Director Hart seemingly recognizes that the greatest value to the Government lies in the number of persons who see these official films; that in a war for the establishment of democracy throughout the world it is vital that the humblest among us shall be shown specifically what Uncle Sam is doing as his contribution toward the great end. The more fortunately situated have abundant means of attaining this information, but even these may learn much by following the work of the military and naval cameramen. As the situation stands now the clientele of exhibitors in the smallest communities may see these pictures. Director Hart gives the credit for the plan to Dennis J. Sullivan, manager of domestic distribution. We congratulate Mr. Sullivan for his foresight and his broadmindedness.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Film Exhibit at Chemical Exposition Points to Its Increased Use for Advertising Purposes

IT is interesting to note from year to year the films, new and otherwise, used at the various expositions as a means of advertising the product of the individual exhibitor as well as a means of enlightenment to the patrons of the exposition. At the Chemical Exposition held in the Grand Central Palace, New York City, during the last week of September, the following list of moving pictures were shown, which we find after consulting last year's program contain only a few reels of what was used at that time.

(Moving Pictures on Water Power, Its Development and Use.)

Falls of Iguizu, Argentine; Great Latent Powers—Bureau of Commercial Economics.

Power of Wealth—Hydraulic Development—Bureau of Commercial Economics.

Power Transmission—(4 reels)— Bureau of Commercial Economics.

Canadian Shawinigan Falls Power Development and its Surrounding Chemical Industries—(3 reels)—Shawinigan Water & Power Co.

Fixation of Atmospheric Nitrogen at Niagara Falls and Feeding the Soil with it—(2 reels)—American Cyanamid Co.

(Moving Pictures on the Oil Industries.)

Story of a Cake of Soap, The—Bureau of Commercial Economics.

Light from the Rocks; Natural Gas—(4 reels)—Bureau of Commercial Economics.

Lake Asphalt Industry—Barber Asphalt Co.

Asphalt Roofing Industry — Barber Asphalt Co.

Asphalt Colloids—Barber Asphalt Co.

(Motion Pictures on the Ceramic Industries.)

Glass Making—Corning Glass Company.

Cut Glass, The Making of—Ford Motor Company.

Electrical Porcelain, Manufacture of—General Electric Company.

Pottery, The Making of—Ford Motor Company.

(Motion Pictures on Carelessness; the Destruction of Life, Wealth and Resources.)

Careless America — Firestone — Universal.

Crime of Carelessness, The.

Workman's Lesson, The.

Keep Your Business Going—(3 reels)—General Fire Extinguisher Co.

Vaccines for Prevention of Disease—(4 reels)—Bureau of Commercial Economics.

(Miscellaneous Subjects.)

Potash, Electrical Precipitation of, from Cement Dust—Research Corporation.

Potash, The Story of—(Manufacture of Potash from Brine of Searles Lake, Calif.)

Colloid Chemistry—Bureau of Commercial Economics.

By-Products Coke Plant, The Operation of a—(2 reels)—H. Koppers Co.

Forest to France, Moving a—Southern Pine Association.

Coal Mine to Corn Field, From; The Production of Sulphate of Ammonia and its use in Agriculture—The Barrett Co.

Zinc Oxide, The Manufacture of—N. J. Zinc Co.

Wrought Iron Pipe, Manufacture of Genuine—(3 reels)—A. M. Byers Co.

Log to Lumber, From—(4 reels)—Southern Pine Association.

Wonderland of the Appalachians, The —(3 reels)—Clinchfield Railway.

Post-Pathe at Rivoli Follows Raindrop.

A pleasing subject charmingly presented is the Pathe-Post number appearing at the Rivoli the week of Sept. 29. This picture entitled "Raindrops" was made in illustration of a poem in which one raindrop goes to see what has become of all the rest. This gives opportunity for many beautiful nature studies, such as waterfalls, rivers, rainstorm scenes, and finally dissolution into the ocean.

Pictograph Takes Poke at Hun Ingenuity.

L. M. Glackens of the Bray Studios, Inc., has succeeded in making a truly amusing, animated cartoon for the 140th release of Pictograph, in which the Kaiser takes an active part. The title of the cartoon is "Von Loon's Non-Capturable Airplane." The drawing shows Von Loon, the hero, putting the finishing touches to his newly designed airplane, which, in addition to being able to fly, has the added advantage of a pair of legs, with which, should it fall to the ground, it can hop out of danger after the manner of the frog.

The inventor invites his lord and master, "Kaiser Bill," to accompany him on the first flight, and with fear and trembling he accepts. Off goes the plane and all is well until the engine begins to miss. This, however, causes no fear in the heart of the brave Von Loon, for he assures his companion that even if they are forced to land, the trusty hind legs of the machine will quickly carry them out of danger.

The machine comes down with a bump right in the centre of "No man's land," and the shot and shell whizz about their heads. No sooner have they reached the ground, however, than the machine's legs come into action and they begin to bounce about in all directions, finally landing in an ammunition dump, which bounces them off the edge of the earth.

Wright Brings Shots of Mexican Politics.

George D. Wright returned to the "good old U. S. A." September 23, with 11,000 feet of "shots" at President Carranza, the Mexican Cabinet and Congress, the Mexican Army, the activities of Ambassador Fletcher, and the recent doings at the Tampico oil fields, all of which will be released by Educational after it has been censored and formally admitted by the American Federal Government.

Mr. Wright's headquarters in New York is the Educational Films Corporation, for which he made his first series of twelve one-reelers, "Mexico To-Day," now in course of distribution. After launching that series last Spring he went back to the Mexican capital and has been working there ever since, with the co-operation of the political authorities and the aid of his veteran cameraman, D. W. Gobbett.

Bruce's "Tale of the Tall Timbers."

There have been many pictures made depicting the details of the lumber industry—we have known before exactly how the thing was done—but never before has there been made a successful effort to visualize it from a dramatic or tragic angle until Robert C. Bruce, in his "Tale of the Tall Timbers" for the Educational Films Corporation of America, tried and was successful. In the felling of the great redwoods of California he saw something more than merely a few men cutting down some trees, and with his photographer, Jesse G. Cills, caught the pathos in the compulsory decease of the monarchs of the forest. The old-fashioned method and the more modern method of dealing with these centuries-old giants is shown in the picture. There are splendid close-ups of the felling of the trees, and a view of the sluice-way where the logs slide down the incline to a shipping point, such as we have never seen before. And on a winding railway through the forest on which we look from a point considerably elevated, train loads of logs are seen passing which later splash helplessly into the river and are carried by the current to the saw mill.

There may be many who will see nothing out of the ordinary in this picture; but there are others who, looking beneath the surface, will discover the tragic tale that the picture has set out to tell.

Official War Review No. 15 (Pathe).

Interesting scenes are pictured in this instalment from the Balkan and Italian fronts. Among the latter are views of

tunnels cut through solid ice to permit the troops to march through. The American troops working in camouflage suits is a good feature; also the review of the first Czecho-Slovak troops, building of a pontoon bridge and the views from Chateau Thierry.

Official War Review No. 16 (Pathe).

A fine collection of lively scenes from the Western front. This leads off with pictures of the Italians firing great guns at the Boches; then American troops are shown operating machine guns, one of the best we have seen of this particular work. Comprehensive views of the Portuguese troops in and behind their trenches are included; also British soldiers operating tanks and French cavalrymen on a dash.

"The Far-Flung Battle Line"

This will answer a great many questions which have been asked in the minds of people who wondered about the life and customs of British troops from India. The men are seen mobolizing, being fitted out with new, disinfected clothing, and coming to France. Here they have done very valuable work in pressing the war, particularly behind the lines. Their dances and frolics on arrival are amusing.

"Taking the Terror Out of War."

In addition to the second of the series, "Our Newest Possessions," appearing in the Paramount-Bray Pictograph, the 141st issue of this splendid screen magazine, there has been visualized through scenarios made by the Committee on Public Information how Uncle Sam runs the big Life Insurance Bureau in which the great majority of our fighting men are insured. The picture, which is the third of the "Says Uncle Sam" series, is entitled "Taking the Terror Out of War." It gives a complete history of the bureau from the day Secretary of the Treasury McAdoo issued the first policy up to the present, when nearly every man of the millions now in our fighting forces has become a $10,000 man. It also teaches that Uncle Sam protects his soldiers and their families as no other nation in the world does theirs. "The best insurance at the lowest rate" is his slogan. It provides for the protection of the family in case of death, and a life-long income should the soldier be permanently disabled.

Universal's Offering for This Week.

The Screen Magazine No. 93 for release Oct. 18 contains a number of interesting subjects well presented. These are " Young America in Training," which consists of scenes at Camp Pershing, N. Y.; "Dog Days of the '400,'" which claims to be a page from the book of life of dogs born with a silver spoon in their mouths, and "Making Belgium War Crosses," which is an interesting illustration of what the title implies. "Making My Lady Fair" shows us a bit of fashion, and "Drawing Main Titles" reminds us again of Germany's attempt to preserve optimism in the minds of her people by covering defeat with victory titles. The last subject has an agricultural flavor and acquaints us with the growing and harvesting of apricots.

Dorchester's Strand Theatre a Picture House of Beauty

DORCHESTER, a suburb of Boston, now has a glittering Broadway all its own, agleam and aflare with electricity, reflected and enhanced from new architecture at Upham's Corner, which would grace the metropolis of New York City itself. In the new Strand Theatre, which opens Monday, October 21, Dorchester now has a motion picture house fully worthy of her size and her discriminating population. Upham's Corner is now the site of one of the largest suburban theatres in the country.

The Strand is under the management of the Gordon Circuit of Theatres. As an instance of what patrons may expect, the operating company had arranged for the first showings in Dorchester of Paramount, Artcraft, Fox and Select pictures.

Mr. Gordon states that the Strand is

Strand Theatre, Dorchester.

the finest of his affiliated country-wide chain of seventy-six theatres. The project was financed by Luke Mullen. The theatre is beautiful architecturally and very spacious. The orchestra and balcony seat 2,200, and each seat commands a perfect view of the screen. Artistic boxes adorn each side. Beautiful draperies and ornate but tasteful decorations make the theatre completely individual. An expensive organ aids in supplying the proper music.

Dorchester is to be congratulated on the new theatre, and the management feels that many of its steady patrons will come from neighboring Boston suburbs. Conclusive to this end, free parking has been provided for a large number of automobiles.

Recruit Man-Power with Film.

Besides the general entertainment value of the two-reel Official War Film, "Our Bridge of Ships," a specialized use has been found for it in the course of distribution over the country.

In Indianapolis Exchange Manager C. W. McDaniel, of the General Film Company, has secured an arrangement by which the United States Employment Bureau in that district has booked the film for showing in connection with man-power recruiting for shipyards and other industrial plants on Government work. The bureau has engaged the film for a definite period, and from the inspiring character of the subject it is expected it will concentrate attention upon the demand for skilled and patriotic labor in the shipyards and munition plants. Other United States Employment Bureaus are expected to follow this plan for stimulating the workers.

"Our Bridge of Ships" is considered one of the most interesting short-length films produced by the Division of Films.

Manfre, of Omaha, Sees Real Action in France

I EXPECT to go over the top very soon—in fact, almost any day. You remember what I used to tell you in a joking way about what I was going to do to the Germans if I ever got the opportunity. Now I am going to get that chance and, believe me, I feel much more determined in reality than I ever did when I just talked about it. We American boys over here realize that it is up to us to end this misery, and if they all feel like myself, it will be Hell, Heaven, or Home by Christmas."

Thus writes Charles Manfre, former Fox branch manager at Omaha, in a letter to Sidney Meyer, present Fox manager in that city. Manfre, who enlisted shortly after America's entry into the war, wrote the letter in the trenches.

"I have seen some real action," he states. "I am writing this while in the trenches, and just as I started this letter the Huns began firing at some of our aeroplanes that are flying over their lines. Everything can be seen just as plain as if you were standing on Sixteenth and Farnam streets, Omaha, and looking down to where the Burlington Freight Depot stands. Shells from both sides are whistling over my head. I can't express the feelings I had when I first head them. The first night we came here, the Germans gassed us twice and we were under their shell fire nearly all night. It sure was some thrill. Of course, it naturally makes a person feel as though his time had come; but I've got used to it now and I pay about as much attention to German aeroplanes flying over my head and Hun shell fire, as I would pay to an exhibitor when he says he is all booked solid the first time you call on him."

Chicago Manager Division of Films.

R. E. Rickson, who was in charge of the publicity for the War Exposition, recently presented in Chicago by the United States and Allied Governments, has been appointed manager of the Chicago office of the Division of Films, Committee on Public Information, which has been opened at 39 La Salle street. The Chicago office will keep in close touch with all activities of the Division of Films in the Middle West.

Gives Morning Show in Kansas City.

A 10.30 matinee performance of "America's Answer," the Government War Film, was given at Convention Hall, Kansas City, Thursday, October 3, and the usual afternoon exhibition canceled, owing to the use of the big hall for a Liberty Loan mass meeting, which was addressed by Colonel Theodore Roosevelt.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Do What You Can.

BECAUSE you cannot do as much advertising as someone else, do not get the idea that you can do nothing at all. Do as much as you can and do it better because you do so little. Lately some exhibitor remarked that he could do all that Ralph Ruffner did if he had the money. We question that statement. Ruffner is not a good advertiser because he has the money. He gets the money because he proved in the past that he was an advertiser who could get returns for the money spent. There was a time he ran a house in a town so small it appears only on the larger maps. That is where he started and where he found himself. He learned there how to get results and get results from small investments of cash and large expenditures of brain. He made thought take the place of money. Now he has the money with which to back up the thought, but that is only because he showed that it paid to let him spend money because he brought back more than a dollar for every hundred cents he spent. If a dollar is spent for advertising and it brings in a dollar and one cent, the investment shows an immediate profit. Most advertisers want to spend a dollar and receive two in return. It can be done sometimes, but not often, and it will bring in nothing unless it is intelligently spent. Intelligent spending means planning to get the best results. It means extra care in making the layout. It means picking the best possible phrase rather than any old sentence. It means work and study. The actual money spent for advertising is but the lesser half of the investment. This money is spent merely to place your argument before the public. You must first have something to say, and you must say it attractively. The other day we were talking with a man who got $500 a week as advertising manager of a large commercial concern. He left the connection because of friction over the fact that he paid a man $100 a day to write copy for him. His employers thought he should be able to write his own copy at that salary, and could not understand that he was merely an expert at placing copy after it was written. That part of the job alone was worth the money he received, for he placed advertising nationally, and he could not be a good copy writer and a good manager at the same time. He could have written good copy, but he was paying so much to get his announcements before the public that it was worth an additional five or six hundred dollars a month to have the best copy possible. The exhibitor must be both writer and manager of his advertising department, as a rule, and he must watch both ends, but while he cannot write as well as the hundred dollar a day man, he can write well enough for the job if only he takes the time for study and thought. Too many figure that so many column inches, worth a certain sum, should bring in a certain amount over and above the investment. The proper line of thought is that a certain picture should be worth advertising ideas worth a certain space in the paper. The space in the paper is worth while only if the idea it offers is worth that expenditure. It is the idea that makes any advertising worth while. Don't think that space alone will help.

You can sell something only if you make people want to buy. You must offer argument and not merely matter set in type.

Scrap Books.

We are not reproducing Steve Farrar's letter just because we're proud of it—though we are—but because it goes to show that Steve realizes that this department means more to the live manager than something to be read and forgotten. The scheme he suggests would be impracticable with back numbers, but it could be gotten out in quarterly form if there should be a sufficient demand for it. But it would entail special printing and reserving the pages until a form was complete, since to bind would necessitate full forms and not pages cut from old issues. To judge from the comparatively small sales of Picture Theatre Advertising, which contains the essence of the first four years work in this department, there is no demand worthy the name for permanent advertising helps; at least not a sufficient demand to warrant the experiment being made, but there is a comparatively easy way to make your own book, if you want one. We have a set of bound volumes of this department running back to the first issue and ending with last week. It is simply done and not expensive. We have loose leaf covers for a page 9½ by 12 inches. Each week we paste up the department (using two numbers) and at the end of the year these pages are tied into a book and sent to the bindery, releasing the cover and giving us a bound volume of the department alone at less that the cost of the covers. Where only one copy is available, a cardboard form should be prepared the exact size of the type page plus a ⅛ inch margin. This is laid on the sheet and outlined in pencil. The oblong is then cut out and the page mounted so that both sides will show. In cloth the binding costs less than $2. In no time at all a collection can be built up that will give inspiration for almost any sort of a campaign, and it can be kept right up to date in book form. Try it for a while and you'll never stop, for in time you will have a most exhaustive treatise on advertising that will reflect the best minds in the country.

STEVE KNOWS.

Steve Farrar of the Casino, Eldorado and the Orpheum, Harrisburg, Ill., writes:

"Right now when every one in the business is doing (?) something for the exhibitor to help him make his show pay, why don't you get in the game? For the last four years I have been trying to find a satisfactory way of filing your department each week, so that I could lay my hands upon it at any moment, and I have never found a way that was entirely satisfactory. Now here is the big idea: have them take your department back as far as possible, and bind it in book form and sell it to us. If I had all your department from the time it started in the World up until now, I sure would be proud of it, and I could sit down at my desk and dig up enough ideas in an hour to do me a month. If this can be done, you will find a sale for it at any price you put on it, and I see no reason why it cannot be done."

Here's a Good Advertisement.

The Colonial Theatre, Cleveland, used many advertisements larger than this three sixes, but they had no more effective work than these eighteen inches of all-type display. The clipping got torn on the way in, but it shows a general idea of what was used. There is little that tells

Last night 2,000 persons attended (hundreds were turned away) the Cleveland premier of D. W. Griffith's Supreme Triumph, "Hearts of the World," at the Colonial Theater.

THEY WEPT
THEY LAUGHED
THEY CHEERED
THEY STOOD
AND SHOUTED!!

No greater ovation ever was accorded a stage production in Cleveland. Vast throng literally swept out of their seats by enthusiasm and excitement.

Read What the Critics Say in This Paper

TODAY

A three sixes for "Hearts of the World" that will bear repeating. Save it up.

about the play, but the one big fact that it was a hit stands out as no arrangement of cuts could make it. It's plain, but it is a tremendously hard worker and it is worth clipping and preserving. It is one of the best pulling advertisements we have seen in a long time.

A Canadian Record.

Here is a picture of the Allen Theatre, Toronto, Canada, during the run of "Hearts of the World" at that house. The fact that the people have turned their backs

The Allen Theatre, Toronto, during the record run of "Hearts of the World."

on the theatre and are crowding into a vacant store next door is explained by

the special advance box office opened in the store to leave the house lobby free for the current sale. The film ran there for four weeks at $1.50 top, and practically every seat was sold (mostly in advance) for every performance; a record for Canada. Space up to solid pages was taken during the run, and for accessory work there were 400 street car fender advertisements, 30,000 heralds and 1,000 window cards. And after that run, an additional two weeks were had at Massey Hall during the Canadian National Exhibition. Pretty good for a war-time showing. It would be good at any time, but it only goes to show that the larger the attraction the more you must circus it to collect all that you can get.

Double faced.

The Peabody Theatre, a sister house to the Parkway, Baltimore, opened lately with success. The advertising is not unlike that for the Parkway, using the same idea of a colored border. The card shown

Envelope card with border and date in ink of a contrasting color.

is 3½ by 5½ inches, printed in black with the date and border in color. It is printed on both sides and on one side the border is in blue and the other in red. The extra printing costs money, but it certainly does improve the looks of the card. A brief form letter accompanies the opening announcement. It is well written, but the brevity is even better. It is a too common fault to overwrite in a form letter. Better a few facts, succinctly told, that will sink in than a lot of single spaced imitation typewriting that not one person in fifty will wade through. The Peabody found it could give its message in only 14 lines, but it is all there, house policy, times of showing, prices and the rest.

With a Chinese Annex.

The Star Theatre, Modesto, Cal., uses a four page 6 by 9 for a program, and gets a two-color effect by using both colors on the same ink table, blending from red to blue on white and getting the effect of the national colors with a one-impression cost. Where this is done, the ink table is held rigid, if it is the revolving type, and one side is inked with red and the other with blue, the colors blending to a purple in the centre. It is effective where well done. The front page is merely display with the program on the second and text on the third. The back page is given to a Chinese herbalist concern curing 38 different ailments with a single compound. It would be better make up to get the program on page three with the chat on the second page. Two weeks are covered in one issue with four changes weekly, but by using small display faces the different features are well played up, but it would help a little to use six point for a body type on the program page. But the house advertises that it is going to throw out the tiresome five reel features and offer two of them, one cut to two reels and the other to three. It can be done in most instances, but it is taking chances with some of them to cut ten reels to five. We would like to hear how the experiment came out.

Two Languages.

There is an Italian language newspaper in Johnstown, Pa., and L. W. Barclay took four twelves to advertise "Italy's Flaming Front." He made a good job of it, too, so he had the type pulled out of the press

A four twelves in Italian from Johnstown.

run off on cheap colored stock for a throwaway. It is a nice looking display, and the Italian arms helps not a little. The strategy map is a bit too small to be of real use, but has an illustrative value. In English he used three eights, two sevens and four fives for his displays, making good use of the cuts he got from the exchange. He'll use cuts and to good advantage when he can get them, but he doesn't always get them. There seem to have been plenty of cuts for this display, and you'll note that he tucked them in very nicely. It is something of a trick to get cuts into the space just

A three eights and two sevens for a war picture showing intelligent use of cut material.

right. The best way is to lay out the size of the proposed ad and then experiment with the proofs before pasting them down. Sometimes a little work on this line will suggest decidedly better results.

Play Up the Signature.

Here is a four tens from the Dayton, Dayton, O., in which we think the house signature should have been played up more strongly. The art layout is good, but the artist was thinking more of art than advertising when he drew it up. In a small place the house signature may not

FOUR DAYS--SUNDAY, MONDAY, TUESDAY, WEDNESDAY
Theda Bara as
CLEOPATRA
A ROMANCE OF AMBITIOUS AND UNSCRUPULOUS LOVE
THE GREATEST SILENT DRAMA THE WORLD HAS SEEN
AN ELINOR FIELDS COMEDY
THE OFFICIAL ALLIES' WAR REVIEW
The DAYTON

A four tens in which the house signature does not stand out strongly enough.

matter much, but even in a small town the signature should be kept to the fore against the time the town grows, and to tick it into the border without proper display is to hurt one of the most valuable assets of the house. The film you have today will play elsewhere tomorrow, but your house is a permanent attraction and better worthy of being played up.

Hit It with Crusaders.

H. A. Wishard, Bloomfield, Ia., had only 2,000 to draw to, but he played "Pershing's Crusaders" for two days, and with little advertising he did double the second night over the first—and the first night paid the rental of the subject. He played it at 20-40 cents, too.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens System Up to Date (Continued).

The angle of the cone decreases as the distance between the condenser and aperture is increased. We are not, however, so much concerned with the angle of the cones as with the direction of their axis, which follows a line drawn from the center of the condenser through a point of the film involved. Therefore, since the center ray of each cone comes from the center of the condenser, it follows that the cones, or pencils of light, passing through each portion of the film will approach the objective at an angle, the beam as a whole diverging, or spreading out, as it approaches the projection lens, and herein lies the difference between the problem involved in a photographic and a projection lens. In photography the cones, or pencils of light, from each portion of the object converge to a point in the center of the lens. In other words the photographic lens receives the pencil rays converging, whereas the projection lens receives them as diverging rays. (Um, brother Griffith, I cannot see that at all. Certainly from each pin-point of the object rays reach the photographic lens as diverging pencils of light. In my opinion you make the error of treating this particular phase of the matter in individual cones of light, instead of taking the ray as a whole. Certainly you are in error as to photographic lens receiving converging pencils of light. As a matter of fact, it is a subject tremendously difficult of handling. I would rather say that the main point of difference as betwen the projection and photographic lens duty is found in the fact that the latter receives its image-carrying rays direct from the object, usually at such long distance that the angle is but slight, thus imposing slight strain on the optical powers of the lens, whereas the projection lens receives rays carrying a broken-up image of an object—the crater—and the real image which it is to project to the screen, and receives its rays at a much wider angle than does the photographic lens. It seems to me that the whole duty, plus wide angle, imposes a far heavier, more difficult task on the projection lens. —Ed.)

It will be readily understood that if the light beam coming from the aperture diverges so that it does not all enter the projection lens, that portion falling outside is lost, and the screen will only receive partial illumination, as compared with what it should receive for the power expended. Further, if part of any pencil of rays coming from any point of the film falls outside the projection lens, then the portion of the screen corresponding to the point in the film from whence the cone emanated will only receive partial illumination. It therefore follows that if the projection lens be of too small diameter to receive the whole light beam, we shall not only lose, or waste light, but the lost light will for the most part be taken from the edges of the screen, leaving the screen center the more brilliantly illuminated.

Our next problem is: To what extent is the light beam obstructed within the projection lens itself? Insofar as concerns those rays which are not deflected, there will be little or no construction, provided a line drawn from the margin of the condenser to the opposite margin of the projection lens does not cross the axis of the beam nearer the projection lens than the focal length of its back factor. There are, however, other factors which operate to introduce obstruction within the lens and deflect the rays outside the actual condenser beam. These deflected rays may be observed in the form of a haze surrounding the condenser image in front of the projection lens. In order to determine the exact nature of this haze one has but to place a piece of ground glass in front of the aperture, whereupon we shall find that the light beam has changed form entirely, and there is no longer any haze, the area it occupied being entirely filled with the light beam, and that the beam spreads immediately on leaving the lens. The margin of the beam now represents the full capacity of the lens. The pencil of rays from each point of the film no longer follow a line from the center of the condenser, because the pencil of rays completely fill the aperture of the objective (Too deep for me. I'll have to wade back to shore, sit on a rock and watch you swim through this pool.—Ed.), so that the center ray of each pencil is directed from the film-point to the center of the lens, thus duplicating photographic conditions; also, it will be found that the film image is now reversed within the lens. Why? **Because the cones from each point of the film has reached a common base at the back factor of the lens** with the ground glass in place, whereas, without it, the individual cones, or pencils of light, do not come to a common base until they reach the aerial image of the condenser in front of the lens. Thus we find that the condition necessary for the reversal of the image is the focusing of the individual pencils of rays from all points of the object. The question now remains: Why do we get the haze before referred to? It is by reason of the fact that the film itself and the edges of the aperture plate opening deflect rays just as does the ground glass, though to a comparatively very slight extent. The question now arises: Should these deflected rays which form the haze surrounding the main beam be allowed to reach the screen? My answer is, No, unless the revolving shutter is able to cut them off entirely while the film is moving. (Cannot agree that they should reach the screen at all. You will have to prove to me that they are not detrimental to definition before I will believe it.—Ed.)

Before closing these remarks allow me to call your attention to the one most important factor in the whole optical train of the projector, viz., the arc. Many projectionists dismiss it from their mind, so long as they are able to get a light at all. The lamphouse should receive as much and as careful attention as the mechanism itself. The condenser lenses should be kept scupulously clean, with no carbon dust around their edges, all electric contact points kept clean and bright, all wire leads renewed often near the lamp lugs, and the mechanism of the lamp carefully lubricated with graphite. It requires considerable experience in building a crater so that it will be at all times efficient. This is especially true where A. C. is used. With A. C. the alm should be an open crater and a single spot. With the aid of spherical aberration it is not only possible to utilize both craters, but it is the better practice so to do, provided it be rightly done. Many will not agree with this, but no matter how you may try, it is impossible to keep the rays from the lower crater out of the optical system, hence it is best to build the two craters to form one source. In closing, let me say this: A correct optical system is of small avail if the light source itself be imperfect.

Editor's remarks: What Griffiths says concerning the importance of the light source, the crater, is entirely true, except that I cannot accept his dictum that the better practice is to use both craters with A. C. He may be able to so handle the alternating current arc that good results are secured by utilizing both craters, but I have never been able to; also I think the average projectionist who tries it will fail. I don't say that it cannot be done, but I do say that it is not generally practical. But, aside from that, there is entirely too little attention paid to the intelligent manipulation of the crater.

The spot is an inverted, somewhat out-of-focus photograph of the crater, hence, in order to secure the ideal spot necessary to high-class projection, one must have as nearly as possible a perfect crater to begin with.

The optical dope brother Griffiths favors us with is really an extension of that which has gone before, or, perhaps, I might say an explanation, and to some extent a correction of parts thereof. Careful study of the present article will give to the projectionist a much better understanding of what is taking place in his optical system; also it should be of some value to the motion picture machine operator, as differentiated from the projectionist, who is more than the mere operator of a machine.

In connection with this article, though not quite ready for publication, is a new and improved optical system diagram, by means of which the projectionists will be able to tell, at a glance, the following: Necessary focal length of condensers for the amperage he is using. Distance from condenser to film. Diameter of projection lens necessary in his case, and correct distance of shutter from lens. This chart has been purchased from brother Griffith outright, by the Moving Picture World, and will be published as soon as it can be prepared for the engraver. Watch for it in the department, as it is of great value and you will no doubt wish to have it framed for your projection room.

Unsigned Letter.

On a letterhead of Local Union 368, Hutchinson, Kan., comes the following:

> Please advise me as to projectionists. Are we essential or non-essential? Am making the inquiry of you because I feel assured you can advise me on this question better than can anyone else. Read, in I. A. Journal, what you did for us in Washington, but cannot feel satisfied until I know more of the matter. We have a small local here and are not flush with operators (What kind, brother? Moving picture, ladies' waist or telegraph?) just now. Have eight of our men with the colors, which does not leave many to keep the home fires burning. But we are all game and ready to do our part.

The brother neglected to sign his name, hence the department reply. Your record of eight with the colors does you proud, also I am sure your statement that you are all ready to do your share is made with all sincerity.

The projectionists, or "operator," as you call him, is declared to be essential, but don't misunderstand. **That fact has nothing whatever to do with enlistment or the draft.** The order was, briefly, that all men engaged in non-essential work must abandon such non-essential labor and engage in labor declared to be essential. If projection was declared non-essential it meant that all projectionists of military age would have to at once quit work as projectionists and seek other essential employment. However, the projection of motion pictures was finally declared to be essential. This, however, does not mean that such of the men as are liable to military duty will not be drafted, for they will be. Meanwhile, however, they can continue at work as projectionists. Next time, Hutchinson, don't be so careless. I cannot write to a man unless I know who he is, except through the medium of the department.

From Kansas.

Wesley Trout, now located at Arkansas City, Kan., writes:

> I have been studying up on lenses and shutter action, and have some dope of value on where to set the shutter to get the flicker out. Will send it in later, if you want it. Well, Brother Richardson, the army certainly has a lot of our best men. Guess we will have to put the women on the job next. Wish you would have friend Solar write me about lenses. Like to hear from high-class men with regard to projection. Am in charge of two late model Simplex projectors, taking current through Hallberg motor generator. Have my lenses matched up according to the late lens table, and it works fine. Will send photo of projection room.

Your desire for a letter from Solar with regard to lenses is a pretty large order, but the matter is, of course, up to friend Solar. Will be glad to have photo; also shutter "dope," though frankly I am very skeptical on the latter. Brother Trout is a member of Local Union No. 417..

Question Box.

An Indiana company, through its president, asks:

> Had an accident to the screen in one of our houses, resulting in tearing the same. We thought of trying the old-fashioned plaster screen. Would it be practicable? If so, kindly advise as to whether surface should be perfectly smooth and white, rough and white, or of a slightly darker shade.

A plaster screen will give excellent results, provided you use enough light. But there is the rub. It requires more current to produce an equally brilliant picture on a plaster screen than on a metallic surface, and this is no time to consume needless power, which means fuel. The surface should be smooth and white—the whiter the better. When it gets dirty it may be calcimined with one of the patent calcimines, such as muralite, alabastine, etc.—white, of course. But these are war times and you will do well to install another metallic surface screen. Wasted light means wasted current, and wasted current means wasted coal. Use a metal surface screen and reduce size of picture as much as is consistent with local conditions.

Correcting Optical Train.

Edward Rosen, Frankfort, Maine, sends order for handbook and says:

> Have Power's 6 projector, using 110 volt A. C. through Hallberg Economizer stamped 30—50 and 60 amperes. Distance of projection, 45 feet; 12-foot picture. Use ordinary cloth screen. Am about to stretch same on frame, size it, coat it with calcimine and border it with black. What is your opinion of this? The picture I project is so good that people coming from cities seem surprised at the screen result, saying it is as good as they have seen anywhere. In general I use "high" of economizer. When I have an exceptionally dense film there is no more light available. What I want to know is, if my optical system is correct (which I don't think it is) should I be obliged to use 60 amperes all the time to get just a decently lighted screen? Kindly advise as to what condenser lenses I should use, how far apart they should be and what distance from condenser to film should be in order that I may compare and remedy that which may be wrong.

Your proposal to size, calcimine and black-border the screen is excellent. A calcimined screen is better than cloth. But don't imagine you can calcimine a screen and use it indefinitely. It should be recoated say once every six months. Yet I would consider 60 amperes A. C. as none too much for projection on a cloth or calcimine screen. For sixty amperes you should have the following: Two 6½ condenser lenses, with 19 inches from center of condenser to film. Condenser lenses should ALWAYS be as close to each other as possible without actual contact—say not more than 1/16-inch apart. Your projection lens should be 1⅝, 1¾ or 2 inches diameter, according to whether it is working at 3, 4 or 5 inch back focus. By this I mean it should not have any less diameter than that given. Greater diameter will do no harm except that any superfluous diameter is detrimental to screen results. Too small diameter means waste of light, current and coal.

Projection Experience
MOTION PICTURE
HANDBOOK
For Managers and Operators
By F. H. RICHARDSON
The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.
There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.
Buy It Today $4 the Copy, Postpaid
MOVING PICTURE WORLD
516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

Screen Size.

I. A. Kafer, manager, Newbern, N. C., asks the following:

> What is standard size for a screen, or what size is used mostly in motion picture theatres?

There is no "standard size." The size of picture depends, within reasonable limits, on size and shape of the theatre. Broadly, anything less than a 12-foot picture (12 feet wide) or larger than 20 feet, is seldom used. I might add that few, if any, theatres are large enough to justify the use of a 20-foot picture. I think you will find a 16-foot picture ample, **under no circumstances** should you at this time exceed 18 feet. The larger the screen the more light required to properly illuminate it, thus: Suppose you have available the light produced by 40 amperes. A picture 9x12 has 108 square feet area, hence you have only to illuminate that much space. A picture 13½x18 has 243 square feet area, which must be illuminated with the same amount of light, unless you boost your amperage, and it will require more than twice the light to illuminate the 18-foot picture than will be required to illuminate the 12-footer, provided the screen is the same in both cases, and fuel should not be thus wasted.

In Trouble.

Russel Walling, Oneonta, desires information as follows:

> Am in trouble. Am running a Baird projector, using 2¾-inch projection lens, one 6.5 and one 7.5, latter in rear. Use 35-ampere mercury arc rectifier. In reading matter on right side of screen there is a blur and it does not show well. By moving the lens back the blur comes in the centre. Could you advise me at once as to cause?

Your description leaves much to the imagination. I am left to infer that the blur does not show in the picture, which can, I think, hardly be true. Also, I cannot understand what you mean by the blur coming in center when you "move the lens back." If you mean when you move the lens nearer the film, why you would then throw the whole picture out of focus and there would be nothing but blur. Examine your lens and see if there is not a bit of oil or a finger mark on it. A finger mark so faint that you cannot see it when looking straight through the lens would cause a blur on the screen; also the mark might be inside the lens. You should have the condenser lens of shortest focal length next the arc and have the two lenses so set that their apexes come within not more than 1/16-inch of each other. For 35 amperes D. C. you should have a 6.5 and an 8.5 condenser lens, the 6.5 next the arc, with 22 inches from center of condenser to film. But this applies to 35 amperes D. C. only. If your amperage is different, your lenses and distance will also be different. Send me more detailed information as to your trouble and perhaps I can help you; that is, if what I have suggested proves not to be its seat. By the way, why be a mere machine operator? Why not wake up and be a projectionist in all that term implies?

Music for the Picture

Conducted by GEORGE W. BEYNON

The Proper Presentation of Pictures Requires Careful Choice of Incidental Music

Part 1.

MANY orchestral leaders regard the theme as the chief factor in a musical setting. Their energies being directed toward making it so, and in the focusing upon one musical item, they foreshorten their vision, loosing the larger view of the general picture presentation. The theme then becomes a jagged rock projecting toward heaven from a drab and somewhat level ground composed of trivial and inconsequential melodies.

Many plays have failed, not because of the poor acting of the star, nor for lack of plot, but because the supporting cast did not support. The artistic acting of the principal role stood away from that of the "small parts" so unmistakably that there seemed no connection between them. Thus an auditor would be led to believe that he was viewing two plays upon the same stage all for the one price of admission. He might not regret the box office toll if the star occupied the stage the entire evening, but the weak cast spoiled the show.

There are four ways to open a feature: Some play the theme while the characters are introduced, and the main title with its accompanying sub-titles, recounts who is to blame for that which follows. A carefully selected number in which is embodied the general atmosphere or dominant emotion of the play sometimes ushers in the picture. Then again, there are those careless and lazy musicians who play anything neutral and new to save themselves trouble. The fourth, and perhaps the most inexcusable way of presenting the feature, is allowing it to be screened in silence. When we say silence—musical silence is meant, for when the music is *tacet* there is always the clicking of the operating machine to be heard, in addition to the whispered spelling out of names and titles.

The use of the theme at screening is frequently the best choice, especially if the picture lacks atmosphere of a characteristic nature, for it impresses itself upon the minds of the audience at once because of the paucity of action in the film. Nevertheless, owing to the frequency with which it is employed later, it is better to refrain from using it unless the necessity really arises.

The best choice of incidental music to start a musical setting is always one in which is found the general sentiment of the picture or the atmosphere in which the play is cloaked. This sometimes requires a marked degree of discretion. The leader must know his musical history and be an adept in picking out one school from the other.

An experience which illustrates this occurred in the presentation of one of these super features, for which a special score was arranged and an augmented orchestra engaged. The plot was highly dramatic in character, and the arranger, wishing to musically prepare the minds of the audience for what they might expect, opened with Espana Rhapsody. Immediately the patrons were imbued with the fact that the picture would be Spanish in atmosphere. Much to their surprise and disgust the first scene opened in Paris, while the orchestra still played the music of Spain. Not once during the entire eight reels was there a glimpse of any location that was not French. The plot was French, the acting was French, the costumes were French, and all typically so. Later the music became French also, but somewhat apologetic, as though feeling its guilt and fearing the censure of its auditors.

Never introduce a Japanese picture by playing an Egyptian serenade, for there will surely be a son of Nippon grinding his teeth somewhere in the audience. An excuse that there is but little Japanese music may have some good ground to stand on, but this does not make it valid, for there is certainly enough to fit one picture, and few exhibitors run two Japanese pictures in consecutive order. If the leader can fit one he can fit all by a simple arrangement of ballads, marches, intermezzos or serenades.

The fellow that uses the first portion of the picture to "try out" a new number deserves no consideration. He is throwing away a golden opportunity for a good beginning which might set the stamp of merit upon his work. He is deliberately insulting the intelligence of the audience, who, with half an eye, can see that he is "practising." He is remiss in his duty to his employer and is flagrantly unconscious of the interests of the producer, who made it possible that the musician might extend his field of endeavors.

Silence is unforgivable, as we have shown in a recent article dealing with that subject. No picture should start in silence under any conditions.

The time will come when the picture will be preceded by a musical overture, in which will be found the theme and the principal melodies of the score to follow, blended together in much the same form as a grand opera overture. The picture will be screened at a point in the music which will allow for the finish of the overture at the commencement of the first scene depicted. Then will the recognition of picture music be complete, and it will take its rightful place by the side of grand operas and symphonies.

"Salome" Score Sets a New Standard.

The score's the thing—for pictures. Cue sheets may be the first aid to the injured, but a musical score is the cure. It makes a picture speak in atmospheric terms that are readily and simply comprehensible.

William Fox is presenting his big biblical drama, "Salome," at the Forty-fourth Street Theatre, accompanied by an orchestra of twenty-four musicians directed by George M. Rubenstein. Mr. Rubenstein arranged the score, and we can conscientiously say that it ranks with the best in all points, and sets a new standard in some.

Mr. Rubenstein's scores run to long selections, chosen with great care and an eye to detail of screen action. No difficulties are encountered in setting a feature with one hundred and four numbers, but there is a real art in properly portraying a picture with twenty-five. "Salome" has the usual number of short scenes, but the long selections have in them changes of tempi and rhythm that suit several short scenes without change. The idea of the dominant emotion prevails throughout the entire score, the climaxes are well worked up, the atmosphere is held completely and the music, though ably supporting the screen action, does not predominate at any point.

The high lights of the music was brought forth in the poisoning of Naomi, the homecoming of Herod and the storm scene in the palace culminating in the death of Salome. A love theme was used that conveyed the wilfulness and cunning of the heroine, while at the same time it breathed but passionate love. Herod was given a martial theme that fitted him well. Then there was a little original number signifying the plotting of evil. This number was most typical in its appeal.

The most hypocritical mind could find no flaws in the music, but we feel that the finale is not strictly in keeping with the spirit of the last scene, depicting the crushing to death of Salome. At the title "Kill her" the storm music should cease abruptly and a paraphrase of the theme of John the Baptist close the picture. This theme was a fine piece of original writing, symbolizing the imperishable faith in God, majestic in rhythm and fervently religious in character. By introducing dissonant and weird harmonies and playing it grandioso, the moral motive of the picture showing the triumph of John the Baptist even after death would have been wonderfully exemplified.

"Salome" music is another milestone on the road of scores, and we congratulate Mr. Rubenstein upon the effective manner by which he takes his auditors to Palestine and keeps them there for the entire evening.

CUE SHEETS for CURRENT FILMS

"Brazen Beauty, The"

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Rainbow Girl	Moderato.	Hirsch
1. AT SCREENING. 1 min. 30 sec.	Indianola. Moderato.	Onivas
2. T. I SAID I WANTED. 2 min. 30 sec.	Down South. Moderato.	Myddleton
3. T. MY DAD KNEW. 1 min. 15 sec.	Hurry No. 2. Allegro.	Langey
4. T. I WANT A PALACE. 1 min. 15 sec.	The Hobbledehoy. Tempo di Marcia.	Olson
5. T. AT HOTEL REX. 2 min.	Charming. Tempo di Valse.	Joyce
6. T. FREDERICK REID. 3 min.	Air de Ballet. Allegretto.	Borch
7. D. JACALA LEAVES ELEVATOR. 2 min. 30 sec.	Serenade. Allegro.	Arensky
8. T. JACALA'S FIRST DAY. 3 min.	'N Everything. Moderato.	Jolson
9. D. JACALA SITS ON SOFA. 2 min. 15 sec.	Meditation. Andante Sostenuto.	Glazounow
10. T. PLANNING HER SOCIAL CAREER. 3 min.	Pizzicato Caprice. Allegretto.	Relsenfeld
11. T. SHOW THEM TO VERANDA. 1 min. 30 sec.	Smiles and Kisses. Tempo di Valse.	Vecsey
12. T. ABOARD KENNETH HIDE'S. 1 min. 15 sec.	Eve. Allegro.	Crawford
13. T. SOCIETY DID NOT SATISFY. 1 min.	Intermezzo. Allegro.	Arensky
14. D. STORM CLOUDS APPEAR. 1 min. 30 sec.	Allegro No. 1. Galop.	Langey
15. D. HYDE JUMPS INTO WATER. 1 min. 30 sec.	Furioso No. 2. Allegro Furioso.	Langey
16. T. MAY I CALL? 2 min. 30 sec.	THEME	
17. T. PLAYING THE GAME 1 min. 30 sec.	Polo Rag Allegro.	Romberg
18. T. I HOPE YOU HAVE 2 min. 15 sec.	THEME	
19. T. STRUGGLING BETWEEN 1 min. 45 sec.	Soberiety Moderato.	Caruso
20. T. FEARING. 2 min. 15 sec.	Serenade Badine Gabriel Marie Allegretto.	
21. T. THE WEEK END. 1 min. 15 sec.	Midsummer. Allegretto.	McQuarrie
22. T. MY DEAR 1 min. 15 sec.	Oh! You Sweetie Allegro.	Romberg
23. T. SHE LEFT ME. 1 min. 30 sec.	THEME	
24. T. I DON'T THINK. 1 min. 45 sec.	Forget Me Not Tempo di Valse.	McKee
25. T. I HAVE ALWAYS 1 min. 30 sec.	THEME	
26. D. HOSTESS FINDS JACALA IN 1 min.	Appassionato No. 10. Agitato.	Borch
27. T. JACALA, YOU ARE 1 min. 30 sec.	THEME	
CHARACTER.	Dramatic.	
ATMOSPHERE.	Western and Modern city society.	

"He Comes Up Smiling"

Released by Arteraft—Five Reels.

Prepared by Film Music Company.

THEME—Summer Nights	Moderato.	Roberts
1. AT SCREENING 9 min. 15 sec.	March Bizarre No. 14. Allegro.	Berg
2. T. WOULD YOU MIND? 2 min.	Sunset Moderato.	Brewer
3. T. WAITING! 3 min. 15 sec.	A Garden Dance Allegretto.	Vargas
4. D. WILLIAM HARGRAVE. 1 min. 15 sec.	Iris. Allegretto.	Reynard
5. T. A BEE'S A BEE. 4 min. 15 sec.	Dutch Windmill. Allegro.	
6. T. GENERAL CROSSMAN. 2 min. 15 sec.	Sweet Bells. Allegretto.	Gunenwald
7. D. FAIRBANK'S SMILING AT. 6 min. 15 sec.	THEME	
8. T. AT CLOVERDALE INN. 3 min.	Le Secret Allegretto.	Gentler
9. T. ARE YOU FOND OF? 2 min. 30 sec.	THEME	
10. T. AGAMENNON? YOU. 5 min. 30 sec.	Light Mysterioso No. 3. Andante	Berg
11. T. OFF FOR THE. 1 min. 45 sec.	Bon Vivant Allegretto.	
12. T. RESTFUL! MILES AWAY. 1 min. 30 sec.	Cavatina. Andante.	Raff
13. T. AND WHILE BARTLET. 1 min.	Hurry No. 26 Moderato.	Lake
14. T. PLAY HOURS MAKING. 1 min.	Cupid's Frolic Allegretto.	Miles
15. T. GIFT OF GOD. 1 min. 15 sec.	THEME	
16. T. I LOVE HER? 1 min. 15 sec.	I Love Her, Goodness How I Love Her. Andante.	
17. T. A WING OF THE. 6 min. 30 sec.	March Bizarre. Allegro.	Berg
18. T. THE PROBLEM OF. 1 min. 30 sec.	Dance Fantastique. Allegretto.	Reynard
19. T. BATCHELOR IN HIS. 2 min. 45 sec.	Furioso No. 11. Allegro.	Berg
20. T. ALL GOOD THINGS MUST. 2 min. 15 sec.	THEME	
21. D. FAIRBANKS LEAVES GIRL. 4 min.	March Bizarre No. 14. Allegro.	Berg
22. D. FAIRBANKS JUMPS INTO AUTO. 2 min.	Allegro No. 10. Allegro.	Lake
23. T. YOU'D BETTER STICK. 2 min. 15 sec.	THEME	
CHARACTER.	Comedy.	
ATMOSPHERE.	Neutral.	
MECHANCAL EFFECTS.	Auto; hoof beats.	
SPECIAL EFFECTS.	None.	
DIRECT CUES.	"I Love Her, Goodness, How I Love Her."	
REMARKS.	None.	

"Hidden Fires"

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—May Dreams	Moderato.	Borch
1. AT SCREENING. 2 min. 30 sec.	Dramatic Recitative.	Levy
2. T. I LOVE YOU, STEPHEN. 30 sec.	Continue pp.	
3. T. THE HOUSE WHICH LOUIS. 2 min.	THEME	
4. T. AND THE BOULONGE SAILED. 1 min. 30 sec.	Continue ff.	
5. T. BUT THE BOULONGE DID NOT. 2 min. 30 sec.	Babillage. Allegretto.	Castillo
6. T. AND ALL THAT PEGGY. 4 min. 45 sec.	A Summer Dream. Moderato.	Fiath
7. T. GET THE GIRL AT THE CIGAR. 2 min. 30 sec.	Andante Dramatico No. 62,	Borch
8. T. I KNEW A GIRL. 2 min. 45 sec.	THEME	
9. T. BUT LOUISE HAD NOT SAILED. 30 sec.	Continue pp.	
10. T. TWO WEEKS LATER. 2 min. 30 sec.	Capricious Annette. Moderato.	Borch
11. T. AT DR. GRANVILLE'S. 2 min.	Golden Youth. Valse Lento.	Rosey
12. T. UNDERWOOD HAS TAKEN UP. 1 min.	Sweet Ponderings. Andante Moderato.	Langey
13. T. AND LOUISE TIRED. 2 min.	Continue to action.	
14. T. LOUISE, DEAR, AREN'T. 2 min. 45 sec.	Scherzetto.	Berge
15. T. AND HE STEPPED UP. 3 min. 30 sec.	Adagietto.	Berge
16. T. AND LOUISE WALKING AWAY. 2 min. 30 sec.	Melody.	Rachmaninoff
17. T. WHO ARE YOU? 5 min. 15 sec.	THEME	
18. T. I DON'T UNDERSTAND IT. 45 sec.	Continue pp.	
19. T. AN HOUR LATER. 1 min. 30 sec.	Love Theme. Andante.	Lee
20. T. LOUISE! LOUISE! 1 min.	Continue ff.	
21. D. NEAR CIGAR STAND. 2 min. 30 sec.	Frills and Furbelows. Rondo Rococo.	Crespi
22. T. GEORGE LANDIS, SR. 1 min.	Continue to action.	
23. T. AND IT SEEMS THAT. 1 min. 30 sec.	THEME ff.	
CHARACTER.	Dramatic.	
ATMOSPHERE.	Neutral.	

"Hugon, the Mighty"

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—By the Saskatchewan	Moderato.	Caryll
1. AT SCREENING. 1 min.	Maple Leaf Forever, Moderato.	Canadian Song
2. T. A FOOL CANADIAN. 1 min. 15 sec.	Vive La Canadienne, Allegro Moderato.	Canadian Song
3. T. THE TRANQUIL VILLAGE. 3 min.	Canzonetta. Allegretto.	Nocode
4. T. CHIEF BLACK FACE. 1 min. 30 sec.	Dagger Dance. Maestoso.	Herbert
5. T. ROQUE 2 min. 15 sec.	Mystery. Tempo di Valse.	Baynes
6. D. ROQUE RUNNING. 1 min. 30 sec.	Willow Blossoms. Allegro.	Sousa

The Servant of Solomon Visits Rialto.

"O King live forever! This day thy servant hath seen many new sights pleasing to the eye and sounds to the ear more pleasing.

"O King live forever!

"Thy poor servant didst journey to that far-famed house of mirth, called the Rialto, and ruled over by one, of the house of Rothapfel with his overseer, one Reisenfeld.

"Lo and behold, O mighty King, when thy lowly servant had entered therein, there stretched before his eyes a multitude of people, intently listening to music made by a great number of men playing upon strange instruments and directed by one, who waved a wand to and fro in rhythmic fashion.

"Wondrous was the music, in a manner Capricious, in atmosphere Spanish, and written by a man who comes of the barbarians upon the Russian steppes. Wierd was the movement of the sounds and seemingly divided into five parts. Some of the populace, kindly inclined, told us that the man Reisenfeld, a chief among men, directed and controlled the music. Never hath thy benighted servant heard the like; neither at Ephesus nor Tarsus, Athens nor Carthage.

"O King, live forever!

"Hardly had the last strain died away and the people's acclaim subsided, when, lo and behold; there arose before us a vision of far distant lands. Truly it was not a mirage nor was it the workings of our trick-playing brain for, verily, it moved, and other lands, other trees and lakes loomed up before us. And the birds were seen to fly; the lapping waves threw crested foam. And all the while, music of wildness and savagery permeated the air, like to that of the natives in the Carribbean Isles.

"All too soon did this pass and our ears were greeted by the flute-like tones of a beautiful damsel, who sang in a foreign tongue, a song called Jeanne D'Arc. From the house of Rosner came this maid, whose Christian name was Annie, and great was the applause that greeted the end of the song.

"O King, live forever!

"Long years hath thy servant ministered unto thee and never failed in speaking the truth. Credit his unworthy words when he tells thee another moving vision appeared like unto the first, but marked in difference. Men were seen marching, ships at sea, prominent speakers and the chief of the tribe of Roosevelt. All were animated and seemed to live, yet no sound came but the sharp and lively music, which ever changed in speed.

"Another singer came forth and we heard the strange tale about the paradise of the Etheopians from Africa, written by one Meyerbeer, he of the unworthy race called Hun. Well was it sung, and the music withal was good, save for a weakness which seemed to overcome the players when the singer took a very high note and seemed so lonely with his tone. 'Twas said the singer lacked support.

"Again there came the moving vision. It told a tale of pirates bold and bad, of hidden treasure, wicked men and wily thieves, of true devotion and brilliant bravery. We saw a fair damsel of the house of Lee, Lila by name, save the ship, rescue her father, unearth the treasure and promise betrothal to her lover. Creepy was the music and well-suited to the tale as it was unfolded before our eyes. As the scene changed, so changed the music, and verily the music portrayed the inaudible sounds of the actors.

"O King, live forever!

"The end is not yet. More music followed and then another tale, not so well told, but created for laughter. Light and frolicsome were the actors and many foolish things did they do for the enjoyment of the assembled people.

"Then, O King, thy servant fell from grace and dignity of mien. His laughter did well up within him and could not be restrained. Fearing that strange eyes might see the foolishness of the servant of Solomon and heap upon thee, O King, derision and contumely, he did run away and straightway hasten thither that thou mightest know of the wonders at the Rialto Theatre during this week commencing the sixth day of the tenth month of this year of thy noble reign."

The Strand Music Falls Far Below Par.

One swallow does not make a meal nor, two birds a summer and, by the same token, two bright spots in a musical program only mitigate its offensiveness, but cannot eradicate its faultiness.

The vocal rendition of the Berceuse from Jocelyn accompanied by cello—the program announced a violin obligato—and harp was delightful. Each artist showed to good advantage and the general ensemble was splendid. The trio made a pretty tableau and received a well merited curtain call.

Herbert Watrous, the well-known basso, is always good. He seemed to be suffering from a cold, but it did not seriously interfere with his singing of the "Bedouin Love Song." As a second number, he sang Van Alstyne's "Buy Bonds for Your Boy and Mine," This met with a spontaneous and patriotic reception.

Our pre-eminent desire is to close the review at this point, for, truly readers who quail at the sight of a mangled form and whom the sight of gore turns pale, should now turn to the next article.

A. Reiser held the helm of the good ship, Music for the Pictures, and tried to steer a course free from rocks and shoals. Either his eyesight failed him or some one had tampered with his chart and compass.

The conducting of the Overture, "Mignon," was without exception the most puerile attempt we have ever witnessed. In the first place, the orchestra is too small to adequately perform a work which calls into play every section of the orchestra in constant contrapuntal melodies. In the second place, Mr. Reiser seemed unfamiliar with the score and, lastly, there was a perceptible lack of unity in the attacks and endings.

The pictorial review was played to the beating of time in a circle while the director searched for some music that seemed to be missing from his stand. No attempt was made to keep the tempo of marching men and the "breaks" came in the middle of well defined musical phrases. After each, there was considerable silence and at times these waits became so long that wagers could be laid that the orchestra had finished its work for the evening.

A selection, with the unmistakable atmosphere of Spain in its introduction, was used for an Italian scene. Still in Italy, the orchestra suddely changed to an English march when Tommy Atkins was shown. Why change the musical atmosphere when the location remains the same?—Englishmen in Italy do not make it England. The introduction of the Belgian National Air, during a short scene dealing with Belgium, brought many patriotic and sympathetic patrons to their feet. At the sixteenth bar, a perfect cadence, the subtitle read, "Miss Farrar sells bonds," and we were brought back to America. The orchestra heeded not the title, but played La Brabanconne to its conclusion, while the audience bobbed up and down in a quandary.

But why proceed further? The musical program offered for the week of September 29 was without exception a disgrace to a reputable motion picture theatre charging an admission of sixty cents.

Popular War Song Chosen by B. S. Moss.

Charles K. Harris, the composer and music publisher, has signed over the picture rights of his popular Spanish-American war song, "Just Break the News to Mother," to B. S. Moss.

The song is to be made the nucleus of a seven-reel feature, upon which work will be begun as soon as possible.

"Ben Bolt" Not Regarded as American.

Surprisingly few people seem inclined to accept "Ben Bolt" as anything but English. This is doubtless due to the fact that the composer of the music chanced to be English by birth, and the writer of the lyrics was "English" by name. But the latter was a native of the United States, so the song rightly belongs among the Folk Songs of America.

Dr. Thomas Dunn English was born in Philadelphia in the summer of 1819. He received the degree of Doctor of Medicine from the University of Pennsylvania when he was only twenty years of age, studied law and was admitted to the bar four years later. In 1859, he removed to Fort Lee, N. J., where he devoted his life to literary pursuits, becoming editor and publisher as well.

While Dr. English was in New York, in 1842, N. P. Willis, editor of the New Mirror, asked him for a gratuitous contribution to the Mirror, intimating that he desired a sea song. Dr. English promised, went home and attempted to make good. Only one line of the sea would come to his mind and that one was embodied in the last verse of the poem as "Ben Bolt of the salt sea gale." From the first, the poem found favor and within the year was reprinted in England.

The poet thought it might be a greater success if set to music. Dominick May wrote an air for it, but it was never printed. Then Dr. English essayed one. This was printed, but it had no sale. A peculiarity of the composition was that it was written entirely for the black keys. Could "Ben Bolt" have been a pirate bold, one wonders?

In 1848, a play was brought out in Pittsburgh. This was called "The Battle of Buena Vista. In it the song of "Ben Bolt" was introduced. A. M. Hunt, an Englishman, had read the words in a newspaper and gave them from memory to Nelson Kneas, calling on his imagination when memory failed him. Kneas adapted a German melody to the lines, and they were sung in the play. The drama died, but the song which played only a minor part in it lived on. A music publisher from Cincinnati bought the copyright, and it was the business success of his life.

Nothing was heard but the song. "Sweet Alice" became the darling of the day. A steamboat in the West and a ship in the East were christened with her name. The one blew up and the other sank, but "Alice" floated on the sea of popular favor, and would not drown. The song was almost as popular in England as here, and was sung on the street and in the drawing-room with equal fervor.

The composer, Nelson Kneas, came of a good English family, but chose a nomadic life. He was at one time a teacher of music in New York; a singer in the Park Theatre; and, afterward, a member of a negro minstrel troupe. A jolly, companionable fellow, he was enemy to no one but himself, but ended a precarious existence in dire poverty. He always complained that he received but a trifle for his musical setting to "Ben Bolt." But the writer of the song received less, as he had nothing—not even a copy of the song published. To add insult to injury, his complaint that the words had been mutilated was met with the unflattering assurance that they were vastly improved thereby.

The song was practically forgotten when it received a new lease of life through Du Maurier's "Trilby" in 1895. A few years ago, the play was revived. At this revival, Miss Phyllis Nielson Terry acted the part of Trilby and sang the song in a delightfully pleasing manner. Again, for a few days, the music was in the air, but it was soon crowded out by more recent and less sentimental music of the popular variety. The last verse seems prophetic:

"There's change in the things I loved, Ben Bolt.
They have changed from the old to the new."

7. T. MOTHER, I BELIEVE MARIE....In the Everglades.....Byrmm
1 min. 15 sec. Moderato Grazioso.
8. T. MEANWHILE IN VALLEY.....Dagger Dance.....Herbert
4 min. Maestoso.
9. T YOU JEAN.....Shades of Night.....Friedland
2 min. 30 sec. Allegretto.
10. T. SO, YOU BOTHER, LADY.....Agitato No. 49.....Shepherd
1 min. 30 sec. Allegro.
11. T. NOW RUN HOME.....End of Weary Day..Beresford
1 min. 45 sec. Tempo di Valse.
12. D. ROQUE ENTERS JOINT.....The Zoo-Step,.....Wilson
1 min. 30 sec. Allegro.
13. T. AND THERE CAME TO MARIE..THEME
1 min. 30 sec.
14. T. FOR SAKE OF MARIE.....Rustle of Spring.....Sinding
3 min. Agitato.
15. T. I JUST TRY TO MAKE.....THEME
2 min. 15 sec.
16. D. MARIE AND GABRIEL WALK...Punchinello.....Herbert
1 min. 15 sec. Allegro Rubato.
17. T. THAT NIGHT.....Appassionato No. 55....Borch
2 min. Allegro.
18 T. BLACK HAWK STILL BELIEVES.Dagger Dance.....Herbert
1 min. 45 sec. Maestoso.
19. T. ALLOW US TO.....Agitato.....Langey
1 min. 15 sec. Allegro Agitato.
20. T. AND THE FRAILMENT.....Land of Dreams.....Driffill
1 min. 30 sec. Moderato.
21 T I'VE COME TO TAKE TRAIL....THEME
1 min. 30 sec.
22. T. AT LIGHT ROZIE.....Romance.....Tschaikowsky
2 min. Moderato.
23. D. VILLAGE—EXCITEMENT.....Woodland Whispers..Czibukka
1 min. 30 sec. Allegro Moderato.
24 T. YOU CAN ATTEND WEDDING..Picading.....Wood
2 min. 30 sec Andantino.
25 T. THE FISH IS BIGGER.....Sinbad.....Romberg
Allegro.
26. T MARIE HI'GAN HAS RETURNED THEME
1 min. 30 sec.
CHARACTER.....Dramatic.
ATMOSPHERE.....Canadian.

"Laughing Bill Hyde"

Released by Goldwyn—Five Reels.
Prepared by M. Winkler.

THEME—My Paradise.....Moderato.....Zamecnik
1. AT SCREENING.....THEME
1 min. 45 sec.
2 T. LAUGHING BILL HYDE.....Sinister Theme.....Levy
3 min. 45 sec.
3. T. BEFORE BILL LAY THE OPEN..Heavy Misterioso.....Levy
2 min. 30 sec.
4 T. EVEN THOMAS, THE VILLAGE. Bleeding Heart.....Levy
4 min. 45 sec.
5. T. ALICE WALKER TIFE DOCTORS.....Summer Nights.....Roberts
1 min 45 sec Moderato.
6. T. TRAVELING BY BLIND BAGGAGE.....Reve D'Amour.....Zamecnik
2 min 30 sec. Allegretto.
7. T. LAUGHING BILL HYDE HAD THEME
2 min. 30 sec
8 T. JOSEPH WESLEY SAYFORTH..Ecstasy.....Zamecnik
3 min. 30 sec. Allegro.
9. T. THE AURORA IS MINE.....Dramatic Recitative.....Levy
1 min
10 T. THERE WAS GREAT EXCITEMENT.....Turbulence.....Borch
1 min. Allegro Agitato.
11 T THOSE WERE GREAT DAYS...May Dreams.....Borch
1 min. 45 sec Moderato
12 T TONATAH RAN THE CAMP...Dramatic Agitato.....Hough
1 min 30 sec
13. T NO IF I WANTED TO KILL HIM.Continue pp and slow.
45 sec
14 T THE AURORA CLAIM, WHERE Return to Me Soon..Gregh
2 min. 30 sec. Allegro
15. T. DRY PANNING A MEXICAN....Dramatic Tension No 9.
2 min. 30 sec Andino
16. T. MY FATHER WAS A TEACHER..Continue ff
30 sec
17 T. SET A THIEF TO.....Continue pp
45 sec.
18. T LAUGHING BILL HAD ALMOST Golden Youth.....Rosey
1 min. 15 sec Valse Lento.
19. D. NEAR MINING CAMP.....Phyllis.....Deppen
1 min 30 sec
20. T. DR THOMAS DID HAVE.....Continue pp.
45 sec.
21. T. BURG AND SLEVIN.....THEME
4 min.
22. D. NEAR LANDING.....Perpetual motion.....Borch
1 min 30 sec. Allegro Agitato.
23. T. DOC, HERE'S A CUSTOMER.....Sparklets.....Miles
1 min. 15 sec. Allegretto.
24. D. INTERIOR OF SALOON.....Savannah.....Rosey
2 min.
25. T. BETTER WALK AROUND.....Sorrow Theme.....Roberts
1 min. 30 sec.
26. D. THE FIGHT IN BEDROOM.....Continue ff. with ad lib. tympani rolls.
30 sec.
27. T. HE DARN NEAR KILLED HIM..THEME ff.
1 min. 30 sec.
28. T. WEEK BY WEEK.....Pizzicato Mysterioso....Minot
2 min. 30 sec.
29. T. BILL WAS NOT ACCUSTOMED..Impish Elves.....Borch
4 min. 45 sec. Intermezzo.
30. T. BURG AND SLEVIN DECIDED..Gruesome Mysterioso....Borch
2 min. 15 sec.
31. T. YOU'RE DOUBLE CROSSIN'.....Continue ff.
45 sec.
32. T. THE SALE.....Frill and Furbelows....Crespi
3 min. Rondo Rococo.
33. T. HERE'S SOME NEWS, KID.....THEME ff.
2 min. 45 sec.
CHARACTER.....Dramatic.
ATMOSPHERE.....Alaskan.
MECHANICAL EFFECTS.....Railroad, Gun shot.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS.....None.

"Mrs. Leffingwell's Boots"

Released by Select—Five Reels.
Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING.....Manhattan March.....Tobani
2 min. 30 sec.
2. T. BUT, ON THIS PARTICULAR...Girl 'o Mine.....Tours
2 min. 30 sec.
3. T. I'LL KEEP THEM ALL.....Babillage.....Gillet
2 min. 45 sec. Allegro.
4. T. ROB, WE MUST GO TO CLOVELLY.....Basket of Roses.....Albers
1 min. 45 sec. Moderato.
5. T. I'LL CALL UP NANCY.....Phyllis.....Deppen
3 min. Tempo di Valse.
6. T. ALECK, HAVING TIED UP.....Club Galop.....Laurendean
2 min. 30 sec.
7. T. HADN'T YOU BETTER SEE.....Adulation Two-Step.....Seltzer
2 min 15 sec.
8. T. THE CONQUERING HERO.....Midsummer.....Maquarre
2 min.
9. T. MRS. LEFFINGWELL IS NOT...I'm Only Dreaming.....Friml
3 min. 15 sec. Tempo guisto.
10. D. CLOSE-UP OF LETTER.....Iris.....Reynard
1 min. 45 sec. Moderato.
11 T. IS POOR MR. LEFFINGWELL...Serenade.....Zerkowitz
2 min. Allegro.
12. T. ROB, I'M NOT ASKING FOR....Gavotte Piquante.....Pierson
4 min. 15 sec Allegro.
13. T. THAT EVENING WALTER.....Aunt Patsy.....Richardson
3 min. 15 sec.
14. T. I KNOW YOU ARE THERE.....Agitato No. 1.....Langey
2 min.
15. T AS THE DAYS GO BY.....Home Sweet Home.....Paine
1 min. Andante.
16. T. NOW MRS. LEFFINGWELL.....Mignonette.....Friml
2 min. Moderato.
17 T. I'M CALLED AWAY ON URGENT.Springtime.....Drumm
2 min 30 sec. Valse Lente.
18 T SO, WHILE MRS. BROWN.....Furioso No. 1.....Langey
1 min. 15 sec. Allegro.
19. T. MABEL, DOES THIS MEAN....Romance.....Rubenstein
2 min. 30 sec. Andante.
20 T. OH YES, YOU WATCHED ME....Dramatic Allegro No. 1.Langey
1 min. 45 sec. Allegro.
21. T. AT TEN O'CLOCK.....Gavotte Piquante.....Pierson
2 min. Allegro.
22. T. CAN'T GET HOME—BRIDGE....Club Galop.....Laurenden
1 min. 15 sec.
23. T ALECK'S LITTLE IDEA IS TO..Misterioso No. 3.....Andino
min 30 sec.
24 T OH' I'LL MOUNT GUARD.....Lizelotte.....Adam
2 min. 45 sec Tempo rubato.
25. T. DON'T WORRY, LITTLE ONE ..Ruy Blas.....Mendelssohn
1 min. 45 sec. Allegro molto.
26. T. HE DID IT' 'HE DID IT'.....A Baton's Rompus.....Gillet
2 min 15 sec.
27 T YAH-UND DEY VAS YOOST.....Romance.....Rubenstein
1 min 45 sec Andante.
CHARACTER.....Comedy.
ATMOSPHERE.....Neutral.

"Romance of Tarzan, The."

Released by First National—Seven Reels.
Prepared by S. M. Berg.

THEME—Savage Theme.....Weird Oriental.....Levy
1. AT SCREENING.....THEME
2 min 30 sec.
2. T. OFF THE COAST OF AFRICA...Joyous Allegro.....Borch
1 min.
3. T. ONLY THE LEOPARD OUTSIDE. Gruesome Misterioso.....Borch
1 min. 15 sec.

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THRILLING

MELODIOUS

4. T. BELIEVING LORD CREYSTOKE. Lento Allegro.....Berge
2 min. 30 sec.
5. T. TARZAN AT TWENTY LOST.... Dramatic Narrative....Pement
1 min. 45 sec.
6. T. ATTACKED BY THE NATIVES.. Furioso .....Kiefert
45 sec.
7. T. TO THEM CAME LOVE..... THEME
2 min.
8. T. SINCE THE PASSING OF HIS... Graciousness .....Smith
1 min. 30 sec.
9. D. WHEN FATHER FINDS JANE.. Allegro Agitato.....Andino
1 min. 15 sec.
10. T. DETERMINED ON REVENGE FOR ..... Indian War Dance....Herbert
1 min. 30 sec.
11. T. I AM NOT PARTICULARLY..... Indian Intermezzo.....Herbert
2 min.
12. D. WHEN NATIVES ATTACK CABIN ..... Agitato No. 69.....Minot
2 min. 45 sec. Allegro Agitato.
13. T. LONG YEARS AGO, LORD GREY. Furioso No. 60.....Shepherd
1 min. 45 sec.
14. T. WE MUST WAIT FOR TARZAN. Furioso .....Levy
3 min. 30 sec.
15. D. WHEN TARZAN SEES SHIP..... THEME
1 min. 45 sec.
16. T. AT SUNSET FIVE HOURS LATER ..... The Melody of the Bell.Herbert
1 min. 15 sec.
17. D. WHEN MISSION SCENE FADES. Alborada .....Andino
3 min. 45 sec. Caprice Espagnola.
18. T. SICKENED BY THREE DAYS OF. Hurry No. 33.....Minot
30 sec.
19. T. ACCOMPANIED BY HIS FAITHFUL ..... Capricious Annette.....Borch
1 min. 30 sec. Moderato Caprice.
20. T. ALL DAY HE LABORED HARD. THEME
2 min.
21. T. WEEKS PASSED AND THE TRAMP ..... Babillage .....Castillo
3 min. 15 sec. Allegretto Intermezzo.
22. T. WE WERE TRAVELING THIS.. Kathleen .....Berg
2 min. 15 sec. Valse Lento.
23. T. NOT THE LEAST AMONGST HIS. Mexicans .....Herbert
1 min. 15 sec.
24. D. WHEN TARZAN CLIMBS THROUGH ..... Orchestra Tacet.
30 sec.
25. D. WHEN TARZAN FIGHTS WITH. Agitato Apassionato.....Borch
45 sec.
26. D. TARZAN AT THE BAR..... THEME
1 min. 45 sec.
27. T. I THINK YOU'D BEST RETURN. Rondo .....Berge
30 sec.
28. D. WHEN BANDIT ENTERS GARDEN ..... Sonata Pathetique...Beethoven
1 min.
29. D. AS SCENE FADES TO TARZAN. Wild and Woolly.....Minot
2 min.
30. T. DOES HE LOVE YOU..... Agitato No. 49.....Shepherd
2 min. 30 sec.
31 D. WHEN JANE SEES FATHER.... THEME
1 min.
32. T. UNDER THE GUISE..... Love Song Orientale...Kiefert
1 min. 30 sec.
33. T. TWO WEEKS OF FASHIONABLE ..... Sleeping Rose..... .....Borch
3 min. 45 sec. Valse Lento.
34. T. THE HOME OF THE COUNTESS. The Vampire.....Levy
3 min.
35. D. WHEN TARZAN JUMPS FROM CAR ..... THEME
1 min 15 sec.
36. D. CLOCK FACE 9.30..... Popular Ballad in Burlesque.
1 min. 15 sec.
37. T. IN THE JUNGLE WE KILLED.. Dramatic Agitato No. 43.Borch
1 min. 30 sec.
38. T. WHERE DID TARZAN GO..... The Vampire.....Levy
2 min.
39. T. IN THAT AWFUL PLACE I WAS. Love Song Orientale...Kiefert
1 min.
40. T. AS DELILAH OF OLD..... My Heart at Thy Sweet Voice.
1 min. 15 sec. (Aria from Samson & Delilah)
41. D. WHEN TARZAN LEAVES..... May Dreams.....Borch
2 min.
42. T. I'LL TELL JANE YOU HAVE.... Agitato No. 37.....Andino
15 sec.
43. T. WHY NEED A MAN LIKE YOU. THEME
1 min. 15 sec.
44. D. WHEN TARZAN SEES JANE.... Piano only Improvising.
1 min. 45 sec.
45. T. COME QUICKLY, JUAN IS..... Vivo Finale.....Berge
1 min. 45 sec.
46. T. THANK HEAVEN YOU HAVE... The Vampire.....Levy
2 min.
47. T. YOUR COUSIN, CLAYTON, PAID. Hurry No. 26.....Minot
2 min.
48. T. WHAT MAKES ME SO WEAK?.. THEME
3 min.
49. T. DO YOU LOVE HIM?. . ..... Adagietto .....Berge
3 min.
50. T. IT SEEMED THE VERY..... Storm Furioso.....Minot
1 min.
51. T. A MEMORY OF JANE..... THEME
2 min.
52. T. AND THERE IS THE MAN..... Dramatic Recitative.....Levy
2 min.
53. T. HURRY AND PACK, WE'RE.... Impish Elves.....Borch
1 min.
54. D. AT THE COUNTESS' ROOM..... Dramatic Agitato No. 38.Minot
45 sec.
55. T. EVER BEFORE HIM FLOATED.. THEME
1 min. 15 sec.
56. T. AND SO LOVE BRIDGED..... Popular Love Ballad.
1 min.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... African jungle, ocean and England.
MECHANICAL EFFECTS..... Storm, fire, water, 'phone, glass crash, auto.
SPECIAL EFFECTS..... Piano solo, singer, guitar, orchestra tacit.
DIRECT CUES..... My Heart at Thy Sweet Voice.
REMARKS ..... Follow cues carefully for effects.

"Soul Without Windows, The"

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Impish Elves.....Intermezzo .....Borch
1. AT SCREENING.....Tulips and Pansies.....Beunet
2 min 45 sec. Andante Moderato.
2. T. A MILE FROM THE VILLAGE.. Slow Broad Gavotte for Quaker
1 min. 45 sec. Air.
3. D. WHEN WOMAN FAINTS..... Dramatic Tension No. 67,
1 min. 15 sec. Shepherd
4. D. WHEN WOMAN IS LAID ON BED ..... Andante Doloroso.....Borch
3 min. 30 sec.
5. T. THE YEARS PASS AND AS.....THEME
1 min. 45 sec.
6. D. WHEN HO-PAMA ENTERS..... The Music Master.....Hegner
3 min. Allegretto Grazioso.
7. T. YOU WILL FIND HO-PAMA..... The Wedding of the Rose,
3 min. 15 sec. Intermezzo. Jessel
8. T. IN THE SHAKER COLONY.....THEME
2 min. 30 sec.
9. T. AS THE SHAKERS CONDEMN.. Serenata .....Crespi
1 min. 15 sec. Violin, guitar and mandolin only.
10. T. AND STRANGE, TENDER SOBBING ..... Pathetic Violin Solo.
1 min. 45 sec. Violin only.
11. T. SCOTT MALLORY AND HIS..... Gavotte Piquante.....Pierson
3 min. Allegro Grazioso.
12. D. WHEN HO-PAMA STEALS..... Bright Violin Solo.
30 sec.
13. T. HOW DO YOU DO, LITTLE..... THEME
1 min.
14. D. WHEN MUSICIANS MISS..... Perpetual Motion.....Borch
3 min. 30 sec. Allegro Agitato.
15. T. WEEK-END GUESTS AT THE... Nola .....Arndt
1 min. 15 sec. Allegretto.
16. T. WHERE IS FAITH?..... Agitato Appassionato No. 55,
2 min. Borch
17. T. LATER AN EXAMINATION..... Dramatic Tension No. 36,
4 min. 15 sec. Andino
18. T. I WILL NOT TIE..... Dramatic Agitato No. 38,
2 min. 45 sec. Minot
19. T. ONCE EVERY YEAR STRANGERS ..... Quaker Air.
3 min. 45 sec.
20. T. IF OF HER OWN FREE WILL... THEME
2 min. 30 sec.
21. D. WHEN HO-PAMA ENTERS..... Chiffonette .....Atherton
3 min. Moderato con Grazia.
22. D. WHEN HO-PAMA ENTERS SCOTT'S ..... THEME
2 min. 15 sec.
23. T. BROTHER, SAVE ME..... Garden of Love...Ascher-Mahl
2 min. 15 sec. Moderato Caprice.
24. T. I HAVE COME TO ASK YOUR... THEME
1 min.
25. T. SIX MONTHS PASS THE..... Legende .....Friml
2 min. Moderato con Expressione.
26. T. LOVE MAKES ONE HAPPY..... Celtic Dance.....Bullard
3 min. 15 sec. Andante Grazioso.
27. D. WHEN HO-PAMA TAKES VIOLIN ..... Violin Solo.
2 min. Violin only.
28. T. TIME PASSES AND ONE DAY... Violin Solo with Piano accompaniment.
1 min.
29. T. WHILE BURIED IN HIS BOOKS.. Melodie .....Huerter
3 min. Andante Cantabile.
30. T. IT IS THE SAME AS THE ONE.. Angel's Serenade.....Braga
3 min. 15 sec. Andante Con Moto.
31 T. I REMEMBER THEM AS IF IT.. THEME
1 min. 45 sec.
CHARACTER .....Dramatic.

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ATMOSPHERE ..... Shaker Community.
MECHANICAL EFFECTS..... Train, waves.
SPECIAL EFFECTS..... Violin, guitar and mandolin trio; Violin solo; Piano thump.
DIRECT CUES..... None.
REMARKS ..... Particularly note instrumental solos.

"Three X Gordon"

Released by Del Hampton.

Arranged by George W. Beynon.

THEME—Au Fait..... Allegretto ..... Ewing
1. AT SCREENING..... Evensong ..... Martin
2 min. 15 sec. Andante.
2. T. THE AFTERNOON PROGRAM... Moode ..... Holly
1 min. 45 sec. Valse.
3. T. THE LITTLE UNCERTAINTY... THEME
3 min. 45 sec.
4. T. OLD JIM GORDON..... La Caresse..... Hemberger
2 min. 45 sec. Allegro.
5. T. A STIR OF THE ANCESTRAL... Melancholie ..... Granier
2 min. 15 sec. Andante.
6. T. HE THAT TURNETH..... March Funebre ..... Lancinni
4 min. 30 sec. Moderato.
7. T. LEAD ON..... O, What a difference just a few hours make Old Song.
2 min. 30 sec.
8. T. THE NEXT MORNING..... Bowl of Pansies..... Reynard
2 min. 15 sec. Moderato.
9. T. EVENING ..... At Sunset..... Brewer
2 min 45 sec. Moderato.
10. T. THE PRICE THEY PAID..... A Vineyard Idyll ..... Didier
2 min. 15 sec. Andantino.
11. T. AFTER SUPPER ..... A Ruben's Fox-Trot.
2 min. 15 sec. Rube Stuff.
12. T. NEWS AFTER MANY DAYS.... Petals ..... Rayman
3 min. 30 sec. Allegretto Pizzicato.
13. T. THE NEIGHBORING TOWN..... Badinage ..... Herbert
2 min. Allegro.
14. T. THEIR FIRST CLIENT..... Misterioso Agitato..... Smith
3 min. 15 sec.
15. T. THE ANGUISH OF A SOUL..... Capricious Annette..... Borch
2 min. 15 sec. Moderato.
16. T. THE EFFECT..... Ditson Agitato ..... Langey
2 min.
17. T. AND IN TIME..... Fancy Free..... Crawford
2 min. 15 sec. One-Step.
18. T. TIME FOR REFLECTION..... THEME
2 min. 30 sec.
19. T. BUT WALTER PAYS..... Dramatic Tension..... Andino
2 min. 45 sec.
20. T. PLOW OR PADDLE..... Serenade ..... Arensky
2 min. 15 sec. Allegro.
21. T. WITH THE BURSTING ..... We're Coming ..... Sousa
2 min. 15 sec. Patriotic March.
22. T. ON LEAVE..... THEME
2 min.
CHARACTER ..... Light Comedy.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... Follow the picture.
REMARKS ..... The marching of soldiers in the last scene may be fitted if desired.

"Together."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Why Don't You ..... Moderato ..... Caldwell
1. AT SCREENING ..... Air de Ballet..... Chaminade
2 min. 45 sec. Allegro.
2. T. HOME FOR VACATION..... Slavic Dance No. 10... Dvorak
1 min. 45 sec. Allegretto Grazioso.
3. D. LAURA AT TREE..... THEME
1 min. 30 sec. Moderato.
4. T. INSERT TELEGRAM..... A Love Song..... Bartlett
1 min. 30 sec. Allegretto.
5. T. THE SNAIL ..... Pickaninnies Paradise. Osborne
1 min. 30 sec. Moderato.
6. T. ARRIVING AT HOME..... Dramatic Agitato No. 38,
2 min. 30 sec. Moderato Agitazione. Minot
7. D. JIM ENTERS HOUSE..... THEME
1 min. 30 sec.
8. D. CROOKS IN GRASS..... Oh! How I Wish I Could Sleep,
2 min. 30 sec. Moderato. Wendling
9. D. LAURA ENTERS HOUSE..... Sinbad ..... Romberg
4 min. Allegro.
10. T. WHY DO PEOPLE MAKE WILLS. The Hobbledhoy..... Olson
2 min. 45 sec. Tempo di Marcia.
11. T. INSERT LETTER..... Romance ..... Tschaikowsky
3 min. 15 sec. Moderato.
12. T. A SHORT TIME AFTER..... Cansonetta ..... D'Ambrosio
2 min. 30 sec. Allegretto.
13. D. LAURA AND CHILDREN LEAVE. Apassionato ..... Berge
1 min. 45 sec. Andante Apassionato.
14. T. I NOTE ..... Woodland Whispers..Von Blon
2 min. 30 sec. Moderato.
15. T. YER DON'T LIFT A PIN..... Hurry No. 1..... Langey
1 min. 4 sec. Allegro.
16. T. SOMETHING HIT ME..... Do-Re-Mi ..... Motzan
1 min. 30 sec. Moderato.
17. T. I GOT AN IDEA..... Smiles, Then Kisses... Ancliffe
3 min. Tempo di Valse.
18. D. CROOK OPENS WINDOW..... Misterioso No. 1..... Langey
2 min. 15 sec. Moderato.
19. D. RESTAURANT ..... Jazz ..... Baskette
1 min. 15 sec. Moderato.
20. T. WHY HAVE YOU NOT..... Pizzicato ..... Luck
1 min. 30 sec. Moderato.
21. D. FLASH BACK RESTAURANT.... Fancy Free..... Barratt
1 min. 45 sec. Moderato.
22. D. FIGHT STARTS..... Allegro Agitato No. 8... Andino
3 min. Allegro Vivace.
23. T. SAY, YOUNG FELLER..... After You've Gone..... Layton
2 min. 30 sec. Allegro.
24. T. THEM GOT NO BRAINS..... Hurry No. 33..... Minot
2 min. 15 sec. Vivace.
25. T. THAT'S YOUR BROTHER..... Caprice ..... Pryor
1 min. 30 sec. Allegro.
26. D. CHILDREN AT TABLE..... THEME
1 min. 30 sec.
CHARACTER ..... Drama.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS ..... None.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... None.

"Unexpected Places."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Comedy Allegro..... Allegro Gincoso..... Berg
1. AT SCREENING..... Trade Review March..... Berg
2 min. 30 sec.
2. T. IN AMERICA TWO REPORTERS. THEME
2 min.
3. T. AT ONE OF NEW YORK'S BIG. Agitato No. 69..... Minot
1 min. Allegro Agitato.
4. D. WHEN SCENE FADES TO..... Dramatic Tension No. 67,
2 min. 30 sec. Shepherd
5. T. HERE'S A PEACH OF A YARN. THEME
1 min. 30 sec.
6. D. VARDEN IN RESTAURANT..... Slimy Viper..... Borch
2 min. 30 sec.
7. T. DEAR ENGLISH RELATIVE..... Valse Moderne..... Rosey
2 min. Valse Moderato.
8. D. WHEN VARDEN ARISES..... Vivo Finale..... Berge
2 min. 30 sec.
9. T. ONE-HALF AMERICAN, ONE-HALF ..... THEME
2 min.
10. D. WHEN DICK ENTERS ROOM... Agitato No. 49..... Shepherd
1 min. 45 sec.
11. T. GREAT STORY, BUT I'LL..... Rondo ..... Berge
1 min. 30 sec.
12. T. AT PENCREST, THE HOME..... Babillage ..... Castillo
4 min. Allegretto Intermezzo.
13. D. WHEN BUTLER ENTERS BEDROOM ..... Savannah ..... Rosey
3 min. 15 sec.
14. T. YOUR PAPERS ARE SAFE..... Graciousness No. 53.... Smith
3 min. 45 sec.
15. T. THERE'S A CHANCE THOSE... Furioso No. 60..... Shepherd
1 min. 30 sec.
16. T. IT'S NOTHING, I'VE CUT..... THEME
1 min. 15 sec.
17. T. NO LOCHINVAR, BUT WITH.... Capricious Annette..... Borch
1 min. 15 sec.
18. D. WHEN RUTH AND DICK ENTER. THEME
3 min. 15 sec.
19. T. YOUR WIFE HAS JUST ARRIVED ..... Dramatic Agitato No. 43. Borch
3 min. 30 sec.
20. D. WHEN SPIES WHISTLE..... Sinister Theme..... Vely
3 min.
21. T. GET THE GIRL..... Perpetual Motion..... Borch
3 min. 30 sec. Allegro Agitato.
22. D. WHEN SPY PHONES..... Turbulence ..... Borch
2 min. 30 sec. Allegro Agitato.
23. D. WHEN DICK IS SEIZED..... Hurry No. 33..... Minot
2 min. 30 sec.
24. T. WAIT FOR ME DOWN THE..... Hurry No. 26..... Minot
2 min. 45 sec.
25. T. LORD VARDEN ..... Hurry ..... Levy
2 min. 45 sec
26. T. I WANT HER TO MARRY..... THEME
1 min.
CHARACTER ..... Comedy.
ATMOSPHERE ..... New York.
MECHANICAL EFFECTS..... 'Phon, shots, auto.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... None.

Notice to the Leaders.

The edict has gone forth that production of pictures shall cease for the period of four weeks. This means that new pictures will not be released and consequently no cue sheets will be issued. If you miss a few of them in this department don't blame us, for we aim to only print those which are in advance of release date.

Leader's Service Bureau.

Questions Answered—Suggestions Offerod.

Q. WILL you kindly and clearly state your opinion on the use of German music in the playing of pictures? Some people think Beethoven, Bach and Handel are permissible while Wagner, Strauss and the later composers should be shunned. Personally, I agree with this idea. What do you think?

A. In a case of this kind, personal opinion should play no part. We are living in America, citizens of a country fighting for democracy. The feeling against Germany is rightly intense, and we have a duty toward ourselves. Nothing coming from a German source should be played at this time. It is not a question as to whether Beethoven was a Hun; it is a question of patriotism. Every piece of music composed by Germans of any period is inherently propaganda, pleasing to the enemy. If it is pleasing, it gives comfort and thus is treasonable. Look to the noble Frenchman for music that will fit your needs. He is our ally and every piece of his music which you buy is helping him and our cause.

* * *

Q. Where can I procure a representative library cheap?

A. Many leaders are selling their libraries on account of the draft. We will be pleased to send you the addresses of such when we hear of their desire to sell. Why not try the "Music Service Exchange?" They might help you.

* * *

Q. What is the latest march by Sousa, and where can I get it?

A. We do not know the latest, but a very recent one is "Solid Men to the Front," published by G. Schirmer, Inc.

* * *

Q. I wish to compliment you upon the cue sheet service in the Moving Picture World. Would it be possible to induce all the producers to accept this uniform standardization? I am sure all leaders will welcome it.

A. Thanks. We will try to induce.

* * *

Q. The military bands have increased to proportions almost incredible, some being six hundred strong. Where is the advantage?

A. Personally, we see no advantages and many disadvantages. Band arrangements are usually made for thirty-three men and a band of six hundred would naturally require nineteen sets of orchestration for every one performed. This means much music weight and difficulty in procuring same. Besides a big band of that size is more or less unwieldy to direct and maneuver.

* * *

Q. Where can I procure all the orchestral numbers written by George Drumm?

A. At G. Schirmer's, Inc., New York.

* * *

Q. I can play a Wurlitzer pipe organ and am looked upon as a fine picture player. My experience has been long and varied. Where can I get a position?

A. Use the classified ads of the Moving Picture World as a medium. A position is now open and we are writing you full particulars.

George M. Cohan Writes for Olcott.

Geo. M. Cohan is writing all the songs in the new play he recently finished for Chauncey Olcott. These numbers will be published by M. Whitmark & Sons.

These music publishers put out Mr. Cohan's tremendous march song success, "When You Come Back, And You Will Come Back, There's the Whole World Waiting for You."

"I'm True to Them All, and They're Just as True to Me," is the title of a new song written by Mr. Cohan. It has been introduced into Klaw & Erlanger's "The Girl Behind the Gun," being specially written for this show, and forming one of the most conspicious singing successes of the piece. This song is written in the liveliest Cohanesque vein, and bids fair to attain the same measure of popularity that all this versatile writer's numbers invariably achieve.

Ballad Approved by Famous Producer.

A few days after D. W. Griffith launched his supreme masterpiece, "Hearts of the World," the great producer was besieged by composers and song-writers offering compositions bearing the name of the production.

At first, Mr. Griffith gave little heed to these manuscripts, because the music for the play had already been compiled and printed, and he did not feel that he was justified in making any interpolations. But the compositions became so numerous that he finally decided to give them his attention. After going over several of them, he called his general musical director, Mr. Elinor, and several co-workers and members of his company together, and asked them to form an opinion and make a selection. After a week's hard work, it was agreed that the song submitted by James W. Casey, of New York City, was best suited to "Hearts of the World," and, in compliment to Mr. Casey, a telegram of endorsement was sent to this composer.

"Hearts of the World," published by the Echo Publishing Co., was first introduced at the Forty-fourth Street Theatre in New York, and immediately became a favorite. In every city where the Griffith production is offered, the fame of the song seems to have reached.

HONOR ROLL

"ANTONY AND CLEOPATRA"

By

R. GRUNWALD

Published by Ditson & Co.

Boston—New York.

This is an Oriental Suite comprising

1. In the Arbor—Andante con moto.
2. Dance of the Nubians—Allo. Moderato.
3. Solo Dance—tempo di minuet.
4. Antony's Victory—tempo di Marcia.

These four movements speak for themselves and we heartily recommend this suite to every leader who desires a well stocked library.

Rialto Orchestra Features "Il Guarany."

"Il Guarany," by Gomez, was the overture opening the bill at the Rialto Theatre during the week of September 29. This overture for some time was regarded as a rather difficult piece of interpretation, but by constant repetition it has attained a traditional treatment that in a way appears difficult. The Rialto Symphony Orchestra, under the baton of Mr. Finston, played well, but the last movement was too fast and there was a tendency toward choppiness in it that detracted.

Miss Josephine Forsythe was programed to sing an (a) and (b) number composed of "Loch Lomon" and "Coming Thro' the Rye." It is too bad that she did not sing these numbers for her rendition surely would have been better than the one she attempted. "Love Is Best of All," a light operatic solo, calls for range. Miss Forsythe did not show one, though it may have been hidden upon her person somewhere. "Love Is Best of All" requires a little warmth of feeling in portrayal, but the lady seemed cold.

Martin Brefel, a tenor, sang the aria from Flotow's "Martha," in fine voice. His top tones were most pleasing and the bridging of his register showed fine technical training.

The Scenic, dealing with the "Tales of the Tall Timbers," was fitted with an oriental opening. This was poor judgment for it confused the atmosphere. Why use oriental music when a pastorale of natural quality would be most appropriate?

We never fail to marvel at the beautiful settings so simply synchronized for the Animated Magazine. Short numbers are used and this is really the secret of their success. It might be added that well-known melodies play a large part in interpreting the pictorial. Mr. Rothapfel believes in the reinforcement of ideas as well as the association of them.

The feature music is always good and one review becomes so like another that we merely mention it in passing.

The comedy and entr' acts were well played and Marche Militaire, by Schubert, as an organ solo, closed the program.

Music for "Ruling Passions" Pleasing.

At the trade showing of "Ruling Passions," the musical setting proved one of the best we have listened to for a long while. Mr. Luz was responsible for the artistic score and also conducted the large orchestra.

The overture was a bit ragged and the solo instruments had difficulty in cadenzas, but from the commencement of the picture everything went smoothly and in perfect synchrony. The fact that the themes were chosen, not for the principal roles, but for specified emotions, such as Hate, Love, Revenge and Mercy is worthy of special mention and should be followed by all leaders playing this picture.

Another little touch that won comment was the introduction of Ciribiribim to typify the Italian organ grinders. The music always was held subservient to the action and proved pleasing throughout.

Producers should endeavor to show their pictures to the best advantage and that can only be done when the musical accompaniment is well selected and carefully played.

Music Aids in Registering Emotions.

There are two reasons why music bears an important relationship to the motion picture. In the first place, appropriate music helps a picture to "get over" to an audience with the emotion sought for by the players.

Music carries its own delicate appeal which is felt by the audience and sways it to the quick pulsating appreciating of the story unfolded on the screen. That is why many studios today have adopted music to assist emotional stars in putting over some great heart-throbbing scene, the strains of the music making the players feel their parts more deeply, thereby obtaining better results. Just as the music helps the artist attain more realistic expression while acting a role, so will it assist the audience in feeling the proper emotions when the same picture is shown on the screen if appropriate music is played.

Another important bearing music has upon the motion picture is in its appeal to the better classes which are being daily drawn to pictures. Music has done a great deal in elevating the standard of motion picture audiences, and I dare say that in a few years no picture theatre, however small, will be without its orchestra.

WILLIAM A. BRADY.

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Picture	Producer	Page
"Brazen Beauty," The.	Universal	512
"He Comes Up Smilings"	Artcraft	512
"Hidden Fires"	Goldwyn	512
"Hugon The Mighty"	Universal	512
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"Mrs. Leffingwell's Boots"	Select	514
"Romance of Tarzan"	First National	514
"Soul Without Windows"	World	514
"Three X Gordon"	Bel Hampton	516
"Together"	Universal	516
"Unexpected Places"	Metro	516

Rambles Round Filmtown

With WALTER K. HILL.

Filming the German Peace Drive.

WITH the whine from beyond the Rhine in mind, Bert Adler remarks that Philip Lonergan mentioned to him a Max Linder title of other days:

"Max Comes Across."

Prompted to turn to the file we discover that the French comedian has been played up, in times past, in titles to fit the present situation:

"Max's First Job"—and a tough one.

"Max and the Fuhr M. D."—the M. D. being Dr. Woodrow Wilson.

"Max Takes Tonics"—prescribed by Dr. Wilson.

"Max's Tragedy"—juggling the "buck" passed back to him by Woodrow.

"Max in a Difficult Position"—the surest thing you know.

"Max Hits the High Spots"—closely pursued by Behindeburg, Deludendorf, the Clown Quince, Papa, and the other five.

"Max the Lady Killer"—Miss Germania being the lady in questions.

"Max Gets the Reward"—in nails from Behindeburg's wooden effigy.

"Max's Money"—no good outside of Germany.

"Max's Vacation"—expected to begin at an early date.

"Max Is Forced to Work"—the logical consequences of following Dr. Wilson's orders.

—w s s—

We will now sit tight and listen to the Hunzollern family ode:

"The Watch on the Whine."

—w s s—

Violet Mersereau "Together" Apart.

During the past week Violet Mersereau was the star at both the Broadway and Symphony theatres.

She presented a screen drama titled "Together" in which she plays two separate roles.

This fact presumably made it possible for her to appear at two houses simultaneously, playing one role at the Broadway and the other at the Symphony.

—w s s—

Faith in the present Liberty Loan "going over" leads us to remind patriots that there are two "fourths" to celebrate—July 4th and the October Fourth.

—w s s—

Hanging It on a Nail.

AMONG other matters, Raymond L. Schrock has written a scenario referred to by Rose Shuisinger, his publicist, in a manner thus:

"A Stich in Time" is one of those spontaneous comedies where the situation develops from natural happenings—a beautiful young girl's hat is blown off her head and a young man's trousers come in contact with a nail on one of New York's busiest streets.

"That's perfectly natural, isn't it?" says she.

Then again it might be considered Schrock-ing.

—w s s—

An Editor with Nose for News Meets Filmtown's Born Avis

TOM NORTH, alert for news to fill Pathe's Sun, heard a caller in the Pathe publicity department remark to P. A. Parson something about the exposition at Madison Square Garden. It was the morning after the first Sunday night the movie show was open.

"I was down there last night," said the caller.

North jumped to his feet as though sprung from a catapult.

"So you are the one who was there," said the house-organ editor. "I've been looking for last night's attendance. Will you give me an interview?"

Try These on Your Audience.

Gang singing.
Chorus singing.
Concert singing.
Victory singing.
Ensemble singing.
Community singing.

"Make 'Em Chirp," says Epes W. Sargent.

—w s s—

Spilling the Beans.

Bunker Bean, with Jack Pickford—Celluloid and energy wasted on this one. Drew a big house on Saturday. Pleased about 10 per cent.—P. R. Matson, Crystal Theatre, Flandreau, S. D.—Exhibitors' Herald.

—w s s—

WHEN a Brooklyn exhibitor expressed his admiration for the World's most excellent music department as printed in last issue to this effect:

"I look for your musical column as I do for my breakfast after my bath in the morning.

A cynic signing himself "Fair Play" slammed back the following, with RAMBLES serving as a buffer:

"Is it possible that this poor guy breakfasts only once in seven days?"

To Say Nothing of the Bath!

—w s s—

The Stahl Amusement Co. is a Pennsylvania corporation slipping $25,000 into the picture business.

Know Theatre Co., of Louisville, is getting into the know on movies.

Either of which may mean nothing in anyone's life.

—w s s—

Becoming Caption Captious.

NOT wishing to be captious, but just friendly like, with a brick in the other hand, I would like to call your otherwise distracted attention to a bone pulled in the Chalmers' Weekly, dated Oct. 12.

On Page 203 a story done with literary beauty and wise discrimination, contains the information that Geraldine Farrar sold the first f. l. l bond to Sec. Mac, the President's son-in-law. True talk.

But, a little to the East, for instance, on Page 202, there appears a picture, and its adjacent caption, that has more typographical charm than truth, according to the text on the other page. Here we see the daughter of Sid Farrar, the ball player, selling what the caption underneath says is the first bond, to the gentleman who committed political suicide by being elected vice-president of the War Winning and United States.

Knowing that you would be vitally interested, I am, consistently,

Fritz von Tidden.

P. S.—If the picture does refer to the first bond sold at the Central High School, it should be more clearly stated, as it is terribly misleading to us dullards and antiobscurists.

—w s s—

Goldwyn has now released both these:

"For Freedom of the World."

"For Freedom of the East."

We are looking for "Freedom from the Sneeze?"

—w s s—

E. K. Lincoln naturally has constant offers for the use of his studio in conjunction with his own services as a star player. Business management, however, has thus far proved too irksome for his proclivities, and he has decided to remain for some time under Leonce Perret, whose direction he considers second to none in point of sheer artistry, originality and dramatic power.—Publicity.

One Good Reason Is Enough.

Three Ways to Suffer From A Bad Case of Spelling.

FROM a review by W. Kane Hill on one of Will Fox's recent pictures the reader drags:

"The Cailluax Case" produced by William Fox . . .

—but the Calileux case . . . .

. . . . the trial of Joseph Caillaux . . .

Nothing like being on the safe side, or sides—eh what?

—Jim Jazzbo.

An Unfailing Mark of True Genius.

HANFORD C. JUDSON, of the World family (now serving in the U. S. N.), is gifted with the art of misspelling to an acute degree—especially when the word kaleidoscopical was hauled out for parade.

"Called" once for muffing it he argued; the second misspell brought nothing but dense silence, but when he missed it a third time (each having been a different arrangement) Judson rose in justifiable wrath and declared:

"Any fool can misspell a word once; but it take a genius to misspell it in three different ways."

—w s s—

"The Dramatic Effect of Silence So Loud That It Is Audible" is a condition complained of in a recent Moving Picture World headline.

Recalling the noise and deafening babble created by a mob when the scene of a riot is pictured on the screen.

—w s s—

Betty's Mister Won't Be Missed.

Betty Blythe's pet mouse is dead. It croaked in a desperate encounter with a cat that the janitor of Betty's apartment house smuggled into her home.

It is said on good authority that Mr. Mouse (you'll remember that it was a Mister) went the full ten rounds with the feline fighter only to receive the k. o. at the finish. Anyway he died game and The Rambler won't have to print any more stories about him.

This brief obituary finishes off Betty's pet in great style.

—w s s—

Advertising of the Lloyd George life story introduces to American mimeographs a new word: Cinebiography.

Pressists: Share it among you.

—w s s—

P. A. Innocent as a Lamb.

Although Edward Earle's press agent was sentenced to be shot at sunrise for pulling the "true" story about Eddie scaring the yokels down on Long Island, the said press agent comes right back at us and swears to the truth of the tale, offering to submit the word of Kenneth Webb, Earle's director, as witness to the happening. Our idea of the affair is that Eddie dreamed it, convinced his director that it was so and bunked the press agent into advertising it.

Possibly Eddie was "buying" at the Lambs Club and said press agent was "influenced" into believing the story.

—w s s—

"The Man of Bronze" (World Pictures) recalls a scarcity behind the Whine.

All save the Hunzollens have been melted into nails for the Kaiser's coffin.

—w s s—

Putting the "Can" in Non-Cancellation.

"The Famous Players-Lasky Corporation, in accordance with the request of the Government, will reduce its output by eliminating the Success Series pictures." Statement issued by the distributors.

—w s s—

Transportation Novelty.

"W. R. Scates to Famous Players-Lasky," headlines our own M. P. World.

—w s s—

We "dash" back to our first love:

—w s s—

Your for the Famous Fourths:
Liberty Loan, July and March.

THE RAMBLER.

Much Good Work Done by Ontario Exhibitors' Body

THE Motion Picture Exhibitors' Protective Association of Ontario, Limited, showed its strength at the regular October meeting of the organization in the association headquarters, 143 Yonge street, Toronto, when fifty-nine members gathered to discuss matters of importance to film theatres of the province. This gathering consisted of more than one-third of the paid-up membership of the organization.

To emphasize the development of the association during the past three months Secretary Thomas Scott made a review of the organization's activities. During the months of July, August and September executive meetings had been held three times each month and there had been three general meetings. Five special meetings were held to consider grievances, and a deputation representing the association had waited upon officials of the Ontario Government three times during the period. The association had also received official recognition from various Government heads.

Seven thousand circular and other letters had been sent out from the office of the secretary and Mr. Scott had also published a sixty-four page souvenir album. The financial statement showed a balance on hand of $600. In this connection forty-nine members, twenty-four of whom have theatres outside of the city of Toronto, paid their dues for one year in advance.

During the three months a considerable number of concessions had been secured for members. No less than fifteen members of the organization had been able to secure relief in financial matters during the period, the relief consisting of rebates from contracts and reductions in rent. Nine of these members had been able to secure a reduction of $30 a week from contracts and three others had been able to secure rebates amounting to $20 a week each. Through the association one exhibitor had been able to secure $50 a month reduction in rent of his theatre.

The decision was reached at the October meeting to investigate the possibility of organizing a film exchange or circuit corporation to be affiliated with and controlled by the M. P. E. P. A. O. President Brady, who is the owner of the Madison Theatre, Toronto, was authorized to appoint a committee of five leading members to gather details. If necessary this committee will go to New York to interview officials of various distributing companies. It was felt that several good circuits could be organized among the 151 members of the association, about seventy of whom are located outside of Toronto.

Date Set for Kansas Convention.

The Kansas Exhibitors' Convention is to be held in Hutchinson, Kan., October 21 and 22, according to arrangements being perfected at the present time. Fred Savage and W. T. Robertson, exhibitors from Hutchinson, have been in Kansas City arranging details. A meeting of the local exchange managers was held in the grill room of the Baltimore Hotel Thursday, October 3, for the purpose of co-operating with the Hutchinson managers to make this one of the liveliest conventions ever held in Kansas. Entertainment features, including a theatrical performance at Convention Hall Monday night; the presence of a number of screen stars, with a big ball as the closing event, are being arranged for.

Every exhibitor in the state should attend this convention because matters of vital importance to the trade will be discussed in open meeting. Such problems as Sunday shows, standardizing of admission signs and new ideas of promoting interest will be brought up.

Hold Doorman for Admitting Minor.

Magistrate Mancuso has made the ruling that the individual at the door who actually admits a minor to a moving picture theatre is guilty of violating the law. Heretofore the seller of the ticket was considered equally guilty. The decision was rendered October 9 at the Essex Market Police Court when Max Spiro, manager of a moving picture house at 133 Sussex street, and Frances Semigrand, ticket seller, were arraigned by agents of the children's society for admitting a fourteen-year-old boy.

It was shown that the physical "admitting" was done by the manager, who was at the door. The court dismissed the case against the ticket seller and held the manager in bonds of $500 for trial in Special Sessions.

Madlaine Traverse in Los Angeles.

Having arrived in Los Angeles after a hurried trip from New York, Madlaine Traverse, the new William Fox star, began work Monday at Hollywood, on her first Excel Picture, "The Danger Zone." The picture is from an original story by Marshall Bruce Bennington. The scenario was written by Dennison Clift.

Miss Traverse is being directed in "The Damage Zone," by Frank Beal, one of the veteran directors of the profession. The cast, so far as chosen, includes Miss Traverse in the character of Lola Dupre; Thomas Holding, Fritzie Ridgeway and Edwin Cecil. The picture is being photographed by Harry Gersted.

October 13 Attractions at the New York Theatres

STRAND.—"The Romance of Tarzan," with Elmo Lincoln as the hero, was shown in the Strand the week of October 13. The screen version of the closing chapters of the Edgar Rice Burrough story also has Enid Markey in the cast of James Montgomery Flagg's "Tell It to the Marines," the Allied War Review, and the Topical Review, completed the picture program. Jane Holden and Herbert Waterous were the soloists.

RIVOLI.—The Paramount-Artcraft special production, "Private Peat," headed the list of screen attractions at the Rivoli. Private Peat appears in the picture and takes the leading part. Charles Whittaker wrote the scenario, and Edward Jose directed the production. An O. Henry entitled "A Ramble in Aphasia," a scenic called "Dame Nature's Love," the Allied War Review, and the Animated Pictorial were additional screen numbers. The soloists were Madeleine D'Espinoy and Greek Evans.

RIALTO.—Tom Moore in "Thirty a Week," a Goldwyn picture taken from Thompson Buchanan's successful stage play, had the place of honor on the Rialto program. Tallulah Bankhead plays opposite to the star. Harold Lloyd in "Why Pick On Me," interesting views of Porto Rico, and the Animated Magazine were included in the picture list. Carlo Mejia and Leeta Corder were the vocalists.

KNICKERBOCKER—Griffith's "Hearts of the World."

FORTY-FOURTH STREET.—"Salome" with Theda Bara.

BROADWAY.—"The Yellow Dog."

Ruben & Finkelstein Make Bookings.

J. Warren Kerrigan, Bessie Barriscale and Louis Glaum pictures distributed by the W. W. Hodkinson Corporation have been booked by Messrs. Ruben & Finkelstein to play their chain of eight theatres in Minneapolis and St. Paul.

Blanche Sweet and Matt Moore in "The Unpardonable Sin" (Garson).

Dinner Given by William L. Sherrill to Metro Executives and Salesmen.

Sherrill Gives Dinner to Competing Salesmen

W. L. SHERRILL invited a number of his friends to a victory dinner arranged for Saturday evening, October 12, at the Hotel Astor, to celebrate the successful outcome of a sales competition he had promoted in association with Metro to assure the widest possible distribution of the Arnold Daly patriotic propoganda feature, "My Own United States." Metro exchanges throughout the country entered the contest with vigor, spurred by an effort to win $1,000 in Fourth Liberty Loan Bonds.

It was Horace Greeley who said of the New York Tribune that "it circulated all over the United States and in New Jersey." The Frohman Amusement Company feature seems to have circulated in New Jersey better than anywhere else, for to Herman F. Jans, manager of Metro's territory in part of New Jersey, was awarded the prize. Jesse L. Goldberg was chosen by Mr. Sherrill to make the presentation speech, and the sheaf of Government bonds passed to Mr. Jans while everybody applauded.

After the dinner had been disposed of came the speechmaking, the climax of oratory marking the passing of the award. Richard A. Rowland, president of Metro; P. A. Powers, Samuel L. Rothapfel, Arnold Daly, Paul H. Cromelin, Joe Farnham and others were called upon by Mr. Sherrill to voice pleasant sentiments that the occasion made most fitting in expression.

Among those present were: Richard Rowland, Harry Cohen, S. MacIntyre, Minneapolis; Harry Cohen, Washington; H. F. James and Maurice Broskie, New Jersey; Arnold Daly, Joe Farnham, Edward Sanders, Lieutenant Arthur James, Jesse Goldberg, Harry Rapp, Pat Powers, I. E. Chadwick, Joe Lee, Captain Merritt Crawford, Samuel Rothapfel, T. Hayes Hunter, Paul H. Cromelin, Jack Sherrill, Walter K. Hill and Sam Spedon.

George Bowles Going to France.

George Bowles, who has been for several months general manager of feature films for the Division of Films, Committee on Public Information, will sail for France at the earliest possible moment to act as European representative for the David W. Griffith pictures. These include "The Birth of a Nation," controlled by the Epoch Producing Corporation; "Intolerance," owned by the Wark Producing Corporation, and "Hearts of the World," in which Paramount as well as the British and French Governments are interested. Mr. Bowles will also represent the Division of Films in Paris.

The Griffith pictures have been seen in London and to a considerable extent throughout the English provinces, but France is still virgin soil, and the field for them there, as well as in the other allied and neutral countries, is considered promising. The interest of the French Government in "Hearts of the World," some scenes of which were taken by French photographers, is expected to be a big asset in the French cities.

Capellani Joins French Commission.

Edmond Ratisbonne, director of the French pictorial service, announces that Paul Capellani, well known to the trade and public, has just been attached to the French high commission to the United States, in the capacity of Director of

Paul Capellani.

Productions for the French pictorial service.

Mr. Capellani has just returned from Argentina, where he has been busy directing a big feature, which will soon be released in this country.

"France's Dusky Warriors" (Pathe).

No. 8 of "The Far Flung Battle Line," released by Pathe Oct. 20, is called "France's Dusky Warriors." To those who have read Ouida's "Under Two Flags," these pictures will bring all of the atmosphere of the celebrated romance, for views are given of the fighting men of Algiers and Tunis, the two North African protectorates of France.

But the real thrill is in beholding the far-famed Spahis—the native horsemen from Tunis and Algiers—the Ouida fighting men of the Desert—preparing to take their part in the great struggle.

On the Trail

BYRON PARKS, supervisor of the Affiliated Distributing Corporation west of the Mississippi, is now in New York City, where he will make his headquarters for the next two weeks.

* * *

Sydney M. Goldin, who has just finished "The Man of Destiny" for the Nelson Company of Detroit, is now located in New York City.

* * *

E. H. Horstmann, of Boston, has been in attendance at the Motion Picture Exposition in New York. He is strongly convinced that state exhibitors' organizations are the logical solution of the exhibitors' co-operative policy of the future.

* * *

M. J. and P. F. Lydon, of Boston, were in New York during the exposition.

* * *

David Horsley, of Los Angeles, is stopping at the Hotel Astor. He is reopening his laboratories at Bayonne, N. J., which the Urban company occupied for a time. He will be here for a week or two, when he will return to Los Angeles to start work at his studios, producing a series of propaganda pictures by Upton Sinclair.

* * *

R. D. Craver, of Charlotte, N. C., owner of a group of theatres in the South, was in New York the week of October 6. Mr. Craver is a prominent member of the Theatre Owners' Association of North Carolina, which is an independent organization of exhibitors, entirely free from affiliation with any other exhibitors' body.

* * *

C. O. Moss, recently with Pathe exchange of Petersburg, Va., is in New York. He said Virginia is closed on account of the epidemic of influenza, and just as soon as the theatres are opened he will return south.

* * *

John Manheimer has returned from Grand Rapids, Mich., where he has been in conference with the board of directors of the Affiliated Distributing Corporation.

* * *

Lieutenant Bill Barry, connected with a machine gun unit, left for the South October 15. Lieutenant Barry was for a long time connected with the Nicholas Power Company.

North Dakota May Have Sunday Shows During War

MOVING picture men of the Northwest are behind a strong movement to allow the showing of motion pictures in North Dakota on Sundays for the duration of the war. An effort will be made at the next session of the State Legislature to have amended the state law which prohibits public performances on Sunday in North Dakota.

C. M. Casey, a leading official of the State Council of Defense, is said to be strongly in favor of Sunday moving pictures. He has been in conference with many leading exhibitors discussing the matter.

North Dakota exhibitors have appointed W. R. Dean, of Fargo, and Joe Maitland, of Mandan, to represent them. Benjamin Friedman, president of the Friedman Film Corporation of Minneapolis, during a recent visit to North Dakota, assisted in the preparation of data for the North Dakota State Council of Defense.

Sunday shows, it is estimated, would enrich the coffers of the United States by $25,000 a month if allowed in the state. It is also pointed out that Sunday shows would permit many people to see patriotic productions who otherwise would not have an opportunity. The State Council of Defense is considering the matter from the Government's standpoint, and is expected to make recommendations of a favorable nature during the next session of the Legislature, if it does not act sooner.

The State Council of Defense Leagues are empowered with authority to allow Sunday shows, and the North Dakota council may probably take action without the sanction of the Legislature.

Harold P. Quicksall Dead.

Harold P. Quicksall, the dramatic and motion picture critic of the Philadelphia North American, died at his home in West Philadelphia on Tuesday last a victim of Spanish influenza. In addition to his work with the North American Quicksall was a regular contributor to many of the better class magazines, wrote weekly articles for the Christian Science Monitor and was managing editor of The Photoplay World. He was well known and well liked by theatrical people, a writer of ability and a man that both stage and screen could ill afford to lose.

Judge By Use of Screen Entertains Paroled Men

JUDGE E. J. FLEMING of the South Side Municipal Court, Kansas City, is putting into practice some interesting experiments in which moving pictures play a prominent part. It is a marked divergence from the time-honored precedents of our judicial system, having as it does a distinctly human aspect, but until time proves them impractical, Judge Fleming's ideas might well become more widespread. Thursday night, Oct. 3, the non-support parole list, or domestic difficulty cases, as they are often called, held a meeting at the courtroom at 8 o'clock, for what was merely an evening of entertainment. All men were requested to bring their families, and the city taxicab companies donated means of conveyance. The entertainment consisted of a five-reel feature and a comedy, with a three-piece colored orchestra accompaniment. There was also some singing and a reading. About 150 persons were present at this first meeting, including a large number of children. Judge Fleming is arranging to hold these evening meetings every two weeks for those of the class who wish to come. It is the purpose of the gatherings to foster a feeling that the court is a man's friend and not merely a machine to make good behavior compulsory. Deeper than that is the endeavor to foster good feeling in the home and help a man to get acquainted with his family. If the experiment works out to the advantage of the parolers, it is hoped that later this organization may in a measure take the place of weekly reports and salary division at the Welfare Board.

Judge Fleming plans to make the moving picture a permanent part of the program, using good features, comedies, and educational films. The films used for the first evening were donated by the Universal Film exchange, the equipment and machines by the Kansas City Machine and Supply Company, while the Operator's Union furnished the services of an operator.

Lieutenant Farren Killed in Airplane Accident

WITH startling suddenness the war was forcefully brought home to Rochester theatre men Saturday afternoon, October 5, when an airplane crashed to the ground at Dayton, Ohio, instantly killing Lieutenant Phillip Henry Farren, only brother of John J. Farren, secretary of the Rochester Theatre Company and manager of the Victoria Theatre. Young Farren, popularly known as "Harry," was graduated from the Government flying school at Princeton University, and was detailed to duty as a Government tester at the acceptance field of the Dayton-Wright Airplane Company, at Dayton, where the fatal accident occurred. Harry was for a long time intimately associated with his brother at the Victoria.

Young Farren was twenty-seven years of age. Before entering the aviation service he was for a time engaged in supervising the erection of big signs on Broadway. At the time of the Third Liberty Loan he was in a New York Theatre when an actor offered his hat to the purchaser of the biggest block of Liberty Bonds. Young Farren, not to be outdone, offered his "wings." The insignia went to the purchaser of $3,000 worth of bonds, and being returned was awarded to the purchaser of $5,000 worth.

Rochester Theatre men are a unit in extending their sympathy to their brother manager at the Victoria, and typified it by many beautiful offerings of flowers. The funeral, which was held in Rochester, was a military one. The band and training battalion of the Kodak Park School of Aerial Photography took part. As the cortege left the church and wended its way to the cemetery flyers from Baker Field, Rochester, hovered over the procession, dropping flowers and doing the "dip" with which the birdmen salute a brother who has made the supreme sacrifice

O'Toole Joins Hodkinson.

J. E. O'Toole has been appointed by the W. W. Hodkinson Corporation to represent Hodkinson service in the Minneapolis territory. Mr. O'Toole has been manager of the Fox Chicago exchange for two and a half years.

Interesting Scenes from Select's Special Production, "Woman."

POMEROY KEEN FOR ATTRACTIVE LOBBY

Montreal Exhibitor Firm Believer in Letting the Front of His House Be Best Advertisement

HARRY POMEROY, of the Holman Theatre, Montreal, is a firm believer in letting the front of his house be one of his best advertisements, and he goes to some expense to assure the selling value of his houses. This, of course, does not mean the adoption of a set form of advertisement, but the adaptation of the display to the chief film being shown.

Where the story does not suggest some unique dressing, he frequently has recourse to the straight painted poster, covering the house front, an excellent example of which is shown in the first illustration. Here the sign painter, following Mr. Pomeroy's sketch, has produced a design which would be worthy of adoption by the manufacturers for a stock lithograph.

The title is prominently displayed,

A Special Design for a House Front Originated by Harry Pomeroy for the Holman Theatre, Montreal.

with a tasteful ornamentation, and the same idea is carried down into the two lobby frames as well as those built into the corners of the lobby. The effect is rich and harmonious, in keeping with the nature of the story. Mr. Pomeroy designs all of his house fronts as well as the drawn designs used for advertising, one of which was recently credited in the Advertising for Exhibitors' department to Al Nathan, his press man,

A Poster Design Supplemented by a Special Dressing for the Lobby in Which a Trading Post Is Well Suggested.

whose name was signed to the letter accompanying the cut.

A somewhat similar poster was prepared for "That Devil Bateese," but here the box offices, on either side of the main entrance, are built into representations of Hudson Bay trading posts with snow shoes, sledges, tools and various other wares. A trolley pole cuts into the display somewhat, but the idea is clearly shown. Here the lobby frame serves to advertise a comedy on the same bill. The signs over the box offices are roughly hand lettered to carry out the suggestion, and it will be noticed that the greenery is carried over to the permanent frames to include them in the display.

A somewhat similar display for an-

Another Lobby Display Which Suggests the Outdoor Character of the Story, With the Box Office in a Tepee.

other house has the same idea of a tree decorated lobby, but here the box office is encompassed by a wigwam to carry out the idea of the Western plains. The top of the tepee is surmounted by a bust cut-out of the star. This house is smaller and does not lend itself so well to the suggestion of space, but the idea is faithfully carried out and shows that even a small house can get a proper effect with a little effort intelligently applied.

An oriental atmosphere is given an-

A Display in Which the Box Office Is Masked In with the Head of a Sphinx to Match the Painting.

other design by the painting above the booth and by masking the box office with a Sphinx head. This is merely a flat painting and not a modeled head, with a space cut for the window. The painting is carried down either side of the lobby on a pair of flats. At night the eyes are electrically illuminated. All of these paintings, it might be noted, are in two parts for convenience in handling, though the joining seldom

A Lobby Decoration for "Sirens of the Sea" in Which the Title Is Exceptionally Well Displayed.

shows as clearly as it does in this example.

A more conventional painting is shown for "Sirens of the Sea." Here the design is carried right down to the sidewalk and is repeated in the painting around the box office, which shows mermaids on either side of the window to carry out the general idea. Small stills of the subject are affixed to the lower part of the upper painting to carry on the suggestion of the pretty scenes.

It will be noted that in all of the displays the title is always clearly shown. Nothing in the painting is permitted to obscure this. The title is the chief item of display and Mr. Pomeroy sees to it that nothing is permitted to interfere. He can lay out his own design and is not at the mercy of his artist. He shows him what to do instead of letting the painter tell him what can be done.

None of these displays is expensive in proportion to the results that are attained, and practically all of them can be duplicated in small towns where there is a sign painter. The results achieved may not be as artistic as those shown by Mr. Pomeroy, for he is successful above the average, and shows a nice sense of display that is due to inherent ability, but creditable results can be achieved by almost any exhibitor and the neighborhood house, in particular, can profit largely through the use of special lobby decoration.

"The Birth of a Nation" Is Again Out of Ohio

OUT of Ohio again is "The Birth of a Nation." At least the Governor, James M. Cox, says that the owners have agreed to withdraw it.

This picture was held up by the censors for two years and then finally passed. Immediately leaders of the colored race started agitation against it. They used their official paper, the Gazett. Appeal was made to the United States Government, but the War Department officials declined to do anything on the ground that it did not violate the espionage law, dealing with the relations of this country and the enemy nations, and therefore without the jurisdiction of the War Department.

Then appeal was made to Governor Cox. On September 30 he sent a letter to the Gazette announcing that the owners of "The Birth of a Nation" had voluntarily withdrawn the picture at the Governor's request.

"The Birth of a Nation" in the meantime had played all of the big cities and many small towns, except that it did not play in a thorough manner the neighborhood theatres of the large cities.

The final showing in Cleveland was September 29 and 30 and October 1 at the Savoy Theatre.

FATHER OF PEGGY HYLAND DEAD.

Peggy Hyland, the William Fox star, last week received a cable dispatch notifying her that her father, Dr. Cyril George Hutchinson, had died while traveling between an Atlantic port and England. Dr. Hutchinson was buried at sea. The cablegram did not state the cause of Dr. Hutchinson's death. When he left this country apparently he was enjoying normal health. Dr. Hutchinson had been connected with the United States transport service as a surgeon, administering to troops going to France, and in this capacity had just made two trips across the ocean.

Music At California Theatre Is Highly Praised by Critic

THE California Theatre, San Francisco, which opened its doors about a year ago, has not only become famous for the excellence of its screen attractions but has established a reputation for itself as the home of good music. Its latest venture along this line is winning the plaudits of patrons and critics alike. From the opening day it has maintained a large symphony orchestra and this has been improved from time to time until it is considered to stand second only to the magnificent San Francisco Symphony Orchestra, the premier musical organization of the Far West. The latest brilliant stroke of the management of this house has been to secure the services of Herman Heller as director of the orchestra. The excellence of its judgment is being reflected in increased box office receipts, indicating that after all people go to moving picture theatres for something other than the screen offering.

Walter Anthony, one of the most capable of the local musical and dramatic critics, recently devoted considerable space to the engagement of Director Heller and what this meant to the community at large. In the course of his article he said: "It is always from unexpected sources that the unexpected comes. We have been worrying about music for the masses. The public itself, I believe, has found its own way to music, and the opportunity to do a big thing is knocking at the doors of the California Theatre, or any other picture playhouse for that matter that has the enterprise and the willingness to hazard money on the accuracy of its judgments.

Herman Keller a Musician.

"I mention the California specifically because it has gone the furthest in the matter of music and seems destined to take still another step forward toward the big things which, I believe, can be done for itself and for the public. In the selection of Herman Heller as director of its orchestra the California Theatre management has taken to its bosom a musician who will be restrained with difficulty from following the bent of his energetic convictions about his art.

"Efforts to uplift the character of the public tastes in tone invariably proceed on the basis of economic attractions. Music must be offered cheap is the general conviction. Doubtless price has something to do with public response to invitations to entertainments, but I have not yet observed that any attraction is ever embarrassed for patronage when the entertainment happens to hit the public's fancy. Capacity, seating area—a place to put the multitude—is what bothers the promoters of popular entertainment. 'Do we want it?' is the first question which the public asks. 'What does it cost?' is the secondary consideration. Acoustically it is a pity that our San Francisco Symphony Orchestra is not as well placed as this California Theatre organization. In point of environment, comfort and elegance nothing more could be desired.

Aitkens Are Interested in "Mickey" Distribution

A STORY that recently appeared in the trade publications stated that "Mickey" has been taken over for distribution by the Birth of a Nation syndicate. In order to clear up any misunderstanding that may exist as a result of this announcement it was given out at the Birth of a Nation offices in New York that there is no connection between the two production other than that some officers of the Epoch Producing Corporation, which owns "The Birth of a Nation," are interested in a new organization, which is now planning a nation-wide distribution of "Mickey."

H. E. Aitken, president of the Epoch Producing Corporation, and Roy Aitken, secretary of that company, prominently identified with the success of "The Birth of a Nation," are now interested in the new organization which will handle the distribution of "Mickey." Elaborate plans for the new scheme have been outlined by these men, but according to an announcement made at their offices yesterday these plans are not sufficiently concrete to warrant any other announcement than the preliminary statement that they have taken over "Mickey" and are preparing to give it a widespread distribution and advertising.

Siegel Goes Under Operation.

Henry Siegel, Select's New York branch manager, underwent a serious operation October 1 at the French Hospital. Late reports say Mr. Siegel is "resting comfortably," and it is expected a few weeks will find him back at his desk.

Symphony Orchestra of the California Theatre, San Francisco.

Agricultural Department to Issue Film Weekly

PLANS of film production by the Department of Agriculture for the fall and winter months to stimulate food production and conservation provide for a weekly output of about 1,000 feet of negative. According to an announcement just made by Don Carlos Ellis, in charge of motion picture activities for the department, an average of about one reel a week is to be released during the next six months for use in next spring's agricultural campaigns.

These films will represent all parts of the country and will include the following subjects: Meeting farm labor problems in the Eastern, Middle and Far Western States; control of hog cholera, staged in Iowa; control of animal parasites, filmed in Texas and Washington; the story of wheat in the great wheat fields of the Pacific Northwest; exterminating the prairie dog in Arizona; harvesting California cantaloupes and potatoes; citrus fruit fumigation in southern California; big game on the Wichita game preserve in Oklahoma; the Red Cross pig club; national forests as the Nation's playgrounds; forest fire fighting; control and prevention of dust explosions caused by smut in wheat; drying fruits and vegetables in the home; logging timber for wooden ships and the construction of wooden ships; and the manufacture and use of cottage cheese—all of which already have been filmed.

Many Pictures to Aid Farmers.

Pictures on the handling of beef cattle, clean milk production, the "cootie" (taken in co-operation with the Army Surgeon General's office), cordwood production through improvement cuttings in farm woodlands, and prize dairy cattle throughout the United States, are now in process of filming. Pictures of hog raising, to be taken in Kansas and Iowa, of cattle on the national forests of the Pacific Coast, and the work of Uncle Sam's sheep clubs, are yet to be filmed.

The Department of Agriculture intends greatly to broaden its plan of educational distribution, through the medium of the extension departments of the State agricultural colleges, to all educational agencies throughout the States.

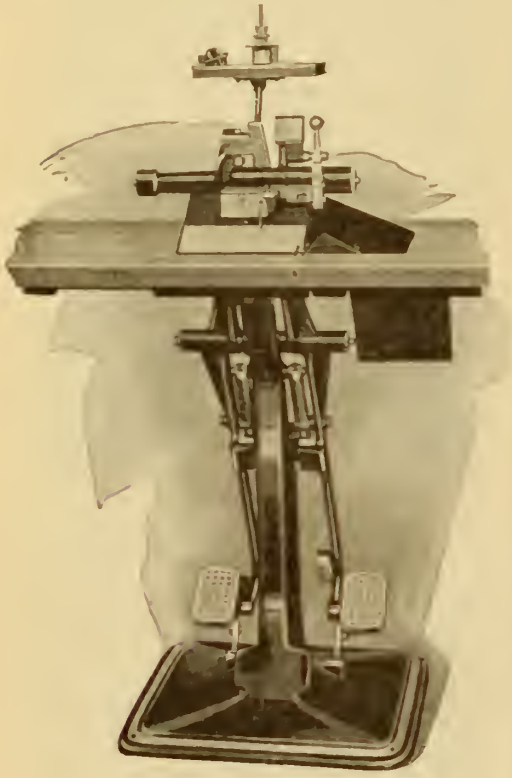
"The department recognizes in motion pictures," said Mr. Ellis, "a most potent vehicle for getting before the farmer, housewife and the general public the important lessons in agriculture, home economics and food conservation, which must be learned and practiced if our country is to perform its gigantic task of feeding ourselves, our armies and the people of the nations associated with us in the war against the Hun."

Eugene Walter to Write for Screen.

Eugene Walter, author of such stage successes as "Paid in Full," "The Easiest Way" and "Fine Feathers," is to associate himself with Norma Talmadge. He has contracted to write three original screen stories for her. Mr. Walter is now finishing the first of the trio, as yet unnamed, which will be produced immediately after "The Heart of Wetona." The association of Miss Talmadge and Eugene Walter should prove one of great interest to all who are interested in the silent drama.

Taking the Cussedness Out of the Film Splice.

THE mechanical department of the motion picture industry is of such vital importance to the industry as a whole that it is always interesting to take account of its progress or to study new developments in it. Progress in this department during the past ten years has been quite as marked as in other departments of the industry and necessarily so since these departments depend to a very considerable degree upon the



The Bell and Howell Splicer.

mechanical department for the means with which to carry on their work.

Two things in particular mark the development of the mechanical department of the motion picture industry in recent years—improvement in the design and construction of the machines and instruments used, and the standardization of the most important of these machines and instruments. This work has been carried so far that standardized machines and instruments of improved design are now available for the carrying forward of the most important mechanical processes of the industry.

While the splicing of film may not be one of the most important mechanical processes of the industry it is a process which—if improperly carried out—may be a never-ending source of annoyance and loss. The Bell & Howell standard film splicing machine is offered as their solution of this problem.

To anyone connected with the motion picture industry, the type of film splice still in common use is about as familiar as is the motion picture. It has been made, or patched, or cussed at by pretty nearly every one, from studio and laboratory, to exchange and projecting room. The emulsion is scraped from two strips of film. Cement is applied and one piece is laid upon the other so that the cemented surfaces meet. When the job is done the result is as shown in Fig. No. 1, which is magnified forty diameters. This method of splicing very nearly doubles the thickness of the film and naturally makes it stiffer and less pliable at the splice than at other points in its length. Splices so made are not uniform in width, nor are they all made on the same frame line, that is, in the same relation to the perforations. As might be expected, they interfere with projection, pull apart, and in general, prove proper subjects for improvement.

What the Bell & Howell Company has done to improve upon the splice is perhaps best illustrated in Fig. No. 2, also magnified 40 diameters. They do not double the thickness of the film. In fact, they add but two and one-half thousandths of an inch to its thickness. Such a splice does not stiffen the film appreciably. Indeed, it is claimed that the film is as pliable at the splice as at any other point. The splice is standardized as to width and as to its relation to the frame line, and it is so narrow that it rarely exceeds the frame line in width. It is said that the film is so firmly joined by this splice, that it is as likely to give away at any other point as at the splice. The important element in the strength of the splice is to be found in the beveling of the surfaces. In this way, the surface to be cemented is increased without adding to the thickness of the film.

The new machine has already found its way into a large number of laboratories and appears to have amply justified the claims made for it

Blackton Making Second Special.

While many have been wondering when Commodore J. Stuart Blackton's super-feature, "The Common Cause," would be completed and scheduled, the producer has "stolen a march" by quietly making another big production, which, it is declared, will prove a distinct surprise. It is entitled "Safe for Democracy," and is founded on an original story and scenario by Anthony Paul Kelly, who also adapted the first named special.

This means that "The Common Cause," with Herbert Rawlinson and Sylvia Breamer heading an all-star cast, has been completed for about three weeks, and that instead of immediately beginning the production of "The Battle Cry of Liberty," announced as the next Blackton feature, the commodore changed his plans and decided to produce "Safe for Democracy" first.

Kaufman Promoted to Captain.

Captain Albert A. Kaufman, formerly general production manager of the Famous Players-Lasky Corporation's eastern studios, has left for overseas, where he has been intrusted with the duty of supervising the work of the cameramen of the Signal Corps.

Correcting an Obvious Error.

In last week's issue of The World an error, obvious upon the face of it, crept into a business announcement made by Joseph L. Plunkett and Frank Carroll concerning Julia Arthur's coming screen appearances in "The Woman the Germans Shot." The type made the assertion that the presentation of the feature would mark "the motion picture debut of Julia Arthur and Edith Cavell."

When the printer substituted "and" for "as" the palpable error appeared—for Edith Cavell is the martyred English nurse, murdered by Germans in Belgium, whom Miss Arthur will impersonate in the screenings of "The Woman the Germans Shot." "Hope springs eternal" that some day mistakes will not appear in the transition of "copy" into type, but the error noted above proves that the publisher's millennium has not yet arrived.

Young Simone Seriously Wounded.

Charles Simone, manager of the General Film Exchange in New Haven, learns that his son, Peter C. E. Simone, of Bayonne, N. J., film laboratory expert, and who was severely wounded while fighting in France, as was told in a recent issue of this journal, is at Base Hospital No. 6 at Bordeaux. Mr. Simone is hoping for the boy's ultimate recovery, although the injury is conceded to be serious. Young Simone has been in the hospital for two months.

"Pals First" a Hit at the Broadway.

Harold Lockwood's debut as a star under the banner of Screen Classics, Inc., which productions are distributed by Metro, was auspiciously made when "Pals First," a picturization of the stage success of the same name, prepared by Lee Wilson Dodd from the novel of the same name, opened at the Broadway Theatre, New York, for a week's engagement.

Film commentators for the daily press were unanimous in declaring the picture one of exceptional merit.

Censorship Threatens Cleveland.

There is a move on in Cleveland which will result in local censorship for moving picture theatres if the exhibitors do not combat it. About a year ago an ordinance was introduced in council to censor legitimate theatre performances. It was tabled, but lately it was resurrected, and some one introduced an amendment covering picture theatres. It is now in the hands of the judiciary committee.

Bring "Romanoffs" Up to Date.

George Edwardes-Hall last week added the condemnation of the Czar, his execution and the death of the Czarewitch to "The Fall of the Romanoffs." This was done at the urging of many exhibitors, and brings this picture right up to the minute.

Alfred Hickman, Cyril Brenon, Franklyn Murray, J. J. Tanner, Phillip Van Loane and many others were in the cast.

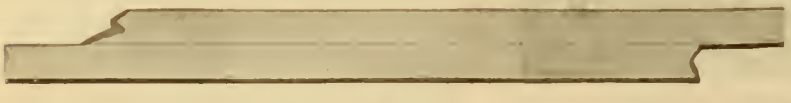


Fig. 1. Ordinary Splice. (Both Magnified 40 Diameters) Fig. 2. Bell and Howell Splice.

Producers' and Distributors' News

Frank Keenan in "The Bells" Leads Pathe Oct. 20.

THE Pathe Program for the week beginning October 20 is headed by Frank Keenan in the extra selected star photoplay, "The Bells." A pre-release at the Rialto of this story, which brought Henry Irving fame, resulted in high commendation for both the artistic work of the star and the deft direction and artistic lighting of the picture.

The second episode of "The Wolves of Kultur," released Oct. 20, is called, "The Iron Chair." Leah Baird, with Sheldon Lewis and Charles Hutchison, go through rapid and intensely dramatic action in the endeavor to recover the stolen plans of the murdered American inventor.

Toto, formerly of the New York Hippodrome, who is steadily slap sticking his way into popular appreciation, appears in a Rolin Comedy, entitled "An Enemy of Soap." It is clean all the way through and fairly froths with the suds of laughter.

Episode No. 10 of "Hands Up," featuring Ruth Roland, is called "The Sun Message," and she and George Larkin participate in a breathless adventure with the Incas and the bandits. Echo, the heroine, finds her long lost father.

No. 19 of the Post Travel Series, "On Caribbean-lapped Shores," takes us on a cruise around the West Indies amid beautiful tropical scenery and quaint and interesting natives. It is an education on the region of eternal sunshine which lies right at our doors.

The Official War Review No. 17 shows how Pershing's boys captured thousands of German prisoners, and gives views of the locations in which some of the most terrific fighting of the war has taken place.

The first of "Winning the War" series will be released by Pathe Oct. 20, and shows how here at home a vast army is aiding in the gigantic undertaking by work outdoors—thousands of eager, active boys and men laboring in the fields and doing, in various ways, the things that will aid the great war machine of the allies in achieving the triumph of democracy.

Scene from "The Bells" (Pathe).

Walter to Write Script for "The Belle of New York"

JULIUS STEGER has started in in great shape to keep his promise of a production extraordinary in Marion Davis' third Select Picture, "The Belle of New York." Two steps looking to this end have been taken in securing the co-operation of Eugene Walter as scenario writer and of Flo Ziegfeld and his famous Ziegfeld beauty chorus.

The preparation of the scenario of so famous a stage production as "The Belle of New York," by such a master craftsman as Eugene Walter, should produce results. The transformation of the script of "The Belle of New York" into a working scenario for Marion Davies by Mr. Walter insures that everything possible will be done to display to advantage the beauty and charm of the Select star.

Quite as important is the assistance which Mr. Ziegfeld is giving Mr. Steger. Not only will one of the important scenes of the play be staged on the roof of the New Amsterdam Theatre, where the Ziegfeld Midnight Frolic is held each night, but Mr. Ziegfeld's co-operation even extends to the loaning of Mr. Steger for these scenes members of the Ziegfeld beauty chorus—an attraction in themselves.

"Twilight" Will Be Doris Kenyon's Next

DORIS KENYON'S next picture following "Wild Honey" will be entitled "Twilight." Theodore C. Deitrich, president of Doris Kenyon's company, De Luxe Pictures, Inc., has signed contracts for the motion picture rights of the story, which appeared in the October issue of the Metropolitan Magazine under the title of "The Alchemy of Love." Like "Wild Honey," the magazine story was written by Vingie E. Roe, who is rapidly coming to the front as a writer. Louis Joseph Vance, who made the screen adaptation of "Wild Honey," is also making the screen version of "The Alchemy of Love" under the title of "Twilight."

Like all of Mrs. Roe's writings, the story is laid in the great outdoors, with red-blooded men and women who accomplish great things. Miss Kenyon will assume the title role of Twilight, a lumber-camp girl, who temporarily loses her reason over the mistaken belief that she has committed a murder. The story is dramatic.

Work on "Twilight" will be started at the Biograph Studio immediately on completion of "Wild Honey."

Next Bushman-Bayne Is "Ancient Enemy."

"The Ancient Enemy," an original photo-drama by Archer McMackin, author of numerous stories for the screen, has been chosen as the next Metro production for Francis X. Bushman and Beverly Bayne. Work on the picture will be begun at once. John Ince will direct and Bernard J. Durning will be his assistant director, with Frank Williams as the cameraman. Katharine Kavanaugh is providing the working script. It is a Southern story.

"Everybody's Girl" a Pretty Love Story.

"Everybody's Girl," the Vitagraph Blue Ribbon feature scheduled for release the week of October 21, is the first of eight productions in which Alice Joyce will be presented in the ensuing year. The story is adapted from O. Henry's "Brick Dust Row."

Miss Joyce has the role of Florence, who was obliged to meet her men friends in the park and on the street corners, because the owner of Brick Dust Row had sublet the parlor, and there was no other place to meet them. She is just a happy American girl in a little flat in a big city who has a protector in an ex-gang man, and a sweetheart in a man she met on a Coney Island boat. He is "different" to her and she to him, and so they come to love each other. And all the time he is the millionaire owner of Brick Dust Row, and she never dreams it.

World Pictures, quick to recognize and appreciate the good work of its actors, has seen fit to give to Jack Drumier a position of prominence in the billing of the new Madge Evans picture, which will be known under the title of "The Love Net," instead of "The Latch String."

Scene from "Reckoning Day" (Triangle).

Three Leading Trianglers Head "Reckoning Day" Cast

THREE of Triangle's leading players who by their work have established themselves in the hearts of photoplay enthusiasts are given exacting roles in "Reckoning Day," the Triangle release for October 20.

Belle Bennett is eminently fitted to be Jane, the woman whose keen intellect is the master mind that successfully conquers the growth of German intrigue which flourishes destructively in the name of charity.

J. Barney Sherry, known as the screen millionaire, lends all the force and dignity of his personality to the role of a Senator very much in love with the woman who is anxious to perform her patriotic duty in unearthing the alien propaganda before assuming the happy responsibilities of the wife of an honored official.

Jack Richardson as Kube, the head of a band of charity workers promoted to further the plans of the German intelligence department, should duplicate his success in "His Enemy the Law" and many other Triangle productions for which he received favorable comment.

A supporting cast of unusual length chosen with care by Harry Pollard is said to furnish this picture with players of exceptional ability.

Robert F. Hill, the author, has based the story on an actual experience of the secret service department during 1918 with a fake charity organization which was carrying on its crooked work in the nation's capitol. The action is framed largely in the home of the wealthy, calling for many beautiful interiors, which the Triangle technical department has supplied. R. E. Irish was the cameraman.

Americanism Theme of Cabanne Subject.

W. Christy Cabanne says that the principles of liberty and democracy for which this country stand are an unconscious education in the spirit of true Americanism. The foreign born citizen of the United States absorbs the atmosphere of freedom and democracy until, when it comes to protecting the land of his adoption, he is moved by the same spirit that moves a descendant of the Pilgrims to fight for the Stars and Stripes.

This is the theme Mr. Cabanne has made the subject of "The American Spirit." Mr. Cabanne wrote, directed and produced "The American Spirit," distributed by the W. W. Hodkinson Corporation, and also directed such popular propaganda films as "Draft 258" and "The Slacker."

The hero of "The American Spirit" is an American, but his patriotic spirit is that of the South before the Civil War. He was brought up by his grandfather, a Confederate veteran who still firmly believes in the principles of the Lost Cause, the bitterness of what he considers an unjustifiable defeat still rankling in his heart. To the young Southerner the Stars and Bars is his flag—the Stars and Stripes the emblem of his enemy.

In the working out of the story Mr. Cabanne shows how racial prejudices and inherited tendencies become purely superficial and are swept away under the influence of great patriotic emergencies.

E. K. Lincoln, virile and energetic, is starred in "The American Spirit" in the role of the young man whose true American Spirit lay dormant.

"Tales of the Tall Timber."

One of the most important short pictures recently issued by the Educational Films Corporation is Robert C. Bruce's "Tales of the Tall Timber," which was prereleased to the New York Rialto the first week of October, and goes out to the regular Educational first-run houses the week of October 14. Not only are the entertainment values fully up to the Bruce average, but the picture has permanent worth. It records the old and the new ways of logging—the initial processes that condition the "bridge of ships" between France and America. It was photographed in the redwoods of Northern California and the pines of Northern Idaho.

Hampton Lines Up Kerrigan Stories.

Jesse D. Hampton seems to have no difficulty in finding suitable stories for J. Warren Kerrigan. He has just announced to the W. W. Hodkinson Corporation, distributors of Hampton-Kerrigan pictures, that he has secured "Four Ace Baker," a picturesque melodrama of the days of '49, and "Uncharted Channels," a comedy-romance. These will follow "Three X Gordon," comedy-drama to be released Oct. 28; "Come Again, Smith," a comedy melodrama, and "The Unfinished Story," an Alaskan drama.

New Empire Installs Cameragraph.

Power's Cameragraph has been installed in the new Empire Theatre, Fall River, Mass. This is one of the finest theatres in New England, seating over 2,500. H. A. & E. S. Taylor made the installation.

Barker's Socialists Give Him Some Regular Realism

REGINALD BARKER gives an interesting account of his experience with a mob of real socialists while he was directing Thomas Dixon's "The One Woman," the special production distributed by Select Pictures Corporation.

There is a splendidly realistic mob scene toward the center of the picture, when the crowd collected in the Temple of the Brotherhood of Man insists on carrying a resolution against conscription despite the objections of their leader. The course of the story indicates that this wild collection of socialists, anarchists, I. W. W.'s, and members of various cults, fed upon a succession of fiery speeches, pass beyond the control of Gordon, who opposes them. A riot follows. Mr. Barker says that he was anxious to obtain a particularly good effect in this mob scene, and employed many means of working up the enthusiasm of his motley crew.

"And we succeeded almost too well," Mr. Barker explained. "After starting a riot which culminated in the ejection of their real leader, Gordon, from the hall when he opposed an anti-conscription resolution, the mob was supposed to continue the commotion for a few seconds while my cameraman made a fade-out. But instead of this, that riot continued and continued and continued, and the speaker kept up his ranting from the platform long after I had called 'cut' and the cameraman had ceased turning his crank.

"The explanation is simple, and it shows a great many things—the power of a strong speaker to inflame an audience, and the temper of a certain class of American today. We had to have about three or four hundred extras for that scene, and they were procured in Los Angeles upon very short notice, mostly from the unemployed who were attracted by the chance to work and appear in 'the movies.' In fact, some of them were procured at a sort of socialistic meeting the evening before, where my men had been scouting to find certain types we needed.

"One of the types was the speaker. He soon proved himself well capable of the part, and made a realistic speech in the rehearsal. So I instructed him to turn loose when the scene was to be filmed. He did; and I have seldom heard a more powerful, but at the same time more radical socialistic or perhaps I had better say anarchistic speech. In a few minutes, while my cameras were making the most of the scene, he had a large part of the audience entirely forgetful of the fact that they were working in a picture. He forgot it also.

"It was quite a task to quiet them down and get the rest of the scenes, but the extra work was well worth while in the added realism obtained. There is your explanation of the effectiveness of this part of the picture. For the time being, the crowd was not acting; in fact, they did not know how to act anyway, being not the regular types of studios extras. But they did far better. They lived the part, and forgot all about having to act, thanks to the intensity of their own feelings and to the power of the speaker."

Simplex Installations Reported.

Among the installations reported by Dwyer Brothers & Company, 26 West Naghten street, Columbus, with a branch at 631 Walnut street, Cincinnati, Simplex distributors in the states of Kentucky and Southern Ohio, are the following: Murphy Theatre, Wilmington, Ohio; Virginia Theatre, Wellston, Ohio; LeMax Theatre, Wilmington, Ohio; Capitol Theatre, Frankfort, Ky.; Lyceum Theatre, Cincinnati; C. H. Brown, Zanesville; M. C. Weisinger, Danville, Ky.; W. J. Romans, Lancaster, Ky.; J. B. Stout, Danville, Ky.; L. M. Luchs, Marietta, Ohio; Bert Fialo, Dayton; Longly & Steenrod, Nelsonville, Ohio; Frank Moyer, Georgetown, Ohio; Andy Sankers, Hamilton, Ohio, and Pastime Amusement Company, Columbus.

Scene from "Mongrels" (Fox).

Daschund Gets Licked by Three Allied Pups

ONE of the amusing features of the latest Fox-Lehrman Sunshine Comedy, "Mongrels," is an allegory of the war performed by dogs. All the big features of the war are revealed by four dogs, which, with an almost uncanny ability, portray the parts of the four leading nations at war.

In making the picture, Mr. Lehrman had printed a big sign reading, "Enemy aliens must not cross this line." On one side of the line is shown a French poodle gnawing a bone.

A dachshund, wearing a Hun helmet, comes along, crosses the line and attacks the poodle. The poodle puts up a valiant defense of his rights, but as he is fighting, a vapor bursts, from the dachshund's mouth, representing the Germans' poison gas.

The English bulldog comes to the aid of the poodle, and the two pursue the dachshund into a kennel, which rocks and rolls violently during the conflict.

Then, seeing that the dachshund is still full of fight, the poodle runs away and brings back an American terrier. The American terrier, the French poodle and the English bulldog pitch into the German dachshund and clean him up with neatness and dispatch.

In filming the picture, the fight closed with the band playing "The Star Spangled Banner" and everybody on the side-lines cheering for victory.

Stage Assassination Scene.

A startling representation of the assassination of the Grand Duke Franz Ferdinand at Sarajeco was recently staged at a handsome Long Island estate, in connection with the coming Screen Classics, Inc., super-feature, "Wilson or the Kaiser?" This now historical scene was reproduced in every detail under the guidance of Director Charles Miller. Associated with Director Miller are Leander de Cordova and Edward Lawrence. George K. Hollister, who photographed the Screen Classics production, "To Hell With the Kaiser," is chief cameraman.

Current Events Shows Whippets.

Pictures of the famous Whippet tank which has been largely responsible for the successes of General Foch against the Germans in France are being shown today in Universal Current Events. The film shows the remarkable mobility of this new type of land warships. The whippet is much smaller than the old style tank, gets about with remarkable speed, and at the same time is quite as destructive and heavily armed as its heavier brother, all of which the Current Events pictures clearly show.

Human Plays in Powell Production.

William Human, better known as plain Billy Human, creates the role of the weak brother in "The Forfeit," the Frank Powell production starring House Peters and Jane Miller that will be the first of a series distributed by the W. W. Hodkinson Corporation.

The Sun-Light Arc Invites a Test of Its Capabilities

FROM time to time we hear it said by directors and cameramen that, while the Sun-Light Arc is a beautiful light, with an immense volume and value of color, having all the wonderful effects of pure sunlight, it is good for exterior lighting only. Others say that they understand they cannot take close-ups, or that it cannot be used in small sets.

The Sun-Light Arc that illuminated the Madison Square Garden during the exposition can also be used in a small set and for close-ups with wonderfully artistic effects. It can be shaded or directed from one source into many directions on a set, giving beautiful gradations of light and definition.

It is not necessary to use other lights for diffusing this light in either small or large sets. The volume of light is so great that by placing a shutter hood over the face of the lens of the Sun-Light Arc

The Sun-Light Arc.

it would cut out every particle of illumination. But having eight shutters on this hood working independently of each other these shutters can be opened at several different angles in order to direct a certain quantity of light on the subject desired, or on a number of subjects at the same time, thus giving the different gradations of light.

A brief resume of some of the illuminating successfully accomplished by the Sun-Light Arc with most pleasing photography is as follows:

Hotel Biltmore, M. P. D. C. Ball, 2 lights. Hotel Astor, 2 lights, Annual Pageantry Ball showing 300 couples dancing. Metropolitan Opera House, 2 lights, used by Famous Players in Caruso picture. Manhattan Opera House, 3 lights, full scene used by Famous Players, Caruso (Director Jose). Fort Lee, 1 light, exterior street scenes, Caruso. Fort Lee, 1 light, "Private Pete" (Director Jose) exterior, Here a scene was taken with the Sun-Light Arc fully one-quarter of a mile away with beautiful results. Famous Players, 1 light in "Out of a Clear Sky," Marguerite Clark (Director Marshall Neilan). Commodore Stuart Blackton, 1 light, "Common Enemies." Vitagraph Company, 2 lights in a set 60x100, and most of it by 1 light.

Remember the results at Madison Square Garden from Oct 5 to 13. The Sun-Light Arc is portable, weighs about 200 lbs., occupies a floor space of 3x3 feet, has interchangeable parts, parabolic mirrors, clear wire glass lenses, frosted lenses, iris shutters, Hood shutters, and can be made as a searchlight extending illumination many miles, or as a flood light or high lighting wherever desired.

The Woolworth Building was photographed at night with an out light and camera one and a half miles away with good results.

The Sun-Light Arc Company extends an invitation to all producers to visit the Sun-Light Arc Company's office at 218 West 48 street, New York, and have their cameraman and director direct a scene in this small studio, which is 12x38, and make a test of close-ups and the various gradations of light obtained through this method of illumination. Appointment for such demonstration may be made by telephone or mail.

Mutt and Jeff Go to Russia.

Russia, the land of forty revolutions a minute, is the scene of the latest activities of Mutt and Jeff, Captain Bud Fisher's famous comic characters. In "Bulling the Bolsheviki," which is announced by the Fox Film Corporation as a new Mutt and Jeff Animated Cartoon, the well-known comic team tries to put a porous plaster of common sense on the back of aching Russia.

They reach the land of bomb inhalers, caviar and quick death in time to see an example of Bolsheviki administration. Meeting a down and out Bolshevist, they are surprised when they see that the bewiskered statesman is not scheduled to stay down very long, as there is a bomb under him, which is swelling so fast that it is only a question of seconds before it will come to a head.

Going right away from there they find themselves at the Bolsheviki headquarters in the midst of a 5 o'clock bomb party. After several hair-raising exploits and escapes from what the Russians think is a good time, Mutt and Jeff make their exit. Although they did not save Russia, they had a pleasant day out in the open air.

Naomi Childers in Lockwood Support.

Naomi Childers, well known film player, has been engaged to play the leading feminine role opposite Harold Lockwood in Metro's screen version of George Gibb's novel, "The Yellow Dove," production of which has been begun by Edwin Carewe, managing director of the Lockwood company. Miss Childers has achieved wide recognition for the work on the screen. She registered her first successes with the Vitagraph Company in whose productions she appeared for five years. For three of these years she was one of Vitagraph's featured players.

Lloyd Hamilton Gets a Ducking.

Vitagraph Will Soon Release "The Common Cause"

VITAGRAPH is laying plans for the early release of J. Stuart Blackton's production, "The Common Cause." Commodore Blackton is now putting the finishing touches on the completed production, and the picture will be ready for distribution within a short time.

It is the plan of the Vitagraph Company to give this production the same big treatment as was given Commodore Blackton's other big special productions. This means that a complete line of posters, advertising helps, star cuts, heralds, publicity stories, lobby displays, scene cuts, etc., will be provided for the exhibitors.

"The Common Cause" is expected to prove one of the greatest productions that has been brought to the screen in years. It was made under the auspices and with the co-operation of the British-Canadian Recruiting Mission, and Commodore Blackton has had at his disposal every facility which the Allies possess for faithful presentation of the big theme. Battle tanks, including the famous "Britannia"; soldiers of the American, British, French and Italian armies; guns of every calibre; official battle scenes made by the British Government; battle-planes, and all the other implements of modern warfare have been at Commodore Blackton's command—the result being that he was able to give to his production a thorough and realistic historic atmosphere.

The picture, aside from its merit as a drama and a spectacle, is distinctive in that it will show to the audiences of the country more famous stage and screen stars than have ever been brought together in one production. Herbert Rawlinson and Sylvia Breamer are the featured stars, with a supporting company including Lieutenant Lawrence Grossmith, J. Huntley Gordon, Mlle. Marcel, Louis Dean, Philip Van Lorn and Commodore Blackton's children, Charles and Violet Blackton. The play, which was written by J. Hartley Manner and Major Ian Hay Beith, is a vivid drama, with a prologue and an epilogue. In these two phases the allegory of the war is told from the invasion of Belgium to the triumphant victory of the Allied arms, with the entry of each nation — France, England, Italy, America—pictured in graphic manner. The scenario was written by Anthony P. Kelly.

It is in the prologue and epilogue that a number of well-known women of the American stage are introduced—Marjorie Rambeau representing "Columbia"; Irene Castle, "France", Julia Arthur, "Italy"; Violet Heming, "Britannia"; Ellie Shannon, "Belgium."

Commodore Blackton has introduced some fine comedy, with Lieutenant Grossmith, Mme. Marcel and Philip Van Lorn, their scenes affording relief for the stronger, tenser drama portrayed by Mr. Rawlinson and Miss Breamer. There are numerous human touches, such as the recruiting scenes at the New York Public Library, the singing of Gitz-Rice, the famous Canadian fighter, and the rescue of the Blackton children, who portray two little war refugee waifs.

Nazimova's "'Ception Shoals" Is Strong Drama of the Sea

WORK before the camera on Mme. Nazimova's production de luxe, "'Ception Shoals," to be presented by Richard A. Rowland and Maxwell Karger, respectively president and director general of Metro Pictures Corporation, has been completed. There now remains the task of cutting and assembling and preparing the production for the public. Director Albert Capellani will finish this work before leaving for California to produce further Nazimova pictures, the first of which will be "The Red Lantern," adapted by himself and June Mathis from Edith Wherry's novel.

Final scenes on "'Ception Shoals" were those concerned with the great lamp of the lighthouse. The star, as Eve, the heroine, and Henry Harmon as Job Coffin, keeper of the light, do strong acting in these scenes. Mme. Nazimova is most enthusiastic about "'Ception Shoals." In fact it was she who suggested to the Metro officials that the play, in which she had appeared so successfully at the Thirty-ninth Street Theatre, should be transferred to the screen.

"'Ception Shoals" is a drama of the sea and of the elemental human emotions and passions. Mme. Nazimova has two fine character studies in Faith, the mother, and Eve, the daughter. The play presents her genius in a new light.

Exhibitors Praise Pathe Serial.

An exhibitors' showing of "Wolves of Kultur" on the roof of a New York theatre drew a large attendance, among which were many representatives of patriotic societies who were present on special invitation. All were cordial in their comment on the big patriotic serial produced by Western Photoplays, distributed by Pathe, and featuring Leah Baird, supported by Sheldon Lewis and Charles Hutchison. The first three episodes, seven reels in all, were shown to the musical investiture of a full orchestra. The prologue showing President Wilson and quoting from his speech, which runs through the entire serial as an inspiration, was enthusiastically applauded. It gave the spectators a ringing note of what was to follow in melodramatic adventure fused with recorded fact. The first episode, "The Torture Trap," showed the murder of the inventor, the theft of his plans, which he was about to present to the Government, and the vow of his niece to avenge his death and bring the Huns to justice. Then followed episode No. 2, "The Iron Chair," and No. 3, "Trapping the Traitors." In plot, swift action and suspense these episodes gave promise of the others to follow.

"Woman the Germans Shot" to Have Broadway Run

IT has been definitely decided by the producers of "The Woman the Germans Shot," Joseph L. Plunkett and Frank J. Carroll, to give this picture a New York run at one of the Broadway theatres. Just which theatre will hold the picture has not yet been announced.

Inasmuch as the picture marks the motion picture debut of Julia Arthur, one of the celebrated legitimate stars, in the role of Edith Cavell, it is felt that a New York run will be highly successful, because of the interest which the public of the city has always shown towards Miss Arthur in her spoken productions. Her first motion picture appearance, in the role of such intensity as the one she enacts, will be, it is believed, one of the theatrical events of the season.

A private showing of the picture will be given before the public opening, it is expected, and to this officials of the American and Allied governments are to be invited, besides the critics of the daily papers and national magazines.

A special musical setting is being arranged in keeping with the greatness of the picture, and nothing will be lacking in the presentation, it is announced, to keep it up to the dignity the subject deserves.

The picture was completed only last week by director John G Adolfi. In the cast are Creighton Hale, William H. Tooker, Paul Panzer, George Majeroni, Sarah Alexander and Joyce Fair and others.

The story of the play was written by Anthony Paul Kelly.

Cosmo Hamilton Is Author of "Sins of the Children"

COSMO HAMILTON, the well-known novelist and dramatist, whose successful novel, "The Sins of the Children," is being picturized by Harry Rapf, was wont at one time to make scathing remarks about moving pictures. However, the successful screening of his "Blindness of Virtue" converted him, and he has recently prepared original stories for a number of famous screen artists. He is said to be looking forward with much interest to the release of "The Sins of the Children," which originally appeared as a novel, and regarding which the London Times said, "A most beautiful piece of work dealing with a difficult subject with the most dextrous blending of delicacy dramatic strength and wholesome candor."

The book had a very large sale, and in its screen form it is said to be a human story with a series of dramatic incidents that grip the attention and hold the interest from start to finish.

Nazimova in Scenes from "'Ception Shoals" (Nazimova Special).

Pathe Describes Features Listed for November Issue

PAUL BRUNET, vice-president and general manager of Pathe, in announcing the line-up for November, says that the new Pearl White serial, the first episode of which will be released on the 24th, is full of novelty, and, while it follows the lines of melodrama, still in its treatment and the utilization of novel effects is really a new sort of serial. It moves quickly, and experts who have seen some of the early episodes declare it cannot be outguessed. It is the work of George Brackett Seitz, shaper of some of Pathe's greatest serial successes, and Bartram Milhauser, scenario writer of "House of Hate" and "Fatal Ring."

"The Narrow Path," featuring Fannie Ward, her second extra selected star photoplay, is based on the successful dramatic production of that name. It will be released November 17. It is one of the strongest and best of the Fannie Ward extra selected photoplays.

Baby Marie Osborne is dated for November 3 in "Milday o' the Beanstalk." The little star is steadily drawing to her an increasing number of friends.

Pathe one-reel comedies for the month are unusually attractive. They are vehicles for the talents of Harold Lloyd, Toto, the one time clown of the New York Hippodrome, and Stan Laurel, the English comedian, who trained in the Karno comedy school, from which the distinguished Mr. Chaplin graduated. Someone has called these three "the rollicking, rislble Rolin Roysterers." Lloyd will be seen in "Hear 'Em Rave," released on November 10; Toto in "Check Your Baggage," November 17; Stan Laurel in "Just Rambling Along," November 3, and Harold Lloyd comes back with an extra measure entitled "Take a Chance," released November 24.

Some of the most realistic war views yet shown will be given in the Official War Review Nos. 19, 20, 21 and 22, released November 3, 10, 17 and 24. "The Far-Flung Battle Line" series furnished by the British and French governments will show the last of the twelve instalments on November 3, 10 and 17. Next to the Official War Review, which is steadily nearing 100 per cent. distribution, this feature has widely held popular attention.

"Wolves of Kultur," the big patriotic serial, featuring Leah Baird, with Sheldon Lewis, swings into its crescendo of development of plot and swift action in episodes 4, 5, 6 and 7.

The stirring Western serial, "Hands Up," featuring Ruth Roland, will come to an end in the four episodes shown in November beginning November 3.

Theda Bara Again at Work.

With the plaudits which greeted the New York premiere of "Salome" still ringing in her ears, Theda Bara has begun work at one of the Fort Lee studios on a new Standard Picture for William Fox. The picture has the temporary title of "The Light," and is being directed by J. Gordon Edwards, this being the thirtieth picture Mr. Edwards has made for William Fox. "The Light" is an original story by Lieutenant Luther Reed and Brett Page, and the scenario was written by Charles Kenyon, one of the William Fox scenario staff.

Although the atmosphere of war runs all through the story there is only one scene in the picture which shows actual fighting. This is a trench scene, and is flashed on the screen only for a moment.

Work Started on "Dan La Roche."

Harry Morey has completed work in "Hoarded Assets," a Vitagraph Blue Ribbon feature, and now is engaged on "Dan La Roche" under direction of Paul Scardon. The company, which was sent to Canada on location recently, now is in the wooded country around Milford, Pa.

Charlie Chaplin in "Shoulder Arms" (First National).

Mutual to Issue Ten One-Reel Government Subjects

THE Mutual Film Corporation announces the forthcoming release of "Our Nation Aroused," a series of ten one-reel pictures produced by C. L. Chester under the supervision of the Committee on Public Information.

The productions portray ten specific illustrations of the activities of the American Government in the development over here of the effective American war machine.

They were built upon scenarios prepared by the Division of Films of the Committee on Public Information, supervised personally by Mr. Chester. They contain the same snap, and the subjects have been given the same interesting treatment that has made the recently released series of Outing-Chester productions a distinctive place among short reel subjects of their type.

The titles were written by Katharine Hilliker, who wrote the titles for the Outing-Chester series, and established for herself a wide reputation as a title writer. W. O. Runcie, E. B. Steene and Arthur A. Porchest, Chester cameramen, photographed the pictures.

Negotiations for release of the series through the Mutual exchanges have been in progress for the last week between Mr. Chester, the Committee on Public Information and James M. Sheldon, president of the Mutual.

"I am glad to be able to offer the exhibitors of the United States a series of productions showing, so forcefully, the tremendous progress that is being made by our Government in the varied phases of war activity," said Mr. Sheldon in announcing the forthcoming releases.

"Mr. Chester has given us, with the cooperation of the Committee on Public Information, ten pictures which portray vividly and interestingly some most unusual things that are in progress on this side of the ocean.

"We may think we know a lot about the war, and maybe we do, but nobody has taken the trouble to show us in anywhere near such an interesting manner these things that are pictured in the new Chester series.

"We are all proud of the efficiency of the American Government in getting ready so quickly and thoroughly for the job we have undertaken to help finish abroad.

"The first release of the series will be 'Schooling Our Fighting Mechanics.'

"Another release is called 'There Shall Be No Cripples.' It pictures the things the Government is doing to teach useful trades to the boys who come home from France without legs and arms."

Stirring War Views in Official War Review

WHERE America fights in the great war many prisoners are taken, and the reports of General Pershing have done much to hearten America to still greater effort in the Fourth Liberty Loan drive. Thousands of the Huns have been captured since the great American movement started, and in No. 17 of the Official War Review released by Pathe the week of October 20 a view is given of the general inspecting the camp where the prisoners are guarded.

The Review shows M. Poincare the President of France, paying his respects to the stout-hearted citizens of Chateau Thierry who remained in the place. This was a great day for Chateau Thierry, but the good men who are right up against a tremendously grave proposition took their honors quite soberly. The scene nevertheless is impressive.

With a change of view the beholder sees rolling over Italy's roads endless streams of motors bearing everything from supplies to heavy guns. And up above the clouds on the steep mountain roads surefooted beasts of burden still carry the necessities of war. Keen eyes watch from these dizzy heights, and in France, where observation lacks mountain height, we are enabled to see flocks of French observation balloons—like monster beetles—led out from their hangars and fastened to motor windlasses, which guide them through the air.

Begin Production of "The Enchanted Barn"

Director David Smith has begun the direction of Bessie Love in the latter's second Vitagraph picture. It is a screen version of the novel, "The Enchanted Barn." It is a pretty story, and one in which Vitagraph's newest star will have every opportunity to twinkle

Spectacular Opera House Scenes in Caruso Picture

NOT the least interesting and novel feature of Caruso's first Artcraft picture, "My Cousin," which is released Oct. 20, is embodied in the series of scenes depicting a performanee at the Metropolitan Opera House. These scenes are said to be spectacular in the highest degree and will doubtless prove attractive among all classes of audienee in all sections of the country.

The performance is "I Pagliacci," the most tuneful and most popular of the works of the Italian master composer, Leoncavallo, which never fails to paek the huge auditorium from the front row of the Orchestra to the last seat in the Family Circle. Caruso is on the stage, singing the role of Canio as only he can sing it—and Caruso is sitting in the balcony, listening to Caruso sing! Rather, Tomaso Longo is listening to his cousin Casare Caroli, sing, for these are the dual roles which Caruso plays in the photoplay.

Five hundred extras are to be seen in the shots of the audience, at least half of them attired in evening dress and the other half in raiment as becomes a second balcony audience. As they intently watch the great artist's every move and hang on every note, one would be certain that Caruso himself were on the stage before them if he did not know that, although the audience scenes were filmed at the Metropolitan, those showing the great tenor, in clown costume, surrounded by a Metropolitan chorus of forty people, were of necessity taken in front of the stage of the Manhattan, on another day.

The cuts and flashes are declared to be perfectly synchronized resulting in one of the most remarkable general effects yet obtained in motion picture production and constituting another triumph for Edward Jose as a director. Morever, in the stage scenes the photography by Hal Young is said to be of such quality that throughout Caruso's singing of the familiar "Pagliacci" aria theatre orchestras may easily follow the movement of his lips, making possible a most effective accompaniment which will enhance the attractiveness of the presentation immeasurably.

Vitagraph's New Serial Is Now Ready for Release

THE latest Vitagraph serial, "The Iron Test," with Antonio Moreno and Carol Holloway as the featured players, will start on its fifteen-week course in thousands of theatres throughout the country on October 21. The serial was written by Albert E. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady. The story is different from those of the other Vitagraph serials in that the stars have the roles of circus players, and a great deal of the action takes place under "the big top." Mr. Moreno and Miss Holloway are said to have the finest opportunities of their careers in this story.

The advance preparation which Vitagraph gives to its serials and features, and the exhibitor helps supplied to theatre owners, have been important factors in the successful exploitation of these subjects, and in the case of the latest serial the company mailed out a complete campaign book containing advertising, publicity and stunt suggestions. In addition twenty-four sheets has been posted in all of the key centres of the United States, and will follow shortly with a similar campaign in Canada. Vitagraph has also made arrangements to give to exhibitors free of charge as many twenty-four sheets as they will post in their territories. Advertising cuts, heralds, lobby displays for each episode, slides, and one sheets, three sheets, and six sheets on each of the fifteen episodes are included in the service.

Prints on the first five episodes have been shipped to all Vitagraph exchanges, and they are now available for screening in the company's offices all over the country.

"The Romance of Tarzan" Opens at New York Strand

THE first public presentation of "The Romance of Tarzan," sequel to "Tarzan of the Apes," was at the Strand Theatre, New York, on Sunday, October 13. The booking situation in the Eastern territory made it impossible for officials of the First National Exhibitors' Circuit as distributors and of the National Film Corporation of America as the producers of "The Romance of Tarzan" to consider the suggestion for a special prerelease showing in one of the large independent Broadway theatres. This was the introduction provided by the National Film Corporation for the first Tarzan production, by which it established new box office records at the Broadway Theatre during a run of several weeks. As a result of the phenomenal patronage it received the reputation of the picture grew by leaps and bounds, and it was released nationally to a big exhibitor demand.

The advance applications for bookings on "The Romance of Tarzan" have been extremely heavy, according to reports from exchanges of the First National Exhibitors' Circuit, and the demand has been for a release date as early as could be arranged in keeping with the completion of work on posters, general advertising matter and accessories.

Harold Edel, manager of the Strand Theatre, will lead off the New York field by giving "The Romance of Tarzan" its Eastern premiere. At the conclusion of the week's run at the Strand the picture will be shown by several of the big circuits in the New York territory.

With these bookings arranged, it was practically impossible to entertain proposals for a special pre-release run. According to one of the exhibitor-directors of the First National another factor in the decision not to have an advance presentation at a specially engaged theatre was the overwhelming popularity of the central character of Tarzan, which could not be increased, in the estimation of the distributors, by placing another Broadway special run to its credit.

Pathe Cameraman Commended.

Sergeant Camille Legrand, the Pathe cameraman now en route from Paris to the Orient via the United States, bears a letter of which he is justly proud. This letter, written by the Chief of the Cinematographic Service of the French Army, Lieutenant J. L. Croze, reads in part as follows:

"I take pleasure in sending you herewith copy of a letter which General Humbert, Commander of the 3d Army, has just sent me regarding your brilliant conduct at the time of the attack on Avocourt.

"To these high proofs of satisfaction, I add those of the chief of the cinematographic service, which, in the film taken at Avocourt, possesses one of the most wonderful and striking documents of the war."

Baggot and Claire Whitney Head Strong Metro Cast

A BRILLIANT cast has been engaged to present "The Man Who Stayed at Home," Metro's screen version of the patriotic drama which has thrilled thousands both here and in England, in its stage form. June Mathis has adapted the story from the play by Lechmore Worrall and J. E. Harold Terry. Herbert Blache is director.

The engagement of King Baggot to visualize the character of Christopher Brent, the leading masculine part, played on the dramatic stage last season by Albert Brown, has already been announced. Mr. Baggot is expected to give a masterly representation of this important part.

Claire Whitney has been engaged to play the leading ingenue role of Molly Preston. Miss Whitney is considered ideal for the part.

Lilie Leslie will appear in the role of Mirlam Lee, played by Katharine Kaelred in the dramatic version of last season. Alexandre Herbert has been engaged to play the leading juvenile part of Norman Preston, son of Judge Preston and brother of Molly. Frank Fisher Bennett has been cast as Carl Sanderson. Robert Whittier will play the German spy, Fritz, who poses as a waiter.

Metro's favorite character actress, Ricea Allen, will play Miss Myrtle. The part of Judge John Preston, of the Supreme Court, will be played by Robert Paton Gibbs, known for superb work on both stage and screen. Fraulein Schroeder, the woman spy, will be played by Julia Calhoun, one of the eleverest character actresses in the theatrical profession.

Mary Miles Minter Plays the Wife.

"Wives and Other Wives" is the quaint title of the next picture featuring Mary Miles Minter, and released through Pathe by the American Film Company. And, for the first time in her screen career, Miss Minter plays the part of a married woman. In many pictures she has wound up with a wedding, but in "Wives and Other Wives" she starts out not only as a young matron, but also equipped with the regulation domestic troubles. It is a dramatic farce of an unusual surprising character and is full of dilemmas, perplexities and unexpected situations.

Colin Chase plays the male lead as Geoffrey Challoner, the newlywed husband, and William Garwood is taking the part of Norman Craig, a perfectly well-meaning married man from the apartment above, who gets into all sorts of fixes and tight places.

Scenes from Vitagraph's Serial, "The Iron Test."

State Rights Department

Conducted by C. S. SEWELL

Shirley Mason Starred in "Deadly Sins" Reissues

McCLURE PICTURES, INC., announce that on account of the hearty response of exhibitors to the announcement that the "Seven Deadly Sins" would be reissued as "two-reelers" the order for prints has been increased, and that the various branches of General Film Company through which this series will be distributed is already in receipt of numerous bookings.

Not only is the star of this series, Shirley Mason, well known to motion picture audiences on account of her good work in numerous productions, but in this series also appear an imposing array of stage celebrities, including H. B. Warner, Holbrook Blinn, Nance O'Neill, Ann Murdock and Charlotte Walker.

A complete accessory and advertising service has been established to assist exhibitors in exploiting these reissues. Special lobby photographs, mats, cuts, and a complete campaign book have been prepared and forwarded to the branch offices of General Film Company, and is now at the disposal of motion picture theatre managers.

Warner Picture Delayed by Closing of Theatres

PURCHASERS of territory for "The Kaiser's Finish," the new eight part state rights production made by S. L. Warner, have announced, according to a statement from A. Warner, who is in charge of sales, that in the districts where theatres are closed by the epidemic of Spanish influenza, they will make no attempt to arrange bookings with exhibitors until the ban is lifted and theatre owners have had an opportunity to readjust their schedules to provide for the fulfillment of service contracts existing before the ban was placed.

Mr. Warner further states: "The buyers believe that by waiting until the exhibitors are again active they will obtain longer runs for 'The Kaiser's Finish' than would be the case if they endeavored now to determine booking dates. Many theatre owners will face a serious problem in rearranging their booking schedules when they again resume operations, and this has lead to the decision by owners of state rights franchises for "The Kaiser's Finish" to wait until conditions are normal and they can obtain the length of runs they feel are justified by the production."

Screencraft Completes Its First State Righter

THE first of a series of twelve "dramatic features of distinction," which are to be produced by Screencraft Pictures during the coming year, has been completed at the Screencraft's studios in New Rochelle (formerly the Thanhauser), and prints of the subject will be shipped to the independent exchanges which have arranged to release the Screencraft series, during the coming week.

The picture was made under the direction of Frank Reicher, for the past two years attached to the Lasky staff. The story is an adaptation by Eve Unsell of a novel by Edith Barnard Delano. The picture abounds in a heart appeal of the quality that is always certain to awaken the response of audiences. At the same time it is replete with tenseness and dramatic force. It is in six reels.

The cast is headed by Mary Boland and Lucy Cotton. Raymond Bloomer, Harris Gordon, Vincent Coleman and Mrs. Stuart Robson, wife of the famous stage celebrity of that name, are other members.

The picture will be marketed on a state rights basis, as will all the Screencraft series, the franchises for the entire country having already been sold. The foreign rights to the Screencraft productions have been acquired by the Robertson-Cole Company.

"Ashes of Love" Marks Hackett's Reappearance

AN event of interest in connection with Ivan Abramson's latest production, "Ashes of Love" released by the Graphic Film Corporation is the reappearance of James K. Hackett, the well-known actor of the spoken drama. Mr. Hackett's first appearance in motion pictures was made some time ago in "The Prisoner of Zenda," founded on the novel and stage play of the same title, by Anthony Hope, and it speaks well for Director Abramson's ability that Mr. Hackett should, for his second appearance, have chosen to appear in one of Mr. Abramson's productions.

Co-starring with Mr. Hackett in "Ashes of Love" is Effie Shannon, who for a number of years starred in the spoken drama with Herbert Kelcey, and she has also previously appeared in motion pictures, including the Metro drama, "Her Boy." In addition, the cast includes such favorites as Ruby De Remer, Paula Shay, Hugh Thompson, William B. Davidson, Dora Mills Adams, Thea Talbot and William Bechtel.

An unexpected twist developed in the story of this production, and one which is said to provide one of the big climaxes, is where a mother has to decide between protecting the reputation of a dead daughter or saving the reason of a man she looks upon almost as her own son. Director Abramson is said to have also introduced into this picture some clever comedy situations.

W. H. Announces Several New Series of Reissues

AFTER months of investigation and selection, W. H. Productions Company believe they have another "find" in four new series of short subjects to be released soon, viz.: Two series of twenty-eight each single reel comedies, Liberty Keystones and Eagle Keystones, and two series of fifteen each two-reel Western dramas, Columbia Kay Bees and U. S. Kay Bees.

With the ever increasing cost of production, the W. H. reissues are said to be proving a salvation for many exchanges and exhibitors, at the same time satisfying their patrons. The Keystones were produced by Mack Sennett, and when first exhibited were welcomed by the public. It was on the Keystone lot that many of the best comedy screen actors were developed. Among the stars of this series are Mack Swain, Mack Sennett, Mabel Normand, Roscoe Arbuckle, Sydney Chaplin, Fred Mace and Chester Conklin.

The Kay Bees are among the best productions of their kind. They were made by Thomas H. Ince. The stories were written by William Clifford, Thomas H. Ince and C. Gardner Sullivan. The settings were genuine. A tribe of Indians were maintained near the studio, and real cowboys from nearby ranches were used. These productions did much to make the cowboy pictures popular, and in them Mr. Ince discovered many well known stars of today. The casts contain Charles Ray, Clara Williams, Rhea Mitchell, Richard Stanton, Anna Little, Walter Edwards, Sessue Hayakawa and others.

It is claimed that these four series offer exceptional box office values. Exchange men who take two subjects a week will be enabled to book one of each brand to competitive houses without creating antagonistic competition.

W. H. Productions are now releasing through about fifty state rights exchanges, and are preparing a campaign to the exhibitors to help the exchanges through trade papers and other mediums. It is announced that every subject will be re-edited, reconstructed, retitled and new prints made. The advertising material, it is also stated, will surpass everything ever done in such productions before, while the usual co-operation will be extended to exchangemen and exhibitors.

Unique Publicity Campaign for Fifth Petrova Picture

IN connection with the published announcement that coincident with the release of "The Panther Woman" by the First National Exhibitors' Circuit the life story of Madame Petrova would be syndicated through numerous newspapers, it is announced that during the present month a prominent newspaper association will also syndicate a story of how this Polish star is aiding the Liberty Loan, together with a full-page newspaper article on "How Mrs. Average Woman May Be Beautiful." In addition, articles by Madame Petrova regarding her work are also appearing in several well-known magazines.

This special publicity drive has been timed in connection with the release of her fifth independent production, "The Panther Woman," and it is believed by the officials of Madame Petrova's organization that it will accrue to the benefit of exhibitors throughout the country who have arranged to present this picture.

"The Panther Woman," which will be released during the current month, is a picturization of "Patience Sparhawk and Her Times," a novel by Gertrude Atherton, one of the foremost woman authors of America, who has written twenty-four novels, among which are a number of "best sellers."

Territory Sales on "Kaiser's Finish."

A. Warner announces sale of the following territory on "The Kaiser's Finish": To F. Ferrandini, Richmond, for Georgia, Florida, Alabama, Virginia, North Carolina and South Carolina; to Peter Sotus, Cleveland, for Ohio, and to First National Exchange, Indianopolis, for Indiana.

Trade News Brevities

NO END YET FOR LIGHTLESS NIGHTS

Shortage of California's Hydro-Electric Power Still Serious—Business Good, However, Exhibitors Say

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO. — Lightless nights, which have been in effect in this territory for the past two months, on account of a shortage of hydro-electric power, are to continue indefinitely, according to Fuel Administrator Albert E. Schwabacher. According to the original ruling the lighting of signs, display windows and store fronts was to be resumed on the first of October, but the power situation is still serious, and it may be months before it is relieved to a marked extent. Theatre owners express the opinion that business is not being seriously interfered with through the dimming of the bright lights, but all would welcome a return to former conditions before clocks are set back an hour on October 27.

Loan Films in Big Demand.

The Liberty Loan films are receiving wide distribution on the Pacific Coast under the direction of Herman Wobber, the organization created by him having devised a system whereby practically every exhibitor will be able to show these. Not only are these productions being shown in theatres, but there is a demand for them by leading clubs. The San Francisco Ad Club is featuring these films at its weekly luncheons. The Rotary Club, Transportation Club, and similar organizations, are making requests for the loan of these films, and these are being complied with wherever possible. Edward T. Lowman, who recently resigned from the Famous Players-Lasky organization to take up Knights of Columbus work at Camp Fremont, is assisting in the booking of the Loan films, as is Vernon R. Moore, now with the Shipping Board. The local booking is in charge of Leon Netter, who returned to California from the East to enter the Navy, but who may enter another branch of the service.

Film Men Return from New York.

Most of the local film men who journeyed to New York last month have returned home, several of them making the return trip together. Herbert Rothschild, president of the company, which conducts the California Theatre; Eugene H. Roth, managing director of this house; E. O. Child, manager of the local Pathe branch; E. D. Tate, manager of the Los Angeles Pathe office, and W. A. Calkins, manager of the Salt Lake City Pathe branch, returned on the same train, which also bore Mr. and Mrs. Ignace Paderewski to their California home. Meyer J. Cohen, of the George Kleine System, has also returned to his San Francisco headquarters, and has since left for Los Angeles to install a manager to succeed Mr. Silicox, who has resigned. Upon his return he will make a trip to Seattle in connection with his duties as district manager.

J. S. Woody Visits San Francisco.

J. S. Woody, special representative of the Select Pictures Corporation, spent several days here recently with H. L. Knappen, the new branch manager. He is very enthusiastic over the outlook for Select pictures on the Pacific Coast and elsewhere. He visited the Pacific Northwest, and from here will go to Los Angeles.

Making Film for the Government.

While the energies of the Government are being directed largely toward the successful prosecution of the war, it is not losing sight of its resources and is having much film of an educational character made. The Tam Film Company, Sixth and Market streets, has completed five reels on the "Prevention of Fires in the National Forests," and a similar amount on the "Prevention of Fires in Grain Fields." Work is now being commenced on another forest picture. This concern is representing the Mutual Screen Telegram in this territory and has three cameramen at work.

Imperial After Matinee Business.

Business at the Imperial Theatre, San Francisco, has developed to such an extent that during the past five months there has not been a night without a waiting line. Manager J. A. Partington attributes this showing to the fact that every attempt is made to live up to the catch name adopted for the theatre, "The House of Personality." Each week something extra in the line of an added attraction is offered, either a tableau from some famous opera, a short act, or high class musical offering.

He states that the problem at the present time is to get the matinee crowds, a rather difficult task since this theatre is removed from the shopping district. As a special inducement he gives the same attractions that are presented in the evening and is giving wide publicity to the desirability of attending the afternoon shows through the medium of slides, the theatre program and intensified newspaper and poster advertising.

Theatres Change Hands.

Robert McNeill, who conducts the Panama and Lyceum theatres in this city, is expanding into the east-bay suburbs and has taken over the Claremont and Strand theatres in Oakland, two large residence district houses. The Franklin Theatre at Oakland has also changed hands and will be conducted by the Kehrlein interests.

Joe Huff Now with Vitagraph.

Joe Huff, for years manager of the Unique and Odeon theatres, but who has been in the stationery business for some time, has returned to the film field and is now with the Greater Vitagraph as salesman. He recently completed his initial trip through the San Joaquin Valley.

Smoked Glasses and Tin Ears.

Louis Beban and C. C. Westover, who make up the censorship bureau of the San Francisco Customs Service, have been called upon of late to inspect great quantities of films intended for export, and the strain of watching two subjects at the same time has become such that specially prepared glasses have become necessary. Now they are being called upon to listen to the phonograph records exported through this port and attend to this duty while inspecting the moving pictures. This task at times become irksome, and the censors are considering the purchase of tin ears to match the smoked glasses.

San Francisco Briefs.

Mike Zar, formerly with the Fox Film Corporation, has gone with the United Picture Theatres of America as assistant to branch manager William J. Citron.

Maurice Kuttner, formerly with Miles Bros., has joined the Fox organization as booker.

The Queen Theatre on Polk street has advanced its prices to seventeen cents. Formerly this price was charged a few days each week.

E. M. Asher, of the Turner & Dahnken Circuit, is making a business trip to Los Angeles.

The twenty-eighth star in the service flag of the Strand Theatre was added recently when J. W. Asher, director and treasurer, left for Pittsburgh to enter the Carnegie Institute of Technology for a course in military aeronautics.

Northern California Notes.

Colusa, Cal.—L. Holt has opened the Gem Theatre, recently closed by C. C. Kaufmann, using Mutual service.

Oroville, Cal.—The Red Theatre has been reopened by L. Slissman, after having been closed for the summer.

Gridley, Cal.—Fred Fink, Jr., who has been conducting the Fink Theatre, has joined the colors.

Pleasanton, Cal.—Frank M. Reep has purchased the Lincoln Theatre.

Pittsburg, Cal.—Plans for a new moving picture house are being made by E. Enea and brother.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Given to Manage United Picture Exchange.

HERBERT GIVEN, who has won wide popularity in this territory as the manager of the Goldwyn Film Exchange, resigned recently to assume the management of the Philadelphia office of the United Picture Theatres of America, Inc. Headquarters have been established at the General Film Company's building.

Smiley Is Manager of Goldwyn Exchange.

George W. Smiley, who is well-known in Washington and Philadelphia, has been appointed as the new manager of the Goldwyn Exchange in this city.

Philadelphia Briefs.

Bob Lynch, manager of the Metro, is recovering from a severe cold, having possibly contracted a slight touch of influenza. His many friends are anxiously awaiting his speedy recovery.

Jimmy Martin, manager of the Princess Theatre, was stricken with a touch of pneumonia last week and compelled to remain in bed for several days.

Frank W. Buhler, manager and director of the Stanley Company's theatres, left Philadelphia, Saturday, October 5, for a trip to Missouri, where he will spend a few days visiting his mother, whom he has not seen for a whole year.

HIPPODROME DAMAGED BY EXPLOSION

Spokane Picture House Sustains Loss of $250 by Bursting of 200 Gas Balloons—One Usher Injured

By S. Clark Patchin, Spokesman-Review, Spokane, Wash.

THE explosion of 200 gas filled souvenir balloons in the Hippodrome Theatre, Spokane, caused the injury of Eugene Gilbert, an usher; blew out the plate glass window in the room in which they were kept, and caused a fire which did $250 damages September 28.

For some months the theatre has been making a specialty of special pictures for children to run with its Saturday program, and as an additional drawing card it has been giving the balloons to all children under 12 years who visit the place each Saturday.

The balloons were in the office ready to be given to the children, when the accident occurred just before the doors of the theatre were opened for the afternoon shows. Two of the office doors were wrenched from their hinges. The hair and eyebrows of Gilbert were badly singed, and he was taken to a hospital for treatment. Fire was caused by the motor operating the gas pump igniting one of the balloons, and the blaze exploded the others.

Trimble Films Liberty Loan Parade.

Under the direction of Larry Trimble, director of the Washington Motion Picture Company, which is now in the hands of a receiver, pictures of the big Liberty Loan parade were taken on the afternoon of Sunday, September 29, and were shown at the Liberty Theatre for several days.

All of the theatres are permitting the Four-Minute Men to speak in their places daily, and in additional to that they did not open their doors Sunday until after the parade, which was not over until after 4:30 p. m. This had been widely advertised in the newspapers, and as soon as the parade was over the entrances to all theatres were crowded.

Spokane Operators Get Wage Increase.

A new scale of wages presented by the Motion Picture Operators' Union, of Spokane, to the theatre managers has been accepted by practically all houses that are recognized as union theatres. The new scale calls for a weekly wage of $32.50, and was put into effect last Sunday. The former scale was $27.50, the new rate being a flat increase of $5 a week.

The operators work six-hour shifts, as previously. The scale has been accepted by the Clemmer, Liberty, Hippodrome, Majestic and Lyric theatres. Some others have the matter under consideration.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Payette Drops In.

ONE of the best known and best liked film men of the Baltimore territory, J. J. Payette, who for three and a half years was associated with various companies as their representative here, and who is now a member of Uncle Sam's fighting forces, came to Baltimore on Saturday, September 28, to visit his friends. Mr. Payette has gone through the non-commissioned officers' school at Camp Humphries and now has a Sergeant-Major's warrant. He was recently called before the board of examiners and passed for the Officers' Training School to go either to Camp Lee or Gordon. He is awaiting orders from Washington. He managed the General Film Exchange here for a time, was Vitagraph representative and was last associated with Goldwyn.

L. D. Lyon with Fox.

L. D. Lyon, who for six years has been associated with the film business, has now become associated with the Fox Film Company as its Baltimore representative, working from the Washington office. Since he has been in the business, Mr. Lyon has been connected with General, Mutual, Triangle, U. S. Exhibitors of N. J., and the Civilization Film Corporation.

Ford Has Birthday.

The birthday of Charles E. Ford, manager and co-proprietor of Ford's Opera House, was celebrated on Friday, September 27, at the home of his mother, Mrs. John T. Ford, widow of the founder of the theatre, by holding a family reunion and dinner. Congratulations were received by Mr. Ford from his many friends.

New Organ at Idle Hour.

The installing of a new fotoplayer in the Idle Hour Theatre, 223 North Howard street, which is managed by Mr. Waskey, has now been completed and was placed in use beginning Monday, September 30.

Loan Drive at Grand.

One hundred and fifty thousand dollars' worth of Fourth Liberty Loan bonds were subscribed to at the rousing meeting and entertainment held at the Grand Theatre in Highlandtown, through the courtesy of the owners and the hard work of Carville Councilman, the manager, on Sunday night, September 29. Held under the auspices of the Fourth Liberty Loan Committee of the Twelfth District, Justice T. Bayard Williams, of Canton, presided. Many fine patriotic speeches were made, and after a program of music, moving pictures of a patriotic theme, which were obtained through L. A. DeHoff, manager of the New Theatre, were shown for the occasion. About 2,000 attended.

Several thousand dollars were subscribed at a meeting held at the Broadway Theatre, 509 South Broadway, on the same night, through the courtesy of J. Louis Rome, the manager, in the interests of the Fourth Liberty Loan. This affair was conducted by Miss Margaret Antonie, chairman of the Second Ward Women's Council of Defense.

Sun's Liberty Loan Show.

The Baltimore Sun staged a Liberty Loan show in Sun Square on Saturday night, September 28, and more than $20,000 was collected, being subscription to the Fourth Liberty Loan. The steps of the Savings Bank of Baltimore were used as the grand stand, and a motor truck used as the stage. A moving picture screen was placed on the side of the bank, and pictures showing the Yanks at work and play and scenes from the front were shown. There were several enthusiastic patriotic speeches, vaudeville acts of merit and music by the band from St. Mary's Industrial School.

EXHIBITORS HOLD A "SHIRT WEEK"

Two Indianapolis Theatres Aid War Relief Association in Securing Cloth to Dress Europe's Orphans

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

LAST week was "shirt week" at the Regent and Colonial theatres in Indianapolis. From 10 a. m. to 2 p. m. every day during the week, except Sunday, a clean discarded shirt, or two or three, were accepted as an admission "ticket." A big clothes hamper stationed at the entrance was used as a receptacle for the "tickets," a large number of which were received. The affair was arranged by E. H. Bingham and H. E. Cohen, managers of the Regent and Colonial, as a means of co-operating with the Stage Women's War Relief Association in the East, which is trying to obtain materials for making dresses for the orphan children of Europe. They are making a drive for discarded men's shirts, out of which the prettiest kind of "kiddies" dresses can be manufactured.

Rogers Books "America's Answer."

R. E. Rogers, manager of Crump's Theatre at Columbus, Ind., has booked the second Government war film, "America's Answer," for an exhibition in Columbus on October 24 and 25.

Jefferson Will Have 400 More Seats.

Improvements to the Jefferson Theatre at Fort Wayne, Ind., which will increase the seating capacity by at least 400, were begun last week. The change in the seating arrangements was brought about, according to the owners, W. C. Quimby and A. L. Randall, because of the theatre's constantly increasing patronage. November 1 has been set as the date for the completion of the work.

Weil to Conduct Grauman Theatre Orchestra.

Max Weil, who has conducted the orchestra at the Circle Theatre, Indianapolis, from the time the theatre was opened two years ago, has accepted a position as conductor of an orchestra of forty musicians in the new Grauman Theatre, Los Angeles, and expects to leave in a few days for that city.

Mr. Weil, in the time that he has led the orchestra at the Circle, has built up an extensive clientele among musicians and music lovers of the city, and has made innumerable friends through the channel of his music. He has conducted orchestras in various large cities, including St. Paul and Minneapolis, and until he gave his time exclusively to conducting was a concert violinist. He has one son, Jerold, a student at Indiana University, and a daughter, Hortense, who is in school in Indianapolis.

His successor at the Circle has not been named.

Indiana Brevities.

A. G. Blacker, manager of the Manhattan Theatre in West Washington street, Indianapolis, has purchased the state rights on the "Are You Fit to Marry?" picture, which was exhibited to capacity crowds at English's Theatre a few weeks ago.

S. Barrett McCormick, managing director of the Circle Theatre, Indianapolis, is wearing the insignia of a "major" in the Fourth Liberty Loan drive in Indianapolis. The honor was conferred on the Circle's director as a result of his work in connection with the distribution of theatre advertising during the campaign.

The motion picture theatre operated by the Indiana Union, a student organization at Indiana University, Bloomington, Ind., was opened Tuesday, October 8, with D. W. Griffith's big production, "Hearts of the World." The picture was shown for three days.

G. C. Parish, formerly booker for the V. N. Hoddup, Inc., of Indianapolis, has joined the Universal Film Company's force of salesmen in the Indiana territory.

M. H. Sinnott, formerly asistant manager of the Circle Theatre, Indianapolis, is now attached to the War Camp Community Service in Indiana. His successor has not yet been named.

William D. Helmick, manager of the Sipe Theatre at Kokomo, Ind., for several years, is now engaged in the contracting business.

GORDON-MAYER FILM EXCHANGE MOVES

Boston's New Distributing Company Is Now Located in Larger Quarters at 35 Piedmont Street

By Robert N. Howe, 80 Summer Street, Boston, Mass.

THE Gordon-Mayer Film Corporation of Boston has opened a new office at 35 Piedmont street. In the office space they formerly occupied it was impossible for them to handle the business that has been built up in New England under the management of Louis B. Mayer.

The old office at 20 Winchester street is now the headquarters of the publicity department, which is under the management of William Furber, formerly manager of publicity for the American Feature Film Corporation. Miss Idella Emery, who for the past few years has been editing the Motion Picture Query column in the Boston Post, has been appointed to assist Mr. Furber in the publicity work. The Gordon-Mayer Company started business eight weeks ago.

Louis B. Mayer

In addition to the two Boston offices, a branch exchange has been opened on Meadow street, New Haven, under the management of Miss Bertha Schwartz, formerly of the Famous Players-Lasky Corporation.

The sales force of the Gordon-Mayer exchange is also being increased, three new men having been taken on in the past three weeks. They are John E. Dunn, who was previously connected with the Famous Players-Lasky Corporation; Martin Kelleher and Harry Goldman, who were formerly connected with the American Feature Film Corporation. Kelleher has been assigned to Connecticut and Goldman is covering Western Massachusetts. George K. Robinson, who was formerly efficiency man for the Famous Players-Lasky, is now with Gordon-Mayer in the same capacity.

Aside from their own special features, Gordon-Mayer are handling state right productions, their first being "Crashing Through to Berlin." The state rights department will be under the supervision of Samuel Grant, who handled Gerard's production, "My Four Years in Germany." He will have a separate office on Pleasant street.

Sayer Managing Haverhill's Academy.

James A. Sayer, manager of the Colonial Theatre, Haverhill, Mass., for eight years, has just taken charge of the Academy of Music here. The policy of the theatre is stock during the week and motion pictures and vaudeville on Sunday. Frank Douray, former manager of the Franklin Park Theatre in Boston, has taken temporary charge of the Colonial.

Kimmerle to Succeed Roth.

Frank F. Kimmerle, former booker in the Boston Mutual exchange, has been appointed to succeed former Manager Roth as manager of the Boston office of the Mutual. He was booker for five years.

Four Pathe Salesmen Receive Bonus.

Four out of six salesmen of the Boston Pathe office received a large bonus for the period of business ending August 31, according to the statement of Manager Hand. The business in the exchange for the month of August was 76 per cent. over that of February. Manager Stanley Hand, Ben Shaperio and E. E. Weekly, both bookers, also received a large bonus.

Cleveland News Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, Ohio.

Theatre Men Hold Annual "Play Night."

THE Toledo Amusement Managers' Association, composed of exhibitors and "legitimate" theatre managers of Toledo, held their first annual "play night" at the Boody House, October 3.

It was a huge success not only from the standpoint of quality and quantity, but from the point of attendance. There was an address by the president, Joe Perlstein, and several fine vaudeville acts, after which supper was served. At 11:15 a flashlight of the assemblage was made.

There are twenty-nine theatres represented in the association, and there were as many film exchange men on hand. The Toledo association is making fine progress.

Erdmann Named Manager of Paramount.

George Erdmann, formerly manager of the Universal and Foursquare exchanges, Cleveland, has been appointed manager of the Paramount-Artcraft Exchange, succeeding E. T. Gerrish, who resigned recently. Mr. Penn has been named assistant manager.

United Pictures Opens Cleveland Office.

The United Picture Theatres of America, Inc., has opened up headquarters in Cleveland to handle Northern Ohio territory. This office is in charge of Harry J. Bayley, a former Cleveland man, who has been manager of the Goldwyn Exchange in Chicago for some time past.

The office is located on the fourth floor of the Standard Theatre Building in connection with the General Film Company Exchange.

Manager E. T. Gerrish, of the Paramount-Artcraft Exchange in Cleveland, has resigned. His successor has not yet been appointed. Mr. Gerrish has not yet announced his future plans.

Commend Work of Operators.

The Fourth Liberty Loan Committee has commended the work of the Cleveland moving picture operators who have handled the campaign shows. From 10 to 20 shows were given each night. These were under the personal direction of Harry Holmden and Frank Masek, of the operators' union.

"The shows went over like clock-work, and the boys certainly deserve credit," said W. E. Lusk, in charge of the moving picture publicity.

Miller Reopens His Strand.

Carl Miller has reopened his Strand Theatre, Fremont, after having closed it for several weeks. Many improvements were made, including the installation of 200 more seats, a stage, new lighting, a Gardner Gold Fibre screen and others. The house was opened with a patriotic mass meeting at which Rev. G. H. Reiken made an address.

Success Film Doing Big Business.

Charlie Schwerin and Lou Gleger, two of the best known film men in the middle states, are doing wonderful business with their features throughout Ohio. Their new company, the Success Film Productions, Sloan Building, is handling the U. S. Exhibitors' Booking Service and the other Frank Hall productions, including "Her Mistake," with Evelyn Nesbit; "The Devil's Playground," with an all-star cast, and "The Crucible of Life," with Grace D'Armond.

Marcus in Ammunition Train Service.

Claude Marcus, son of the manager of the U. S. Theatre, Cleveland, has been accepted by the War Department as a private in the ammunition train service. He left for Florida.

Loan Films In 4,000 Theatres.

The Central Liberty Loan Committee for Ohio, Kentucky and Western Pennsylvania estimates that the Government Liberty Loan films will be shown in 4,000 theatres, and that more than 4,000,000 people will see them.

A practical schedule was worked out in Cleveland with the aid of a master booking sheet so that every theatre in Northern Ohio would have a film each day.

"America's Answer" In Gray's Armory.

"America's Answer" will play a week in Gray's Armory in Cleveland beginning October 6. The picture, presented by the Government, is handled by the World Exchange. It was given two screenings the week of September 29, at which many exhibitors attended.

Rochester News Letter

By L. B. Skeffington, 61 Main Street, East, Rochester, N. Y.

Temple Theatre Pulls Effective Stunt.

THE Temple Theatre pulled off a very effective stunt in connection with the Liberty Loan. The service flag with seven stars is hung in plain view of the audience. A spot was thrown on the flag, and a Four-Minute Man appealed to the audience "not to let their slacker dollars turn those stars to gold." The crowds responded in good style.

Piccadilly's Service Flag Has Gold Star.

The Piccadilly Theatre has just placed a gold star on its service flag for Sergeant Frank F. King, who succumbed to Spanish influenza at Camp Dix on Sunday, October 5. Sergeant King was leader of the orchestra at the Piccadilly, but he preferred to get into the big game. His parents were with him when the end came. The last words he uttered were a request that an American flag be brought to the bedside. This was done, and then, unable to speak further, he saluted—saluted the colors and died.

Howard Representing United Pictures.

Homer Howard, well-known in this section of the state, is now with us again representing the United Picture Theatres of America in Western New York.

Sarr Will Continue to Do Big Advertising.

Fred J. Sarr, of Fay's, is one of the most progressive showmen in town. He has only been here a little while, but he has made a big noise. The other day a local newspaper asked Mr. Sarr to be a little more conservative in his advertising, but he said that he could not see it. He says that if he books the best show in town he is not afraid to let the public know about it. Rochester needs a few men of this type to get into the big-city stride.

Seattle News Letter

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

Bertleson to Manage California Theatre.

BART BERTLESON, assistant manager for James Q. Clemmer since the opening of the Clemmer Theatre, Seattle, seven years ago, has accepted the position of manager of the California Theatre in Los Angeles, and left last week to take up his new duties. His former office at the Clemmer has been taken by James L. Tally, who left the position of manager of the Seattle Vitagraph office to become Mr. Clemmer's assistant.

Mr. Bertleson was known throughout the Northwest as a good showman. Mr. Clemmer says that if it had not been so that he could obtain the services of such an experienced and efficient man as Mr. Tally to take his place he would feel like one of a team of horses that had lost his pulling partner. Mr. Tally helped his uncle, J. L. Tally, to manage Tally's Theatre in Los Angeles for several years, then he entered the distributing end of the business, and has been manager of officers in various coast cities, as well as Denver. Most of this time he was with the Vitagraph Company.

His place as manager of the Seattle office was taken by L. M. Cobbs, formerly assistant manager.

Film Row Has $86,000 Bond Subscriptions.

Film row went "over the top" this week with subscriptions amounting to $86,000 for the Fourth Liberty Loan. A. W. Eden, Fox manager, was chairman of the committee that did the work of soliciting. $11,000 of the $86,000 was subscribed by W. A. Mead, manager of the Universal office.

United Pictures Opens Seattle Office.

Lee A. Ochs and William Alexander arrived in Seattle this week to organize a branch office of the United Picture Theatres of America, Inc. They obtained the services of R. Clinton Montgomery as manager, and he will handle their releases from the office of the General Film Company at 2023 Third avenue. Mr. Montgomery has had experience with several film companies as a salesman in the Northwest territory.

Pathe Manager Returns from New York.

L. O. Lukan, Pathe manager, returned from New York this week to find his wife seriously ill with pneumonia. She has past the danger point now, however, and Mr. Lukan is once more able to apply himself to business.

Code Says Business in Alaska Is Good.

W. H. Code, managing owner of the Code Theatre, Nome, Alaska, arrived in Seattle today, October 5, to spend the winter in the city. Mr. Code reports that in spite of the depopulation of Alaska by the war his business was better this summer than it has ever been. He accounts for this apparent paradox by explaining that the men who were generally out in the country working at various industries, such as mining, were loafing in town this summer. He says that he has forestalled any serious results from the new war tax of 20 per cent. by raising his admission price from 25 cents to 50 cents. He simply went out on the stage one night and told his patrons about the tax, and asked them whether they wanted a poor show at 25 cents or the best at 50 cents. They answered back, "Give us a good show. Don't worry about the price. We won't."

Out of Town Exhibitors in Seattle.

Among the visiting exhibitors on film row this week were O. Phelps, Liberty Theatre, Hillsboro, Ore.; J. W. Alexander, Majestic Theatre, Spokane; E. S. Smith, Acme, Lake Stephens; A. H. McDonald, Rex, Eugene, Ore.; F. L. Stannard, Wenatchee and Gem, Wenatchee; Mr. and Mrs. H. R. Glenn, Glenn Theatre, Issaquah, and D. M. Leonard, Rex, Puyallup.

MAKES FILMS OF HOME FOR BOYS ABROAD

National Defense Committee Takes Pictures of Minneapolis to Show Its Fighters in the Trenches

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

MINNEAPOLIS men in the trenches will have their longings for a sight of the "old home town" satisfied this coming winter. Motion pictures of the city, its people, and their activities, will be sent to the front and shown on the screen for the benefit of the Minneapolis fighters.

The first section of the film was taken by the Lochren Film Corporation when Theodore Roosevelt came to the city to speak in the interest of the Liberty Loan campaign on October 7. Pictures of the different churches of the city, showing mothers and fathers and other loved ones of the soldiers will be a feature of the film sent to France.

Other pictures will show scenes of the life of soldiers and sailors in training here. They will also show Red Cross, Y. M. C. A. and Army and Navy Club activities.

A special committee of the Minneapolis Women's Committee, Council of National Defense, is in charge of this project. The film will be completed before the end of October and will be taken to France by a Y. M. C. A. representative.

War News Increases Interest.

"Hearts of the World," now in its sixth week of its Minneapolis engagement at the Shubert, opened Sunday, October 6, at the Metropolitan Theatre in St. Paul for an indefinite run. Despite the fact that the Griffith pictured story of the war has been seen more than seventy times in Minneapolis, there is no decrease of interest, nor in the size of audiences at the Shubert, which is holding the attraction over for at least three additional weeks. News from the front appears to have increased the interest in the picture.

Big War Film Showing.

"America's Answer," the second official Government film, opened Sunday, October 6, for a week's showing at the St. Paul Auditorium, the largest theatre in the Northwest, with a seating capacity of 7,000. The initial showing, which was simultaneous with the launching of the German peace offensive, drew an enormous audience.

R. K. Evans Resigns.

R. K. Evans has resigned as manager of the Minneapolis Fox office. He has been replaced by D. Leo Dennison, former special representative of Paramount, with the Detroit, Pittsburgh, Cleveland and Cincinnati branches under his supervision. Mr. Dennison was also formerly manager of General Film and George Kleine offices at Pittsburgh. He will be assisted at the Minneapolis Fox office by Max Weisfeldt, formerly connected with the Mutual organization in Minneapolis and more recently with the Mutual home office in Chicago.

Calvert in France.

Vice-President Hammons, of the Educational Film Corporation, and a party of friends recently visited one of the army camps near New York, and wished Godspeed and an early return to Sergeant L. V. Calvert, of the Signal Corps, former manager of the Minneapolis New Garrick Theatre. Sergeant Calvert left Minneapolis and civilian life on January 15. He is now "Somewhere in France."

"Crashing Through" Gets Ovation.

"Crashing Through to Berlin," the big Universal feature, has received a great reception at the Rex Theatre in Duluth. Manager Azine, of the Rex, employed some clever advertising ideas to bring the merits of the production before the public, and, despite the fact that numerous war pictures have been seen in this city recently, none has been more enthusiastically received by Duluthians than "Crashing Through," according to newspaper critics. Manager Azine used many one-line "readers" in his newspaper advertisement and also several one-column, four-inch small type ads in issues of the Duluth daily newspapers.

Italian Consuls to Boost.

Letters have been sent to every Italian consul in the United States and Canada by the Italo-North American Commercial Union, requesting them to co-operate to their fullest ability with the First National and exhibitors in the showings of "Italy's Flaming Front" and other Italian war pictures, according to advices received by Manager E. R. Pearson, of the Minneapolis First National Exhibitors' Circuit, from the home office.

Hansing Has a Good Business Getter.

C. E. Hansing, proprietor of the Nokomis Theatre, a suburban Minneapolis house, is putting on a stunt which he claims is the biggest business-getter he has ever attempted at his theatre. To each child in the neighborhood applying at the box office he gives a card for them to fill in the date of their birth. The cards must be signed by the parents, and upon the child's birthday he or she, as the case may be, is given a pass to the Nokomis Theatre good for "Self and One." It is a simple and inexpensive proposition, and might easily be put over by other exhibitors with success, according to Mr. Hansing.

Made a Success by Advertising.

J. L. Hasbrouck, owner of two moving picture theatres, one at Graceville and the other at Ortonville, Minn., both of which long considered "problems," told the story last week of how he "put them over the top" as successful houses. Other exhibitors had tried to solve the "problems," but did not succeed. Mr. Hasbrouck took hold of them a few months ago, and they have since been getting results. "It was all done by advertising," he said. "I always give my patrons the best that can be obtained. I use only the best programs, and always advertise them quite heavily. In addition, I give them on an average of one 'special' a week. You can't find a telephone post, barn, fence or any other vacant space around our towns suitable for a poster that hasn't got some kind of advertisement tacked on to it telling the people about what's coming. That's what draws them." Mr. Hasbrouck's slogan is, "Give the people the best there is and they will pay for it." And he has more than made good on it.

News Notes.

M. E. Montgomery, of the Minneapolis World Exchange, left last week for camp, taking with him a wrist watch presented by employes of the office.

Al Picker, managing director of the R. & R. theatres of Ironton, Mich., and Hurley, Wis., was in Minneapolis for a few days arranging late fall bookings for his string of houses, which includes the Rex and Rialto of Ironwood and the Garrick of Hurley.

S. T. Wamsley, the third member of the Minneapolis Vitagraph office to enter the service of Uncle Sam, was presented with a wrist watch by Vitagraph employes before leaving.

H. W. Bruen has sold his Iris Theatre at Miles City, Mont., to E. R. Disney, recent proprietor of the Princess Theatre at Kalispel, Mont. Mr. Bruen will engage in a war industry on the Pacific Coast.

W. H. Strauss has returned to the Minneapolis Westcott Film Corporation after spending three months on the road for the Elliott Film Corporation.

$5,400 IN ADMISSIONS TO BOND BUYERS

Texas Exhibitor Gives Away 900 Six-Dollar Books of Tickets to His Theatre to Spur Loan Purchasing

By Phil Fox, Times-Herald, Dallas, Texas.

ANDREW ZUCCARO, owner of the Queen Theatre at Fort Worth, Texas, is giving away $5,400 worth of admission tickets to his theatre to purchasers of the Fourth Liberty Loan.

Mr. Zuccaro has provided quarters for a committee of women selling Liberty Bonds in the foyer of his theatre. To every person purchasing a bond from them he gives a $6 book of tickets. He is distributing 900 books in this manner.

"This picture show business is a side issue. My real business is to help win the war. If we don't dispose of the Hun there will be no picture show business a few years from now," Zuccaro says.

Fix Price for Soldiers at Twenty Cents.

San Antonio exhibitors have recently differed with the military authorities in regard to the prices of admission to moton picture theatres as charge to soldiers.

San Antonio theatre owners have been charging thirty cents admission at high class houses. Late in September a major of infantry serving as officer of the day protested the matter, and declared that soldiers should be admitted to motion picture theatres for ten cents.

After some discussion the price for soldiers was fixed at twenty cents. The question as to whether soldiers should pay war tax has also been discussed recently in many cantonment cities in the Southwest. In the majority of places the soldiers pay the tax.

Paramount Has a Traveling Saleswoman.

Mrs. Edith Glenn Catlin is the first film saleswoman to travel in the Southwestern territory. Mrs. Catlin early in October was attached to the Paramount staff, and will travel through Texas and Oklahoma. The lady was formerly a successful stock and insurance saleswoman, and so impressed Manager Harry Owens that he broke all precedents for Dallas and employed her with his organization.

Before going on the road Mrs. Catlin studied the film business from the poster room to the bookkeeping department. Her early efforts have been most successful.

LeRoy Bickel's Mother Dies.

Manager LeRoy Bickel, of the Metro Dallas branch, has the sympathy of everybody on Dallas film row in the death of his mother, which occurred at McComb City, Miss., early in October. Mr. Bickel was summoned to her bedside, but did not reach the Mississippi city until after his mother's death. Mrs. Bickel was past seventy years of age, and had been ill for some time.

Polemanakos Opens Another Theatre.

Theodore Polemanakos opened his new theatre, the Greenville Opera House, Greenville, Texas, on October 4, and reports his initial audience an excellent one from every standpoint.

Newsboys See "Pershing's Crusaders."

Every newsboy in the city of Fort Worth saw "Pershing's Crusaders" at the Hippodrome Theatre early in October free of charge. The treat for the youngsters was arranged through the Hippodrome management and the Fort Worth Record.

Private Peat Will Speak in Dallas.

Private Peat's big war film and Private Harold Peat in person will be in Dallas November 20. The film will be shown at Hulsey's Hippodrome Theatre. The soldier will lecture here under the auspices of the Kiwanis Club, and during his visit here will appear at the theatre showing the war picture and make a brief talk. The arrangement was made by Manager Harry Owens, of Paramount.

Now Texas Has a Woman Operator.

"They're just the dearest things," she said, and the man to whom she was talking didn't exactly understand whether she meant the Power's 6-B machines she had charge of or the plumb good looking "unionalls" she was wearing.

The girl who made the remark was Miss Pauline Groome, operator in the Lyric Theatre at Burkburnett, Texas, and whatever she referred to the remark must have applied, because the machines and the unionalls both looked mighty spick and span.

Miss Groome, so far as is known, is the only real girl operator in Texas, and J. W. Ross, of the Lyric Theatre, declares she's just as good as any man he ever had in his booth.

United Theatres Has Dallas Branch.

The United Picture Theatres of America have established offices in Dallas, and are already canvassing the Southwestern territory.

Their quarters are in the offices of the General Film Company, 1926 Main street. The United sales force is headed by E. C. Leeves as manager. W. F. Yoder, William Byrd and Joe Gilligan.

Exhibitors Visiting Dallas.

Because motion picture exhibitors were generally busy in their home cities furthering the Fourth Liberty Loan visitors were not as numerous as usual along Dallas film row early in October. Among the exhibitors in town on business were the following: M. L. Levine, Gem Theatre, Corsicana; L. S. Larrabee, Alamo, Canton; Joe Martin, of Martin's Theatre, Mount Pleasant; B. Campbell, Arcade, Denison; T. J. Preston, Majestic, Teague; W. F. Sonneman, Rex, Waco; L. W. Phipps, of Phipps and Layton, Childress; T. J. Tittle, Liberty, Grandview.

Dallas Brevities.

Headquarters for the Liberty theatres in the Southwestern district have been established at Dallas, with J. K. Johnson in charge. Mr. Johnson succeeds Harry Schoenstadt, who handled Liberty bookings until early in October. The Liberty offices have been established with the Paramount organization on Commerce street, Manager Harry Owens having provided office space.

James Hill, Pathe manager, is back from New York, where he attended a convention of Pathe officials.

J. B. Dugger, Dallas Vitagraph manager, has purchased a new home in Highland Park, one of the choice residence districts of Dallas.

Iowa News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Blank Purchases Two Arrow Pictures.

A. H. Blank announces the purchase of the rights for "Today" and "The Mad Lover" from the Arrow Film Corporation for Iowa and Nebraska. Mr. Blank is planning an effective publicity campaign on these pictures, prints of which are expected daily.

Burgess Goes to Paramount, Minneapolis.

H. B. Burgess, who has been acting as salesman out of the local Paramount office, has accepted a similar berth with the Minneapolis office of the same organization, and has left for his new territory. Manager R. G. LiBeau, of the Paramount office, is spending two or three days out on the road each week and is offsetting the loss of Burgess, who has been in Iowa a long time.

Ten-Piece Orchestra at the Rialto.

The Rialto Theatre has a new ten-piece orchestra, under the direction of Sirignano, the Chicago band leader, who was a feature at Riverview Park this summer.

Boone Now Has Sunday Shows.

Brown and Anderson, proprietors of the Princess Theatre at Boone, Iowa, took the bull by the horns recently and opened their theatre for the first time on Sunday in the history of Boone amusements. Despite protests from the church element the mayor did not interfere. The picture was "Pershing's Crusaders," and a lockout was the rule all day long. Boone is a city of 15,000, and the people have demanded Sunday amusements for some months past. It is expected that the other theatres, of which there are three, will follow suit.

Temple Grand Now Shows Pictures Only.

Owing to lack of suitable road attractions, Manager Louis Rosenfield, of the Temple Grand, Creston, is playing a policy of straight pictures this season. In former years he has run two or three big shows a month, with pictures as a permanent policy.

Hills Universal Film Like a Circus.

The Palace Theatre management, aided by Manager M. J. Frisch, of the Universal office, put "Crashing Through to Berlin" over for a week like a circus. Several thousand half sheets bearing the words, "Buy Liberty Bonds—Send Our Boys Crashing Through to Berlin," were conspicuously posted—there not being a window in the business district that did not carry the posters. These were placed at the time the Fourth Liberty Loan campaign was launched. Universal carried a 5,000-line advertising campaign in the Register and Tribune, and the Palace management also used big ad space in the other papers. A reproduction of the Broadway Theatre lobby that was used in New York during the run of the picture there was made for the Palace.

Film Men Boosting Loan.

Local and state picture houses have been boosting the Fourth Liberty Loan effectively. In addition to Four-Minute Men several male quartettes have made the picture houses nightly, and, coupled with special slides and an appeal to buy bonds in all theatre advertising matter, a great deal of good has been accomplished for the cause. A. H. Blank, motion picture publicity chairman for Iowa, has left no stone unturned, and the results have been even greater than in any previous campaign.

Releases "The Whip" for Smaller Towns.

Manager Oarland, of the Yale Photoplay Corporation, has just released "The Whip" for use in the smaller towns, and has three prints on this subject well booked up. He also is lining up a nice lot of bookings on "The Public Defender."

New East Side Theatre Opens.

The Star, a new picture theatre of 200 seating capacity, has been opened on the east side, and is doing considerable business. In order to combat this new theatre the Ellman Brothers, who operate the A-Muse-U and the Grand, both on the east side, have opened up the old Elite, formerly an opera house, and which has had a varied career as a picture house. This makes opposition quite strenuous in that particular district.

Work Progressing on Big Picture House.

Work is progressing on the big new picture house at Sixth and Grand avenues. No publicity has been given the venture as yet, and, as all the first-class service is tied up in Des Moines for first and second run, there is considerable conjecture as to what the policy of the house will be. It will not open for some months yet.

Horn Goes Into the Auto Business.

Lee Horn, well known to Iowa exhibitors as former manager of the Supreme Feature Film Company and of the Select office in Minneapolis, is now manager of the Times Square Auto Accessories Company here. Mr. Horn says he is making a big success in his new undertaking.

Maritime Provinces News

By Alice Fairweather, The Standard, St. John, N. B.

C. F. STOWE, who has been for some time manager of F. G. Spencer's Theatre, the Gem at Fredericton, is to come to St. John to take charge of the two theatres, the Unique and Lyric. A. D. Callan, of St. John, will go to Fredericton, and Mr. Gaudett will take A. Fielding's place at Truro.

R. G. March, of the Specialty Film Import, has returned from a trip to Newfoundland, where he went for the purpose of circulating the Government Weekly. This was placed in all houses. Mr. March states that the general situation in Newfoundland is good, all five theatres in St. John playing to good business.

In St. John, N. B., at the Queen's Square Theatre, the "Yellow Ticket," a Pathe picture, was very much liked, and Manager Armstrong is going to repeat it this coming week. "Hands Up," the Pathe serial, is booked at this theatre.

J. Lieberman, of the Fox Film Corporation, has returned from Toronto, where he met the heads of the Fox Corporation. He says that the conference was most satisfactory. The Orpheus, at Halifax, is using Fox Standards and the fifty-two specials, while the Casino is featuring the Fox Mutt and Jeff comedies.

At the Famous Players news is heard that M. Bernstein is going to Halifax to take charge of the Empire Theatre there. He leaves for Toronto this week and then settles in Halifax. An orchestra will be arranged for in Toronto, but the picture policy is not yet decided upon.

G. J. B. Metzler, formerly manager of the Orpheus, goes to Toronto to live and is leaving the theatrical business entirely.

New Organ for the Photodrome.

A new organ, costing $6,500, is being installed in the Photodrome Theatre, City Hall square, Toronto, which is now under the management of Dave Siegal, formerly a well-known operator. Women ushers are also being introduced at this theatre, which is operated daily from 9 a. m. to 11 p. m., at 10-cent and 15-cent prices. Mr. Coulson, formerly manager of the Photodrome, is now in charge of the Coliseum Theatre, where a number of changes have been made. The Coliseum also now has women ushers. The Coliseum Theatre is being redecorated both inside and out.

New Rental Prices Bring Heavy Bookings.

There has been quite a rush on the part of Toronto exhibitors to secure bookings of "Birth of a Nation" and "Intolerance," the Griffith pictures, on the new rental basis from the Monarch Film Company, Limited, which is releasing the features in Canada. The pictures have been booked by the Strand, Rialto, Cum-Bac and other local houses for early showing at 25-cent prices. Manager Bailie, of the Cum-Bac, is arranging to reserve all seats in his theatre for the three-day runs of both productions in his house, which is located in the Dovercourt section.

Pomeroy Has Novel Lobby Display.

Manager Pomeroy, of the Holman Theatre, Montreal, carried out a suggestion for a unique lobby display in connection with the Universal feature, "That Devil, Bateese," starring Monroe Salisbury. Pomeroy made his house into a Hudson Bay trading post for the time being, using scenic effects and many properties, including moccasins, toboggans, tan bark, tree trunks, snowshoes and other accessories. Pomeroy made a big drive with this picture for several reasons, including the fact that the location of the story is Montreal and the back-woods of Quebec. Even the doorman of the theatre was garbed as a French-Canadian trapper for the stunt, while many skins were used as mural decorations for the occasion.

ALLENS ENLARGE THEIR THEATRE CHAIN

With the New Additions the Canadian Exhibitors Now Own or Lease Twenty-five Houses in the Dominion

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

MESSRS. Jule and J. J. Allen, of Toronto, controlling a large number of moving picture theatres and several film franchises in the Dominion of Canada, have made several additions to their chain of houses during the past few weeks.

The Allens have acquired the Francais Theatre, Montreal, temporarily, for the presentation of "Hearts of the World," under the direct management of Thomas Connolly, formerly manager of the Gayety Burlesque Theatre, Montreal. "Hearts of the World" is to be presented during a period of four weeks in the Francais, which was formerly a vaudeville and photoplay theatre which catered to the French section of the city. The showing of "Hearts of the World" at the Francais is practically the second run of the Griffith special in Montreal, the first run having been at the new Allen Theatre in Westmount, starting September 16.

The Allens have acquired control of the Auditorium Theatre in the City of Quebec. The news comes from Windsor, Ontario, that the Allens have taken an option on the large local theatre owned by Alderman Simon Meretsky, of Windsor, the amount involved being $75,000.

It has also been definitely stated that the new large theatre on Danforth avenue, Toronto, is to be erected for the Allens. Considerable objection had been raised to the erection of this theatre by preachers and others of the community and the license was held up by the Provincial authorities pending an investigation. Still another new Allen theatre is nearing completion in Toronto, this house being located on Bloor street, near Bathurst street.

The new Allen theatre at Edmonton, Alberta, is scheduled to open on November 4, and the new Allen theatre in Regina, Sask., will be finished before November 23. "Hearts of the World" will probably be the opening attraction at both of these theatres. The Allens now own or lease well over twenty-five moving picture theatres from Quebec to Moose Jaw.

Ontario Increases War Tax on Tickets.

The amusement war tax on theatre and concert tickets has been revised by T. W. McGarry, Provincial Treasurer of Ontario, so that patrons of amusement houses buying tickets valued at more than 45 cents after November 1 will be required to pay a much higher tax. Tickets valued at from 5 cents to 45 cents are not affected by the new arrangement at all, which means that moving picture theatres in Ontario escape the increase almost entirely. Patrons buying the 50-cent box seats in several large picture theatres will now pay a 5-cent tax in place of 2 cents, and patrons buying 50-cent to $1.50 tickets will have to pay a tax varying from 5 cents to 15 cents. Roughly, the new scale provides a tax of approximately 10 per cent. on all admission tickets over 45 cents.

Another new rule, and one that will inconvenience reviewers and pass holders, is that an exhibitor will be prohibited from selling quantities of war tax tickets at one time to any patron. Tax tickets may only be sold at the theatre box office for current use. This change has been made to enable the Government to keep a close record of theatre patronage and the sale of war tax tickets.

Books Jewel Film for Indefinite Period.

J. P. Doughlin, owner of the Princess Theatre, Sault Ste Marie, Ontario, made an unusual booking when he secured the new Jewel production, "For Husbands Only," for an indefinite period early in October. R. Leo Crume, former owner of the theatre, and now service and publicity manager of the Canadian Universal, went to Sault Ste Marie from Toronto for the exploitation of the feature.

Mr. Willis, formerly manager of the Rialto Theatre, Toronto, and the Rex Theatre, Winnipeg, is now an exhibitor of Sault Ste Marie.

Will Hold Special Matinees for Children.

Manager Sexton of the Family Theatre, Kew Beach, Toronto, held a grand opening of a series of special children's matinees for the winter season on Saturday, October 5, by the presentation of several attractions booked especially for the one performance. One of these was the first episode of "The Railroad Raiders," and another was the first of a series of Judge Brown stories. Mr. Sexton announced that these pictures would be shown every Saturday afternoon for the children.

Toronto Sees New English War Picture.

A private showing of "The Better 'Ole," the new English war picture based on the famous cartoon of Captain Bruce Bairnsfather, was held at the Allen Theatre, Toronto, on October 3, and the feature received considerable comment of a favorable nature. It is a rough and ready sort of picture in which the comedy side of the trench life of the English Tommy is depicted. It is typically English in get-up and portrayals. The picture made a hit with the convalescent soldiers in Whitby Military Hospital when it was shown there a few days previous to the Toronto showing and it was also screened at the Parliament Buildings, Toronto, at the request of T. W. McGarry, the Provincial Treasurer. The picture is not without its thrills, as there is a spy story running through the piece.

Censors Condemn Fox Picture.

Fox's "The Soul of Buddha," starring Theda Bara, has been having a rough passage at the hands of moving picture censors in Canada. The feature was passed by the Ontario Board of Censors and was presented at Loew's Theatre, Toronto, during the week of September 30. The Manitoba Board of Censors condemned the picture, however, after it had been booked by the Bijou Theatre, Winnipeg, for showing during the same week. The Bijou management advertised the picture extensively right up to the opening date and then had to switch to two other features. "The Soul of Buddha" was also condemned by the Quebec Board of Censors.

Rialto Resembled a Fire Station.

The Rialto Theatre, Toronto, was almost converted into a fire station during the week of October 7, for the first Canadian run of the Drury Lane melodrama, "The Still Alarm." Manager W. J. Stewart interviewed officials of the Toronto Fire Department with the result that he was able to obtain several wagon loads of department equipment which he used for both interior and exterior display. He also used many twenty-four sheet stands throughout the city for the presentation and distributed 20,000 handbills of the circus type. These were printed on fiery red paper. Cutouts of the big posters were also used for the lobby display. Mechanical effects were used for the presentation of the feature during the week and the general price of admission was 25 cents instead of the usual 15 cents. "The Still Alarm" is released in Canada by the Exhibitors' Distributing Corporation, Limited, the new Canadian exchange.

KANSAS EXHIBITORS DOING BIG BUSINESS

C. W. Harden Back from Trip Through Sunflower State Reports Theatres Are Playing to Capacity.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

C. W. HARDEN, manager of the Equitable Film Corporation, who has just returned from a two weeks' trip through the heart of Kansas, brings a highly optimistic report of business in the Sunflower state. Mr. Harden visited Lawrence, Topeka, Emporia, Newton, Hutchinson, Wichita, Wellington, Arkansas City, El Dorado, Augusta and a number of other smaller cities. Commenting on business conditions, Mr. Harden said. "In every town that I visited, I was surprised at the volume of business the picture houses are doing. Despite war times, trade conditions in Kansas are better in a general way than ever before. Everybody seems to have plenty of money and is spending it. The exhibitors are charging higher prices and are playing to larger crowds every day as the winter season advances. War pictures and comedies seem to have the popular favor. "Mothers of Liberty" is booked in practically every large town in the state and our Billy West comedies, Shorty Hamilton series and Jester comedies found a ready market. Considering the prevailing conditions business is nothing short of remarkable.

"Private Peat" Opens at the Liberty.

The Paramount-Artcraft special, "Private Peat," opens at the Liberty Theatre for a week's run beginning Oct. 13. P. B. Dana, publicity man, has arranged with book stores to give a good display of Private Peat's book, as an additional advertisement for the film.

Garden Theatre Reopened October 6.

The "Deemster," by Hall Caine, opened at the Liberty Theatre for a week's run Oct. 6. As a forrunner to the film, Mr. Caine appeared in person at the Orpheum the latter part of September.

The Garden reopened Oct. 6 with a week's run of "Tarzan of the Apes," and the additional feature of the Kilties Band. The entire theatre has been remodeled and redecorated, and under the new policy is planning to show the best in pictures and a high class musical attraction.

This combination of features is rather of a novelty as no vaudeville is to be booked. The prices range from fifteen cents to fifty cents, and continuous performances will run from 1:30 P. M. to 11 o'clock.

No Charge for Censoring Certain Patriotic Films.

The Kansas State Board of Censorship has agreed to pass on certain patriotic films without charge, instead of their usual amount of $2 per reel.

Garden to Extend Run on Griffith Film.

The Garden Theatre is arranging for a third week's run on "Hearts of the World." This production has met with such a hearty reception by the people of Kansas City that at the close of the second week's engagement theatre goers were still being turned away from the performances.

Equitable Buys Rights to Jester Comedies.

The Equitable Film Corporation, Kansas City, Mo., has purchased the state rights to the Jester Comedies, for Kansas and western Missouri. The pictures will be released at the rate of two a month, beginning Oct. 15. Charles W. Harden, the Equitable manager, after reviewing several releases, said, he considers these pictures to be the equal of any other two-reel comedies on the market.

Kansas City Briefs.

Stanley M. Elsea, of the office of the Kansas City Feature Film Company, has gone to Chicago to take an examination for regimental sergeant. Mr. Elsea plans to join the Students Army Training Corps.

Gerald Cloverdike, head shipper for the Kansas City Feature Film Company, left to join the Marines Oct. 10.

A. G. Irvine, who has been connected with the booking department of the Kansas City Feature Film Company, will go to Des Moines, Iowa, shortly to take charge of the booking department of the Paramount-Artcraft exchange.

P. B. Dana and Joe Gilday are planning to attend the Exhibitors' convention at Hutchinson, Oct. 22.

C. E. Shurtleff, general sales manager of the W. W. Hodkinson Corporation, will visit the Kansas City branch shortly.

The General Film Company has added a new salesman in the person of W. H. Wicks, who will cover western Missouri and northern Kansas.

G. T. Scoville, of the Idle Hour Theatre, leaves Oct. 7, for a two week's camping trip with the Seventh Regiment, at Nevada, Missouri. Upon his return, Mr. Scoville will enter the tank service.

Herman Lirch is handling the northern Kansas territory for Pathe, formerly covered by J. E. Foland, now manager of the General Film Company.

Richard Robertson, manager of the Kansas City Goldwyn exchange, is working as a lieutenant in the Fourth Liberty Loan drive.

Mrs. Metcalf, formerly assistant manager of Jewel Productions, and later with the General Film Company, is now connected with the William L. Sherry Service.

Exhibitor Notes.

St. Charles, Mo.—Robert Stempel, manager of the Natatorium Theatre, has changed to the Strand.

Webster Groves, Mo.—George Pliakos, of St. Louis, has plans for a picture theatre, to be one story, 43 by 114 feet, and will cost about $7,000.

Junction City, Kan.—The new Cozy Theatre is nearing completion and a new photo-player will be installed at once. Jack Howe is manager.

Oswego, Kan.—H. H. Daniels has arranged to install an up-to-date picture theatre in the Kiblinger Building. The new theatre will be known as the Liberty and will open about Oct. 15.

Garber, Okla.—L. A. Moran has erected a new theatre on South Main street, which is called the Pershing.

Hobart, Okla.—F. R. Burns, of Elk City, has purchased the Cozy Theatre here. It will be managed by Mrs. Burns while Mr. Burns is in military service.

Oklahoma City, Okla.—John Sinopoulo will remodel the Lyric Theatre at a cost of $1,500.

Ballinger, Texas.—The local picture show will be conducted by Miss Mae McElroy, in the absence of L. Cohen.

Humble, Texas.—The Dixie Theatre, under the management of I. S. Cash, is now open for business.

Sherman, Texas.—Miss Beatrice Fairchild sold the Lyric Theatre to C. M. Adams. The theatre will hereafter be called the Liberty Theatre. Homer Kyle will be manager, and the building will be remodeled and new equipment installed.

Grand Island, Neb.—The Majestic Theatre is now open for business.

FILM NEWS OF INTEREST FROM DETROIT

Michigan Theatres Aiding Smileage Campaign—Elliott Leaves to Manage the Regent at Toronto

By Jacob Smith, 719 Free Press Building, Detroit, Michigan.

Changes at Universal Office.

A CHANGE has been made in the management of the Detroit Universal office. Paul Bush has been appointed general manager, while W. D. Ward will give his entire time to the development of the Jewel special productions. This will greatly relieve Mr. Ward of office worries, and let him do the work of selling for which he is best suited. Mr. Bush comes from St. Louis, where he was recently in charge of the Goldwyn Exchange.

Goldwyn's Vice-President Visits Detroit.

Fred Warren, vice-president of the Goldwyn Distributing Corporation, was in Detroit Oct. 5 and 6, for the purpose of meeting some of the leading exhibitors and looking over the local situation. Mr. Warren reports that all over the United States exhibitors are writing the home office that Goldwyn pictures are taking better with each release, indicating that the Goldwyn policy of clean, wholesome pictures are certain to win in the long run. It so happened that the time Mr. Warren was in Detroit three first-run houses were showing Goldwyn features. With J. E. Flynn, Detroit Goldwyn manager, he stopped for a few minutes at the Madison Theatre, where "Laughing Bill Hyde" was being exhibited, but the crowds in the lobby were so dense that he could not get in. This picture proved one of the best attractions that the Madison has had since it opened—as far as box-office pull is concerned.

Elliott Goes to Toronto.

Will M. Elliott, considered one of the best all-around showmen in the theatrical business, and for the past year manager of the Washington Theatre, Detroit, has resigned to assume the management of the Regent Theatre, Toronto, which plays first-run features.

Mr. Elliott was former publicity manager at the Detroit office of Paramount, and has had twenty-two years experience in the amusement business. Under his administration the Washington proved a big success, and it was with reluctance that the Kunsky interests let him go from their organization.

Commends Loan Work of Gleichman.

Phil Gleichman, managing director of the Broadway Strand Theatre, Detroit, is in receipt of a letter from the chairman of the publicity committee of the Fourth Liberty Loan congratulating him for the splendid work he put forth during the campaign. The Broadway-Strand ran the Animated Song Stunt during the entire period of the drive, and started it a week before the drive opened.

Brooks Resigns from Fox Organization.

J. O. Brooks, for the past year special representative in Michigan for Fox, tendered his resignation to accept the appointment as manager of the Liberty Theatre, Camp Sherman cantonment, Chillicothe, Ohio. Mr. Brooks left for camp on Oct. 8 and was immediately inducted into the service of the Government.

This makes the fourth Detroit film man to become affiliated with war theatricals—the others being H. O. Pierce, at Washington, Dave Blythe, at Camp Sevier, and Harry S. Lorch as supervisor of stock shows.

Exhibitors Aid Smileage Campaign.

More than a hundred theatres in Michigan have already designated their willingness to give ten per cent. of the receipts from one day during each month to purchase smileage books for soldiers throughout

the country. W. D. Ward, of the Universal, has been giving considerable attention of late to the work of signing up the exhibitors.

Brief Notes.

Harry Zapp, recently with the Universal Exchange, is now travelling for Goldwyn in Michigan, taking the place of Richard Wernick, who was promoted to the management of the Boston office.

Frank Stuart, manager of the General Exchange, has been elected to membership in the Detroit Board of Motion Picture Exchange managers.

John Sidney Applegate, former manager of Pathe's Denver office, has been appointed house manager of the Liberty Theatre, Detroit.

A. J. Moeller, recently manager of the Majestic Theatre, Ann Arbor, has resigned to manage the De Luxe Theatre, Detroit, now nearing completion. This house, situated at Kercheval and Parkview, seats 1,800, and will play features exclusively.

Ralph Tibbits, out of the Chicago office of the Butterfield circuit, has succeeded Mr. Moeller as manager of the Majestic Theatre.

Nat Lefkowitz, recently doing special work in Michigan for Select, has joined the selling organization of the Fox Exchange, and will cover that part of Michigan formerly handled by J. O. Brooks.

It is of local interest to know that Charles H. Powell, former Detroit salesman for Fox, has been appointed Cleveland manager of the Fox Exchange.

Courtland Marsden, recently of Philadelphia, has been appointed manager of the Regent Theatre, Detroit, succeeding C. A. Mead.

LATE BALTIMORE NEWS.

Film Shows How a Rookie Is Fitted Out.

A Government moving picture was made recently of a rookie as he enters the warehouse at Camp Meade to be fitted out with the equipment and wearing apparel of a soldier. Then after he has gone through the changing of garments and being fitted to his exact size in all things, the cameraman again "shot" him when he was leaving the warehouse. The reason for taking the picture is so that it can be shown throughout the country, giving an idea with what efficiency the Government equips its men.

Recognizes Nephew in "Crusaders" Film.

John Elmer Shaw, a member of the Fifty-third Machine Gun Company, son of Mr. and Mrs. Olin E. Shaw, 242 South Gilmor street, Baltimore, was seen and recognized in "Pershing's Crusaders" when it was shown at a local theatre recently due to the clear film and the good projection. Herbert M. Shaw, 1921 Whitmore street, Baltimore, recognized his nephew when seeing him with the American troops marching in the picture.

More Texas Brevities.

G. W. Thornton, of Vitagraph, has resigned his position as salesman, and has opened the St. George Drug store in Dallas. D. T. Johnson succeeds him.

J. L. Butterfield, manager of the Community Service in the Southwestern district, was in Dallas from San Antonio early in October arranging for army camp bookings.

"Her Mistake," starring Evelyn Nesbitt Thaw, produced by the Producers' Film Corporation, and released here through the General, is being pushed by Smiling Jimmy Kelly in this territory. An intensive advertising campaign is being carried out preparatory to the release November 1.

The First National has received many bookings on Petrova's "Panther Woman." Texas exhibitors are eagerly awaiting the release.

News has been received in Dallas of the serious illness of T. F. McTier, district manager of General, who has Spanish influenza.

P. C. Levy, owner of several theatres in Forth Worth, is visiting in New York.

ALAMO PULLS NOVEL STUNT TO AID LOAN

Louisville Picture House Converts Truck Into a "No Man's Land" to Give Impetus to Bond Buying

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

THE Alamo Theatre people did more in connection with boosting the Fourth Liberty Loan than any one house in the city of Louisville. The company secured a large truck, which was converted into a "No Man's Land," and placed in front of the theatre. A piano was furnished, and arrangements made, whereby local people kept the piano going steadily from 12 o'clock noon until 6 o'clock each evening. "Buy a Bond," was sung and resung hundreds of times each day, the crowds joining in on the chorus, while thousands of copies of the music were distributed and considerable other material to advertise the loan. A number of the best singers in Louisville were on the truck, and numerous patriotic and other songs sung, there being something going on all the time, while some of the performers sang Negro songs and melodies. Some amateur vaudeville helped out, while there were a few excellent quartets heard from.

This proved a great attraction, and a great advertisement for the Liberty Loan as well as the theatre. The workers mingled with the crowd, and took many subscriptions for bonds, while numerous patriotic speakers addressed the crowds from the truck.

Other theatres were busy showing slides and giving time to speakers, but with the exception of the Alamo Theatre the rest were put out of the running when the house closed on account of influenza. However the daily bond selling went right ahead at the Alamo without interruption.

The idea was suggested to Manager Dolle by Owen Blanchard, who books A. B. C. Comedies through the suburban houses handled by the Broadway Amusement Interests of Louisville.

Defer Plans on $100,000 Theatre.

A recent report from Nashville, Tenn., was to the effect that plans for a $100,000 theatre to be erected by the Crescent Amusement Company, Marr & Holman, architects, had been deferred indefinitely. It was planned to erect a building 85 by 180 feet, with orchestra floor, two balconies and a mezzanine. The building was to have been fireproof, of concrete and steel construction, composition roof, concrete floor, steam and blower system of heating and ventilating.

J. B. Dumestre
Who Was Recently Promoted to Manager of Pathe Exchange in New Orleans.

Camp Taylor to Have Another Theatre.

The War Department Commission on Training Camp Activities, Washington, has plans for erection of an additional Liberty Theatre, at Camp Taylor, Louisville, and one at Camp Knox, near Stithton, Ky.

Keith Interests Take $5,000 Subscription.

The B. F. Keith interests through Louisville subscribed the sum of $5,000 to the Fourth Liberty Loan, the company making individual subscriptions through its theatres in various cities, instead of lumping it all through headquarters.

Jay Mryon Goldberg Arrives.

Lee Goldberg, manager of the Louisville office of the Big Features Rights Corporation, former managing exhibitor, and prominent in theatrical lines, is the proud father of Jay Mryon Goldberg, a husky nine-pound son which recently arrived in the home as a playmate to his five-year old sister.

Washington Theatre Raises Prices.

At Maysville, Ky., the Washington Theatre has found it impracticable to continue operating on low admission prices, and has boosted the price of admission to fifteen cents, including the war tax.

Wilmington News Letter

By D. M. Bain, Wilmington, N. C.

Employes Paid While Theatre Is Closed.

THE theatres of Wilmington, N. C., have just closed their second dark week, with indications that the ban placed on them on September 27 will not be lifted for two weeks more. Wilmington was the first city in the South to put the closing order into effect, including theatres, and its steps were quickly followed by other cities throughout the South, where the influenza epidemic had spared.

The Howard-Wells Amusement Company, operators of the five local theatres, are maintaining their organization intact through the scourge, paying full salaries throughout the entire closed period, since the labor situation is such that they could not otherwise hope to recruit sufficient forces to operate when permitted to open again.

Drake Buys the La-Fayette Theatre.

H. T. Drake, owner of the Strand Theatre at Fayetteville, N. C., last week purchased from the receiver, John E. Elliott, the La-Fayette Theatre and building, corner Person and Dick streets, the consideration being in the neighborhood of $42,000.

The La-Fayette is the oldest theatre in Fayetteville, being one of the landmarks of the city. It was formerly used to house legitimate attractions.

Concerning Howard-Wells Officials.

P. W. Wells, president of the Howard-Wells Amusement Company, of Wilmington, has returned from an extended business trip to New York, Washington and Philadelphia. James Howard, secretary of the Howard-Wells Amusement Company, has gone to Baltimore on business. D. M. Bain, publicity and booking manager for the Howard-Wells theatres, has thoroughly recovered from a severe attack of influenza, having been confined to his home on Weightsville Beach for several weeks with the malady. H. T. Cooley, manager of the Grand Theatre, of the Howard-Wells interests, has returned from an extended trip to Baltimore, Washington and Philadelphia. Miss Elizabeth Bullard, bookkeeper for the Howard-Wells interests, has recovered from a slight attack of influenza.

Critical Reviews and Comments

Concerning Current Productions

"THE KING OF DIAMONDS"

Harry Morey Gives Earnest Performance of Illogical Hero in Vitagraph Romance.

Reviewed by Edward Weitzel.

SITUATIONS follow each other rapidly in "The King of Diamonds," a five-part Vitagraph picture written by Edward S. Ballou and directed by Paul Scardon. There are all sorts of adventures, and most of the incidents are dramatic, but want of logic in the hero's actions makes the story miss fire. Oliver Bennett, the part played by Harry Morey, is a strong, intelligent looking man who loves his wife devotedly and slaves at his business that he may gratify her every wish. The lady has formed an attachment for a Doctor Toranno, and treats her husband with such coldness that it is difficult to believe he has no suspicion of what is going on. As drawn by the author, Bennett is as emotional as a woman, and lacks the common sense to make his wife understand that she cannot treat him in such a manner.

When the doctor doses him with medicine that brings out eruptions on his skin and then tells him he has leprosy, Bennett does not consult any other doctor, but goes down to the seashore, leaves his coat on the sand, gets into a rowboat and rows out into the ocean supposedly with the intention of drowning himself. He is picked up by a freighter bound for Africa, makes his way to a diamond mine, is befriended by the owner, who turns out to be his wife's father; becomes as rich as Monte Cristo, and, like that famous hero of romance, goes back home to work his revenge on the doctor, who is now married to Bennet's wife. Jewel, a ward of his wife's father, accompanies him.

Having grown a beard, Bennett is able to hide his identity from his wife and Doctor Toranno. He tricks Toranno into believing that Mrs. Toranno is untrue to him, and wrecks the doctor financially. The false wife shoots herself, and Bennett consoles himself with the love of the other woman.

Harry Morey gives an earnest performance of his emotional role, and is excellently supported by Betty Blythe as Mrs. Bennett, George Majoroni as Doctor Toranno, Jean Paige as Jewel, and William Dennison as Doctor Sanderson.

"SECRET STRINGS"

Splendid Cast Supports Olive Tell in Metro Production Based on Kate Jordan Play.

Reviewed by Margaret I. MacDonald.

METRO'S October 7 release, "Secret Strings," is not only a well-made picture, but boasts a cast of unusual merits. Olive Tell, the featured member, plays well and looks well, and among the following list of names of the supporting players will be recognized some whose qualifications will not be questioned: Marie Wainwright, John Daly Murphy, William J. Kelly, Hugh Thompson, Hugh Jeffrey, Bert Tuey, John A. Smiley, Barbara Winthrop and Edward Lawrence. Marie Wainwright's handling of the role of the woman detective is a real joy. John Daly Kelly also comes in for honorable mention. The production was made by John Ince, and is artistic and well balanced. And in spite of the fact that one wonders why a male star had not been chosen for the play it must be admitted that it is one of the most perfect pieces of work in the matter of construction and action that the season offers.

The story, which, as presented in the picture, is that of the wife of a master crook, presents her as a struggling artist on the edge of the abyss of failure. Her husband, whom she has formerly denounced, comes to her, and succeeds through misrepresentation in entangling her in a scheme to rob a certain rich home. He, himself, enters this home in which he has succeeded in installing himself as the friend of the aged and dotted wife of the owner, and places his wife, who is supposed to learn the secret of the safe, in a compromising position, and gets caught in his own trap.

The truly professional manner in which the secret of the play is hidden from the spectator is an admirable feature of the picture. For not until the very last moments of the play are we apprised of the fact that the persons with whom the master crook has become so intimate form a party of detectives who impersonate the proprietors of the home, and who have laid a trap for the crook and his gang.

"ROSEMARY CLIMBS THE HEIGHTS"

Five-Part Americnn-Pathe Features Mary Miles Minter in a Strong Dramatic Story.

Reviewed by Margaret I. MacDonald.

THE story upon which the American-Pathe Mary Miles Minter feature, "Rosemary Climbs the Heights," is based contains much more merit than the production itself. Again the little star is made to lure the sympathies of her audience through her youthful beauty rather than in well contrived scenes in which the art of the drama could be made to count. As the production progresses situations of melodramatic magnificence reveal themselves. These finally succeed in gripping the imagination of the spectator to the extent of making the picture passably entertaining.

The story follows a short period in the career of a young country girl who has a talent for wood carving, and attracts the attention of a group of artists who summer near her home. The illness of her father aids her in taking advantage of an invitation to come to the city to find a market for her work. The jealousy of a woman of the studios is aroused because of attentions paid the girl by one of the artists. Finally a circumstance in which the woman is killed by her husband with a revolver stolen by her from the belongings of the country girl causes the latter to be arrested on a charge of murder. At the crucial moment in the trial the child of the dead man, a little boy who was on the scene at the time of the murder, reveals the truth.

"THE GODDESS OF LOST LAKE."

Louise Glaum in Five-Part Romance Gives Clever Impersonation.

Reviewed by Edward Weitzel.

AFTER taking its own time in getting underway and letting the spectator know the reason for being "The Goddess of Lost Lake," a five-part picture, produced by the Louise Glaum Organization, and distributed by W. W. Hodkinson Corporation, develops an interesting romance in a picturesque setting among the mountains of the West. The story was written by M. Van de Water, and directed by Wallace Worsley. Jack Cunningham made the scenario. The action covers three generations.

The grandfather of the heroine is married to a full blooded Indian woman, in the early days, and a daughter is born to them. She in turn marries a white man, an English prospector, who is searching the region for gold and hears a legend about the treasures of Lost Lake. An Indian Prince was killed and robbed by white men who were anxious to find out where he procured the nuggets he brought to the settlement in payment for goods. Since that time an Indian has stood guard over the piece of shore in which the gold was found, the old chief having decreed that the blood of the first white man who tries to take any of the treasure away must pay for that of the murdered Indian.

Mary Thorne, the part played by Louise Glaum, is sent to college by her father, and returns home an accomplished woman. She meets a wealthy young Englishman while away. He comes to Mary's home on a hunting trip and the girl receives him disguised as an uncivilized Indian. Her object is only to play a trick on Hamilton, but a friend of his speaks so slightingly of her to him that Mary leaves the camp where her uncle and the two Englishmen are staying and returns home. Her father is killed when he discovers the gold of Lost Lake, and Mary and Hamilton become man and wife.

Louise Glaum acts the widely different phases of Mary's character cleverly, and is adequately supported by W. Lawson Butt as Hamilton, Hayward Mack as Chester Martin, Joseph J. Dowling as Marshall Thorne, and Frank Lanning as Eagle. The camera work of L. Guy Wilky is worthy of much praise.

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"THE MAKE-BELIEVE WIFE."

Billie Burke Has Congenial Role in Smartly Written Paramount Picture.

Reviewed by Edward Weitzel.

FRENCH comedy intrigue and a piece of imported lingerie are among the articles to be found in "The Make-Believe Wife," a five-part Paramount picture written by Edward Childs Carpenter and starring Billie Burke. It also contains sprightly situations, witty subtitle, is smartly written all through and is acted with the proper lightness of touch by the entire cast. John Stuart Robertson, the director, has utilized several beautiful and appropriate locations for the Adirondack scenes, and handled the production with excellent judgment. Adrian Gil-Spear made the scenario.

The story takes its title from an attempt on the part of Phillis Ashbrook to shield her reputation by marrying John Manning, after being lost in the Adirondacks with him, and spending the night in a deserted cabin in his company. To make matters worse, Phillis is engaged to marry Roger Mason, and Manning has asked Anita Webb to be his wife. It is all agreed between the three couples that Manning is to make Phillis his wife in name only and immediately after the ceremony leave for China.

On their arrival in New York Manning takes the wrong handbag and starts for San Francisco. Phillis determines to go to her husband's apartment, when she discovers she has his bag and the keys to his rooms. Once inside his living-room Phillis finds that the walls are lined with photographs of ladies her husband has known and loved. Being a Billie Burke story, the star knows just what to do when she finds her husband has taken her nightgown and left her his pajamas. She puts them on and goes to bed.

The next morning Manning turns up, having come back after his handbag. Anita and Roger also arrive at the apartment. Manning first thinks that one of his old flames is occupying his rooms. When Phillis walks in on him from the street, he is trying to conceal intimate articles of ladies' apparel. At the end of the comedy complications, Anita and Roger confess that they have been consoling each other for the loss of their sweethearts, so Phillis and Manning conclude to drop the make-believe part out of their wedding.

As usual, Billie Burke's frocks will fill the feminine heart with envy.

"HUGON, THE MIGHTY"

Five-Reel Bluebird Offering Features Monroe Salisbury in Fine Role.

Reviewed by Robert C. McElravy.

NO one appearing in the films can portray the rugged, out-door French Canadian better than Monroe Salisbury, even though he is occasionally guilty of conscious posing. After all it is a mere mannerism in his case, and seldom out of keeping with the character he is playing. In this number he appears once more as Hugon, a vigorous woodsman, respected for his physical strength and moral courage, but he glories more in the former than is good for him. He is humbled finally by a curious combination —a spider and a young girl.

The author, William E. Wing, has contrived a very interesting story, and the capable direction of Rollin S. Sturgeon brings it out to good advantage. The settings are clear-cut and picturesque, and give the production a splendid atmosphere.

Hugon, glorying in his physical prowess, finds the girl, Marie, in love with a boy named Gabriel. The latter is very young, and the attachment is scarcely a serious one. But Hugon offends the girl by ridiculing Gabriel. He also indicates to Roque, a surveyor, that he and his men must make no advances toward Marie. The latter does not love the surveyor or his men, but she resents Hugon's interference. She laughs at his physical strength, and tells him he cannot tear away a spider's web. Hugon breaks down the web, but the spider rebuilds it again and again.

In the end Hugon wins the girl, but it is only after much physical and mental suffering that he proves himself worthy of her.

Margery Bennet appears as Marie, Antrim Short as Gabriel, Mrs. Kernan as the latter's mother, and Thomas H. Pearse as the village priest.

A strong feature of the story is that it breaks away from the obvious and deals with affairs of real human interest.

"THE LAW THAT DIVIDES"

Unpleasant Theme Mars Five-Part Plaza Picture Featuring Kathleen Clifford.

Reviewed by Edward Weitzel.

WHEN a moving picture starts off with a quotation from the bible the spectator has a right to expect a strong theme handled with dignity and skill. "The Law That Divides," a five-part picture, distributed by the W. W. Hodkinson Corporation and featuring Kathleen Clifford, uses the admonition, "Whom God hath joined together, let no man put asunder" as its theme, and then illustrates one of the consequences of divorce when a home is broken up and parents and children are separated. In attempting to make the lesson a strong one, the author has selected about as unpleasant a situation, to put it midly, as could be devised. Fortunately for humanity, this situation so rarely occurs in real life there is not the slightest excuse for using it.

Briefly stated, the story is this: John Douglas determines to secure a divorce from his wife after they have been married several years and have two children, a boy and a girl. The wife is against the separation, and warns her husband that he is sowing misery for them all. Douglas has his way and takes his son to live with him.

The wife dies in poverty, and the little girl falls into the hands of criminals who make a pickpocket of her. Later on, she is adopted by a wealthy woman and given a fashionable education. Her old friends, the criminals, get on her trail and force her to steal her foster mother's necklace. Her brother, who is now a guest at the house, does not recognize his sister. He recovers the necklace from the crook and uses it as a decoy to get his sister to his apartment at night. Once there he attempts to assault her, and she shoots him in self-defense. Her sweetheart takes the murder upon himself, but the girl goes to her father to confess she is guilty, and the wretched man learns the cause of the killing and that the girl is his own daughter. A strong story, truly!

Kathleen Clifford, as the heroine, is excellent in her opening scenes as the young pickpocket. She also plays the lighter scenes well as a member of good society, but the tragic finish is beyond her powers. Her support is satisfactory. Howard M. Mitchell directed the picture.

"MIRANDY SMILES."

Vivian Martin Is Quaint and Cute as Heroine of Paramount Picture.

Reviewed by Edward Weitzel.

THAT often mentioned union of church and stage takes place in "Mirandy Smiles," a five-part Paramount picture, adapted by Edith Kennedy from Belle K. Maniate's story, "The Littlest Scrub Lady." Anyone who cares for the odd types of character found in "Mrs. Wiggs of the Cabbage Patch" will enjoy this story. The author's stage atmosphere is more as the outside world imagine it than like the real thing, and several of her situations will not stand being considered too closely. The struggle of honest poverty for a little of the sunshine in life is the underlying theme, however, and that subject will always interest patrons of the screen. William C. De Mille, who directed the production, has filled the picture with as much comedy as possible, and Mirandy and her family are a light-hearted crew and bear their troubles bravely, even to the dog with a broken leg.

Mirandy Judkins' mother is a wash lady in a small western town, and Mirandy is one of three scrub ladies who keep the opera house clean. Teddy Lawrence, who plays the piano at the theatre, is also the organist at St. Mark's Church. He invites Mirandy to come to church. The girl is present the next Sunday. She meets Rose White, a Sunday School teacher who loves the minister, and Rose promises to give her the work of doing up the surplices, Mirandy having been impressed with the minister's sermon and his plea to all to give freely.

The Rector proposes to Rose and is told she will write her answer. This she does, then takes it to Mirandy's house and pins it to a surplice that Mrs. Judkins is about to send home. The note falls out, and the package goes without it. Rose is taken away by her mother, and the Rector never finds out that he has been accepted until the end of the story, when he comes to the Judkins house to marry the Judkins boarder to Annie May. By this time the organist and Mirandy have come to the right understanding. There are trials and tribulations before this for Mirandy and her five small brothers, but everyone contrives to keep smiling most of the time.

Vivian Martin plays Mirandy along the lines indicated by the author and is quaint and cute. The rest of the cast is capable. Frank E. Garbutt was the cameraman.

"THE VOW."

First Cinema Song Recital Proves a Decided Success.

Reviewed by George W. Beynon.

NO ONE seems to know how Hopp Hadley got his name, but there is one thing certain—he "hopped" up a few pegs in the estimation of the auditors who were privileged to listen to his picture, "The Vow."

It makes a new departure in the picture field and holds vast possibilities in the way of enhanced picture performances. The idea of dramatizing a song cycle has never been before brought forth, but it is perfectly feasible and lends a new charm to filmcraft.

Nelson Spreckling officiated at the organ consul and played the symphonic arrangement of the music from "Eliland," by Von Fielitz. Raymond Ellis, a baritone of known repute, sang the songs of this cycle, accompanied by a violin obligato by Miss Adi Duam (Mrs. Harry P. Diggs). All these acquitted themselves in a splendid manner and materially assisted in putting over the picture.

The story, told in verse, deals with the love of a priest for a beautiful girl who has decided to take the veil. Coming to the monastry she sees this holy man and at once the spark of love is kindled into flame. He, in turn, reciprocates the feeling, and many clandestine meetings are held. As he is about to confess his love for her they are discovered by the abbot, who imposes heavy penance upon them for their worldliness.

The story in itself is simple, but there is a human interest in the action that holds the attention throughout the two reels. The photography is pleasing, the camera angles are good and the direction all that could be desired. The action is a bit slow in keeping with the atmosphere of the picture and the tempi of the songs. Taken separately the picture and the music would never call forth eulogies, but together they become an innovation which is sure to be popular.

The success of the producers in combining so perfectly the voice, the orchestration and the action of the drama promises much for the future of this new and interesting development in the art of motion pictures, not only in the theatre, but in concert halls and Chautauquas.

"TOGETHER"

Five-Reel Bluebird Number Features Violet Mersereau in Triple Role.

Reviewed by Robert C. McElravy.

COINCIDENCE is not accident—it is logic on a spree." With this warning sentence the author, Lewis Wolheim, begins his story. The mind of the observer is prepared for startling coincidences, and he finds them in plenty before the tale is over. But they are all acceptable and handled with an ingenuity that keeps the interest alive.

Violet Mersereau has a triple role—mother, daughter and son, the later being twins. The mother role is a brief one, and only appears in a few scenes, but Miss Mersereau has her hands full with the twins, particularly in the latter part of the narrative. The climax is a very amusing and satisfying one, but perhaps the author did well to disarm criticism in advance as to his conception of coincidence.

Laura Standhope, the heroine, finds herself heiress to a valuable property left by her father, a provision of the will being that both she and her twin brother must be present at its reading. Otherwise the property will revert to the guardian, Andree Brean. Laura is of a sensitive nature, and the house fills her with fears, so she calls her friend, Jim Watson, on the telephone. This young man, who is in love with the girl, invites her to live with him and his mother.

Laura and Jim find an old diary telling the story of her mother's married life. These scenes are pictured cleverly, particularly those dealing with the infant twins. It is while the lovers are planning to find the brother, who has been missing for years, that a porch climber known as the Snail and his companion, Larry the Kid, appear. The twins see each other for the first time in years during an attempted robbery. It is their effort to form a permanent reunion, with the guardian in opposition, that forms the strongest part of the story. The double exposure work is very good in this.

The cast includes Chester Barnett, Barney Randel and Lindsay J. Hall. O. A. C. Lund directed.

"THE LIGHT OF WESTERN STARS."

United Picture Theatres of America, Inc., Presents Dustin Farnum in Zane Grey Story of Mexican Border.

Reviewed by Margaret I. MacDonald.

WHEN Charles Swickard undertook to screen the Zane Grey story, "The Light of Western Stars," he was blessed with a wealth of good material in the constitution of the story and also in the cast. Dustin Farnum, than whom there was never a finer hero, heads the cast, which includes also the following names. Winnifred Kingston, Burt Apling, Joseph Swickard, Virginia Eames, Charles Rogers, Jeanne Maddock, Frank Clark, Eddie Hearne, Ogden Crane, Lou Poff, George Cummings, Sam Appel and George Fields. The production is a masterly one, which displays correctness of development and gives a truthful portrayal of the Mexican border, where the scenes of the picture are laid. Dustin Farnum does a fascinating piece of work as the border cowboy, Gene Stewart; and Winnifred Kingston, playing opposite him, gives a neat delineation of the character of Majesty Hammond, who, on her arrival in the Western town, finds herself confronted with a peculiar situation.

As the story goes, Gene Stewart, somewhat the worse for liquor, wagers that he will marry the first woman that comes to town, whereupon he calls at the depot and finds Majesty Hammond, sister of the ranchman for whom he is foreman, who has just arrived on the scene to visit her brother. The drunken cowboy seizes her, calls a priest, who performs the marriage ceremony. After a series of events in which Gene is threatened with punishment for his pains, Don Carlos, a Mexican whose ranch has been purchased by Majesty for the purpose of ridding the district of him, has her kidnapped and taken into the hills. The closing scenes of the picture are thrilling and include the rescue of Majesty by Gene, who offers her kidnappers more money than the Mexican, and also the trapping of Gene by Don Carlos, who sentences him to be shot. A rescue party headed by Majesty arrives on the scene in time to prevent the crime.

The love story, in which the girl finally realizes that she has learned to love the rough cowboy, adds much pleasing color to a production that is characterized by breadth and beauty of treatment. The photographic work, which was done by Homer Scott, is exceptionally fine. The screen version of the story was made by Roy Clements, and the United Pictures Theatres of America, Inc., is handling the picture.

"BELGIUM, THE KINGDOM OF GRIEF"

Classic Films Distributing Company Has Historical Record of Stricken Nation.

Reviewed by Margaret I. MacDonald.

ONE of the most interesting set of pictures that has been exhibited in New York for some time was given a private showing at the Broadway Theatre on Friday morning, October 11, by the Classic Films Distributing Company of Chicago. "Belgium, the Kingdom of Grief," is the title of this ten-reel collection, which is an accurate record of the history of Belgium from 1830 to the present day. A portion of it was copied from a historical record which was filmed in Brussels in 1909 and which is preserved in the archives of that city. The remainder covers that period of misery and devastation which Belgium has undergone since the German army entered there, and includes certain interesting views of German troops on the march, scenes in Berlin when war was declared, and also views of Belgian cities previous to the war, including Bruges, Antwerp, Liege and Louvain. The piles of ruins which the Germans left behind them are also noted in comparison. Actual scenes from the early battles of the war illustrate how pitiful was Belgium's position facing the well-prepared German army. Refugees hurrying along her roads or being transported in freight cars into Holland, where they were cared for by the people of Holland, are shown. Augmenting these are animated pictures of the famous personages of the war and the soldiers of Belgium's allies. The record is as complete as anything of the kind could be, and the subtitles contain much interesting information. So intensely interesting are these pictures that we believe that they could be exhibited intact under present conditions without tiring an audience. Mrs. M. L. Fulton, secretary and treasurer of the company, had the pictures in charge.

"MARRIAGES ARE MADE"

Peggy Hyland Star of Light and Trifling William Fox Program Number.

Reviewed by Walter K. Hill.

THERE is little to commend and nothing to object to in passing along the word on Peggy Hyland's latest starring vehicle, "Marriages Are Made." In perfect truth one might rejoice to find something in the five reels of film persiflage to which objection might be made. There would then be something to spice a flimsy portion of film entertainment.

German spying forms one factor in the story. The purpose of a father to marry his daughter to a young fop to whom she objects is another. A third element is the antics of a young man who springs into view, plunges into the situation and lays speedy and athletic siege to the heroine's heart. There is an attendant element of comedy dragged in to match some more or less witty titles.

The screen will never rise or fall in public favor because exhibitors show their public this latest Fox presentation. It is harmless, guileless and inoffensive; a medium to exploit Peggy Hyland in continued public attention. This much it will accomplish, without making any material difference in the life of the average "fan" or exhibitor. If an exhibitor has the confidence of his public he will fulfill his contract with Fox without promising the home-folks too much in the way of entertainment.

"THE RECKONING DAY"

Triangle Five-Part Picture Featuring Belle Bennett Chains the Attention.

Reviewed by Edward Weitzel.

A MODEST author by the name of Bob Hill is credited with having written "The Reckoning Day," a five-part Triangle picture featuring Belle Bennett and J. Barney Sherry. The story chains the attention on account of the novelty of the material and the way it is put together. It illustrates how pro-Germans in this country have obtained money for fraudulent charities and used the funds to further the cause of the Kaiser.

Frederick Kube, head of the pro-German gang who are working the charity fraud, has a widow and her daughter among his agents. Lola Schram, the daughter, is forced by her mother to help the enemies of her country, and has planned to tell everything to her sweetheart, the son of Senator Wheeler. Jane Whiting, a social welfare worker, who is engaged to the Senator, learns about Kube's organization, and is given the task of bringing its members to justice. With the help of Jimmie Ware and his wife, two crooks, whom she has helped to reform, Jane finds out the headquarters of the gang and how their scheme is handled.

In the meantime Kube discovers that young Wheeler is devoting himself to Lola Schram, and warns her mother that the match must be broken off before the girl confesses everything to her lover. Frank Wheeler calls one night, and Mrs. Schram, who is listening at the door, hears him start to propose to Lola. The mother at once communicates with Kube. He comes to the house, sends the mother away, and shoots the girl dead. Wheeler is accused of the murder, but his stepmother-to-be finds the evidence to free him and to convict Kube.

Belle Bennett plays Jane with the vitality of mind and person required, and is capitally supported by Jack Richardson as Kube, J. Barney Sherry as the Senator, and Tom Buckingham as Frank Wheeler. Harry Pollard's direction and the photography by R. E. Irish are commendable.

"THE PRETENDER"

Rattling Good Yarn Produced by Triangle Features William Desmond as Cowpuncher.

Reviewed by Edward Weitzel.

ANOTHER of those Western yarns that both amuse and interest, "The Pretender" has a cow-puncher hero, played by William Desmond, who befriends the heroine and beats up her enemies in that careless off-hand fashion that looks so easy and is the envy of us all in real life. The story was written by Alvin J. Neitz for Triangle, and directed by Cliff Smith. There is plenty of excitement, an equal amount of fun, and the romance of Bob Baldwin and Dolly Longstreet will be endorsed by every good movie fan. Cliff Smith hasn't forgotten how to put on a Western picture, and Steve Rounds is still his photographer.

A cowboy school teacher is a novelty. After being fired from the Diamond K ranch for making a wreck of the owner's Ford, Bob set off on the lookout for a new job. He picks up Percival Longstreet, who has been thrown from his horse while on his way to take charge of the school at Freloes Beanos. The cowboy takes him to the cabin of a friend. Percival has been badly hurt, and it will require a month's time for him to get

well. He is afraid of losing his new position, so Bob offers to take his place for a month. The cow-puncher opens the school, and astonishes the pupils and the school committee by his method of imparting knowledge.

Dolly, the school teacher's sister, arrives in town, and Bob has to do some quick thinking. He has been given a house near the school, and, of course, his sister must live with him. Bob takes the girl out to see her brother, and tells him that Dolly must stay in town during the day, but that he will bring her back to the cabin every night. The leading man of a cheap show troupe starts to annoy Dolly. Bob gives him a good thrashing, wins Dolly, and ends by being made sheriff of the town.

William Desmond is delightfully natural as Bob, and seems to get a lot of fun out of playing the part. Ethel Fleming is attractive as Dolly. The rest of the cast are satisfactory.

"THE VANITY POOL"

Six-Reel Universal Special Features Mary MacLaren in Well-Built Story.

Reviewed by Robert C. McElravy.

A STRONG offering in every sense is this six-reel Universal subject, "The Vanity Pool." The story was adapted by Ida May Park from the original by Nalbro Bartley, and produced by the former. It moves with fresh appeal through a series of situations that have formed the basis for many previous offerings, but the familiarity is really a help to this production.

Good acting is a special feature of this number. Mary MacLaren has one of the best parts with which she has been provided, and her support is excellent in every way. She plays the part of Marna Royal, a slum girl who is befriended by Gerald Harper, candidate for governor. Harper invades the home of Marna and her parents, finding the father a drunken beast and the mother a shiftless, incapable woman. Willis Marks and Virginia Chester must be given credit for doing some excellent character work as the father and mother; they not only give us a true picture of these individuals, but manage to do it with humor.

The story is remarkable from the fact that it brings out the good side of most of the characters. Harper, tempted as he is by love for the girl he befriended, manages to pull up and save her name and his own reputation. Mrs. Harper and her friend, Drew Garrett, come to the rescue at an opportune time. There is excellent drama in the situation where Mrs. Harper welcomes the girl to her heart and home in the presence of Jarvis Flint, the newspaper man, who wishes to damage Harper's name for political reasons.

Marin Sais also gets some good effects in the role of the adventuress. Thomas Holding appears as Harper, Franklyn Farnum as Garrett, Anna Q. Nillson as Mrs. Harper, Frank Brownlee as Flint, and Winter Hall as Uncle Penny.

The story as a whole is one of rounded interest, and should appeal to any audience

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"MOTHER, I NEED YOU"

Lloyd Carleton Production Features Enid Markey in Strong Sex Story.

Reviewed by Robert C. McElravy.

THIS six-reel production made by Lloyd Carleton and distributed by Ernest Shipman is entitled "Mother, I Need You." It tells the story of an innocent girl who was victimized by a wealthy young man without the slightest blame on her part, who afterward suffered a criminal operation to rid herself of the expected child, and who narrowly escaped full publicity in a court of law. In the end her true lover, after learning the facts, stands by her, and she attains happiness.

The story, as can be seen, is one directed primarily to the adult audience. It is admirably acted, and, despite its rather repellant plot, has a certain message of value and interest. It would be a safe hazard that women will perhaps like it better than men.

Enid Markey appears as Eva Stanley, described as a modern Eve. She is in love with a young engineer, a boyhood friend. The latter goes West on an irrigation project. On the same train with him is Marie, a girl who has recently been living with a fast young fellow, Leo Spencer, on his yacht. As the story goes, the young engineer meets Marie, and Eva meets Leo Spencer, with a certain attraction in each instance. The original love affair is interrupted, and the young engineer returns to find that Eva has been victimized by Spencer.

The dramatic incidents of this story have been strongly presented. Enid Markey does some exceptional acting in the scenes on the yacht, and the court scenes are also good.

Prior to the modern story, there is an excellent symbolical interpretation of passages from the Book of Genesis, describing the creation. These scenes are very effective, though the nude figures of Adam and Eve are rather frankly revealed in several instances.

The story was written by Wycliff A. Hill. In the cast beside Miss Markey are Ed. Coxen, Jack Standing, Clarissa Selwynne, Eugenie Besserer, Marion Warner, Elsie Greeson, William Quinn, G. Raymond Nye and Arthur Allardt.

"HER GREAT CHANCE"

Alice Brady, in Select Picture Containing Strong Heart Interest. Acts with Fine Effect.

Reviewed by Edward Weitzel.

FANNIE HURST'S novel, "Golden Fleece," was the original form of the Select picture, "Her Great Chance," scenario and direction by Charles Maigne. The story has strong heart interest, and the character of Lola Gray affords Alice Brady an opportunity for some of the most sincere acting of her screen career. The author has taken an unusual side of the poor - working - girl - rich - young - spendthrift entanglement, and brought happiness to two people through the character and unselfishness of the heroine.

Lola is a clerk in a department store, and her sister is the stenographer for a prominent lawyer. Lola loves Charlie Cox, who has done nothing all his life but spend money. The young fellow is anxious to marry Lola, but she will not listen to him. She feels that until he shows some sign of becoming a real man it would be folly to trust her future in his hands.

One night, while with a jolly party at a road house, Charlie gets intoxicated, and tells Lola and the others he is going to drown himself in the fountain. He invites all the men to follow his example. They accept the invitation, and throw the proprietor of the place in also. The affair ends in a riot, and the proprietor goes to the elder Cox for a setlement of the damages. Charlie's father pays the bill, and sends for his lawyer. A new will is drawn up, and Charlie is left to shift for himself.

Lola's sister copies the new will. She does not aprove of Lola's friendship for the spendthrift, and tells her how matters stand. The girl recognizes that this will be the making of Charlie. She goes to him and tells him she is ready to accept his proposal. They are married that night. The next morning Charlie receives word that his father died the night before. Lola then tells him about the will. He is greatly disappointed about the money. His wife explains that she only consented to marry him when she knew he must earn his own living in the future. Charlie realizes at last Lola's true worth, and the picture ends with them both happy and contented on a farm left by Charlie's grandfather.

The cast, photography by Leon Rossl, and direction by Charles Maigne, are all excellent. "Her Great Chance" should become a great popular success.

"THE LADY OF THE DUGOUT"

Six-Reel Al Jennings Outlaw Story Proves to Be a Blue Ribbon Border Drama.

Reviewed by Robert C. McElravy.

THIS first of the "Al Jennings Outlaw Stories" distributed by Ernest Shipman is tremendously effective in its simple realism and heart appeal. Al Jennings and his brother, Frank, appear personally throughout; they rob two banks with scientific efficiency, and shoot up a Texas town in a manner that carries conviction. There is every reason to believe that these things are a faithful reproduction of the methods that were pursued by bandits in the early days.

But it is the heart interest in the number that grips the observer. Al Jennings and his brother, badly wanted by the law and pursued by its officers, pay a visit to the dugout in which the lady resides with her small son and drunken husband. The latter is in town at the time of the first visit, and Al Jennings rides twelve miles and back to get food from the nearest neighbor, as the woman and child are starving. They afterward assist her in many ways, and the drunken husband not only objects, but starts gossip in town. Later he brings out a posse, and himself leads the fire on the dugout, with his wife and child in it. The husband is killed, and the Jennings brothers take the lady and her son back to the old home in Arkansas at great personal risk. The parting between Frank and the lady makes a touching scene.

It will be remembered that Al Jennings was written up in a series of articles in the Saturday Evening Post by Will Irwin some time ago. He is now making a series of pictures based on actual experiences. Al Jennings relates this first yarn to an English peer at a Western hotel, and the story is pictured as he tells it. There is no effort to glorify the misdeeds of himself and his brother, for which they both received penitentiary sentences. But as an accurate picture of border life this first number has decided merit and a gripping story interest.

Corrine Grant is excellent as "The Lady," and Ben Alexander plays the boy. Others in the cast are Joe Singleton and Carl Stockdale.

"THE ROMANCE OF TARZAN."

Released Through the First National Exhibitors' Circuit. In Illustration of the Latter Part of "Tarzan of the Apes," a Novel by Edgar Rice Burroughs.

Reviewed by Louis Reeves Harrison.

DIRECTOR and star have worked very hard to illustrate the novel relating to a human being raised in "the jungle" by apes. Wilfred Lucas has taken infinite pains to make the jungle scenes realistic and he has succeeded in giving that part of the release a distinct value in the "atmosphere" so admirably preserved. There are also some dramatic moments in the jungle life of Tarzan, notably his struggle to free himself from the environment of his youth, but the release is merely an illustration for the most part, not a drama, not even a story to attract human sympathy or to hold interest, disregarding, as it does, nearly all that goes to make for logic, sustained interest, vitality of theme and definite purpose. The entire composition is far from being a drama, and, as it stands, its sole reason for existence is as an illustration of a book whose purpose is evidently misunderstood.

The author of the book had no idea of trying to prove that the low, degenerate and weak elements of humanity, those living in a savage or semi-savage state, are of finer quality than civilized beings, nor of trying to show that living "near nature" induces a superior morality, for that is manifestly impossible—nature knows no morality whatever. There is really nothing to prove, not even that great muscular strength is a conquering element over science, particularly at a

moment when this is being effectually disproved. With no vitality of theme, the play failed to make an impression on a large Strand audience, though the sincerity of the producers was apparent in the elaborate and careful work done at every stage of the development. A visualized synopsis of the first part is given before the romance begins.

"THIRTY A WEEK."

Goldwyn Picture with Tom Moore Has Conventional Plot, But Is Well Acted.

Reviewed by Edward Weitzel.

EXCELLENT acting on the part of Tom Moore and his leading woman, Tallulah Bankhead, gives "Thirty a Week" a value far above its merits as a story. Thompson Buchanan is responsible for the plot, and Harry Beaumont directed the production for the Goldwyn company. If the spectator is inclined to accept the author's conception of a serious love affair between a wealthy young woman and her father's chauffeur, he will find many amusingly human incidents in the picture. Either the director or the scenario writer has not always made the points of the story as clear as desirable but, taken on faith, its romance reflects the spirit of youth with enough success to win "Thirty a Week" a large following.

Dan Murray, the hero, possesses the pleasing qualities of manner and person that the stage has long endowed the romantic young Irishman. When Barbara Wright falls in love with him she lays a plan to make herself Mrs. Dan Murray that argues either great innocence or great strength of mind. She has Dan take her out in a car at night, miles from a telephone, steals a plug from the engine and calmly informs him they must stay in the car all night. Dan is willing.

The next day when Dan realizes he has compromised the girl, he is told that Barbara had planned just that embarrassing state of things, so the chauffeur marries her and takes her home to his mother. Mr. Wright is very angry and keeps his son-in-law hunting for new jobs. A chance to drive a car in a race puts three hundred dollars into Dan's hands. He immediately gives it to the wife of a friend who is ill and must go to Arizona. The villain hurries to the wife with the news, Dan's explanation does not explain, and Mrs. Dan Murray goes home to her parents. When the truth comes out the Wright family forgive Dan for everything he's done and all ends happily.

The support is adequate, Grace Henderson being particularly well suited to the character of Dan's mother.

"PRIVATE PEAT."

An Arteraft Special Based on a Book by Private Harold Peat In Which He Assumes the Leading Role.

Reviewed by Louis Reeves Harrison.

TIMELY of theme and fairly logical in its development, this story had large possibilities, especially with the interesting personality of Private Peat himself injected, but very little else of dramatic value has been given to it, and the addition of scenes of march, like those of the news reels proves destructive of story interest. It will be shown very forcibly and beautifully that there are dramatic possibilities in all these war stories when the "continuity writer" becomes a relic of the tyro days in motion picture production. The very simplicity of Peat's story proved attractive at the outset—it promised much in the way of contrasting American methods of warfare with those of the Hun—and this preparation arouses interest in what was plainly indicated to be the theme, but the purpose and the original line of action are entirely disregarded while the story takes one turn after another, depicting some flashes of action in the trenches and No-Man's Land, winding up with views of Peat in the hospital, writing his book and some philosophical comments on the war.

The patriotic material in "Private Peat" will get over with all audiences at this moment, as it did with the Rivoli audience to a moderate extent, but there is little else of value in the release than Mr. Peat and his timely sentiments neatly put. The splendid start, the effort to build up an impression of national contrast, is weakly abandoned at the very crucial moment when it should have been brought to a powerful dramatic crisis. Private Peat's personality is charming, and he is a good actor besides, but this and the screen illustrations of his personal adventures serve principally as fine publicity for his book. It is not drama.

"FRANCE'S DUSKY WARRIORS."

Pathe Releases Official French Film Picturing War Work of African Troops.

Reviewed by Robert C. McElravey.

THIS one-reel subject, "France's Dusky Warriors," is one of the most picturesque and genuinely informing of recent official war films. It presents actual scenes from North African countries, including Tunis, Morocco and Algeria, showing the training, equipping and mobilizing of troops for the French front.

The scenes in this number contain a wealth of splendid local color. French and native officers are pictured moving among the dusky hordes, carrying on the work of turning these men into fighting material. Arab troops, mounted upon their far-famed steeds, are shown in cavalry maneuvers, which exhibit well the dash and quality of both men and their mounts. A special feature of interest are the scenes taken in Tunis, a center for grain shipment and the raising of cattle and hogs. Tunis, once a granary for ancient Rome, is now doing an important share of feeding soldiers on the West front.

General Gourard is shown in a final review of troops mobilized for the front. The arrival in France is also pictured.

"A DAUGHTER OF THE OLD SOUTH"

A Paramount Release Presenting Pauline Frederick in the Title Role.

Reviewed by Louis Reeves Harrison.

THE only values of importance discernible in this picture aside from those provided by the director are conferred by three women in the cast, Pauline Frederick, as a creole girl, Mrs. T. Randolph as the grandmother and Myra Brooks as the housekeeper. These three admirable types and the skilled directing of Monsieur Chautard come near making an interesting story out of one which was not very strong in the first place and was terribly enfeebled by the "continuity writer." The creole girl is a romantic creature engaged to a wealthy young Spaniard. She decides to marry a man of her own choice, selects one she knows nothing about and picks him up in the street, makes a secret appointment with him, goes to an old house he has rented and throws herself at him amorously on all occasions. The man acts like a cad, but he is announced to be a novelist in search of sensations. He throws the girl aside when the one to whom he was formerly engaged comes along.

The creole girl prepares an elaborate revenge. She induces the novelist's fiance, a perfect stranger, to play eavesdropper. The creole girl invites the novelist to drink with her, and, when he has done so, she announces that she poisoned his wine. He sinks on his knees and begs her to save him. The creole then releases the eavesdropping fiance and points the novelist as a coward. He has not been poisoned at all. Both girls turn their backs on the craven, and the creole goes to throw herself in the lake. She is prevented by the young Spaniard, who arrives opportunely, and she will probably marry him someday. Comment is hardly necessary. M. Chautard and the three women of the old Southern family provide romantic settings and atmosphere for a story that aims at nothing of interest and gets nowhere in particular.

FIVE CHRISTIE COMEDIES.

"Oh, Bobby, How Could You?" "Does Your Sweetheart Flirt?" "Know Your Neighbor," "Look Who's Here," and "Just Plain Folks."

Reviewed by Edward Weitzel.

BOBBY VERNON and Dorothy Dane are the leaders in the one-reel comedy, "Does Your Sweetheart Flirt?" It is the most entertaining of the lot and has a good plot as well as some nifty scenes on the beach. One young woman in a West Coast bathing suit will have many admirers. The efforts of the heroine to cure her young man of flirting creates a deal of fun.

Another of the one-reel Christies, "Know Your Neighbor," has Ethel Lynne, Leota Lorraine and Harry Edwards in the cast. It is well played and contains a number of amusing situations.

"Just Plain Folks" illustrates the happy life of a trusting young chap who marries a girl with a family who takes the new son and brother as a good thing and works him to the limit. The young husband finally is forced to rebel and sells the auto his wife's relations forced him to buy and then proceeded to use as their own. Bobby Vernon and Dorothy Dane are the featured players of the cast.

"Oh, Bobby, How Could You?" is another one-reeler with Bobby Vernon and Dorothy Dane as the principal funmakers. It has many amusing moments. Billy Mason and Ethel Lynne in "Look Who's Here," keep this comedy moving at a good rate of speed. The five pictures constitute an excellent lot of Christie releases.

COMMENTS

Bluebird Photoplays, Inc.

HUGON, THE MIGHTY (Bluebird).—A strong five-reel subject, written by William E. Wing and directed by Rollin S. Sturgeon, with Monroe Salisbury in the leading role. The story is one of the Canadian Northwest and proves very attractive and entertaining. Reviewed at length elsewhere.

TOGETHER (Bluebird).—A five-reel story, written by Lewis Wilhelm and directed by O. A. C. Lund, with Violet Mersereau in the lead. She plays three separate roles, mother, daughter and twin brother. The number is novel and interesting. Reviewed at length elsewhere.

Classic Films Company

BELGIUM, THE KINGDOM OF GRIEF (Classic Films Distributing Company).—This comprises ten reels of film on the history of Belgium since 1830. The record, which is intensely interesting, was photographed by the Government of Belgium. The first part of the picture is a copy of a film which was made in Brussels and placed in the archives of that city as a historical record, and is an accurate story of Belgium's history between 1830 and 1914. The remainder covers scenes which have been photographed during the period of the present war. A full review will be found elsewhere.

Famous Players-Lasky Corporation

SUCH A LITTLE PIRATE (Paramount), Oct. 13.—This five-part picture is Lila Lee's second release, and was written by James Curwood. It is a highly improbable, but equally entertaining, story, and the young star has a suitable role. It was reviewed in full in the issue of Oct. 19, page 445.

THE MAKE-BELIEVE WIFE (Paramount), Oct. 20.—Billie Burke is the lady of the title and Edward Childs Carpenter wrote the story, which is a bit spicy and always amusing. It is reviewed at length on another page of this issue.

MIRANDY SMILES (Paramount), Oct. 27.—Founded on Belle K. Maniate's story

"The Littlest Scrub Lady," this five-part picture has Vivian Martin for a star. It is full of quaint characters and humor. A longer review is printed on another page of this issue.

Fox Film Corporation

MARRIAGES ARE MADE, Oct. 13.—Peggy Hyland is starred in this rather trivial excuse for perpetuating the screen in public favor. It is filled with purposeless "stunts," has a plot that amounts to precious little, and ends without anything of very great value having been accomplished. To be sure there is nothing offensive in any developments of the gauzy story—it might add to the interest if something really naughty had developed. There is a German spy plot involved. That makes it an up to date subject—its fullest recommendation for some exhibitors.

SALOME (Fox).—A special eight-part production with Theda Bara in the title role, this William Fox picture has much to commend it. A full review was printed on page 369, Oct. 19 issue.

Greater Vitagraph, Inc.

THE KING OF DIAMONDS, Oct. 14.—Harry Morey and Betty Blythe have the leading parts in this five-part picture, written by Edward S. Ballou. The story is one of adventure and revenge. It is reviewed on another page of this issue.

Goldwyn Pictures Corporation

THE KINGDOM OF YOUTH (Goldwyn), Sept. 23.—An attractive comedy-drama from a story by Charles Logue. Madge Kennedy and Matt Moore are the featured players. A full review will be found in our issue of Oct. 19.

W. W. Hodkinson Corporation

THE LAW THAT DIVIDES (Plaza), Oct. 21.—The subject of this five-part picture does not make it a desirable release for a family theatre. Kathleen Clifford is featured. A full review is printed on another page of this issue.

THE GODDESS OF LOST LAKE (Louise Glaum Company), Oct. 14.—M. Van de Water is the author of this five-part picture, and Louise Glaum acts the heroine. It is a western romance, filled with picturesque locations, and is well acted. A longer review appears on another page of this issue.

Metro Pictures Corporation

SECRET STRINGS (Metro), Oct. 7.—A five-part production founded on the play by Kate Jordan. Olive Tell is the featured member of a competent cast in a picture that is well made and interesting in all its details. The story centers about a master crook and his wife, and is fully reviewed in this issue.

Mutual Film Corporation

UNBLAZED TRAILS (Outing-Chester), Sept. 29.—The 14th number of the Outing-Chester series is a very beautiful one. Its scenes were photographed in the Canadian Rockies, principally in the vicinity of Mount Bryce. Dangerous climbs up the steep sides of the mountain add a thrilling touch to the picture.

A TROPIC MELTING POT (Outing-Chester), Oct. 6.—The 15th number of the Outing-Chester takes us to Trinidad, which is the largest of the British West Indies. Scenes in Port of Spain, the capital of Trinidad, include closeups of various types. There is also a native school, a village blacksmith and a shoemaker at work. Children having a bath adds a touch of comedy. Some splendid illustrations of the asphalt industry, the harvesting of the cacao bean and some native dances close the reel.

THE TALE OF A HAT (Strand), Oct. 15.—A moderately amusing comedy featuring Elinor Field. The story centers about the purchase of a hat which is forbidden by a young woman's husband. Finally when she has succeeded in getting her father and her husband arrested, the judge who is in the young woman's secret asks a fine sufficient to cover the price of the hat.

SCREEN TELEGRAM NO. 63 (Mutual).—Interesting items of this issue are scenes on the battle front, soldiers training at Camp Jackson, Floyd Gibbons, of the New York Tribune, being decorated with the Croix de Guerre by the Consul General of France, harvesting the sisal crop and making home molasses in Iowa.

Pathe Exchange, Inc.

WAR REVIEW NO. 16 (Pathe).—More absorbing pictures from the Western front, where the Allies are peppering the Hun. Italians shelling the Austrians, Americans operating machine guns, the Portuguese in and behind their trenches, the British operating tanks and French Cavalry in maneuvers—these are all splendid features.

NOTHING BUT TROUBLE (Rolin-Pathe).—A comic, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Harold appears as an active young man who gets a job as waiter in a restaurant. Disaster overtakes him and he is hurried off to jail at the close. This is full of laughable knockabout stunts.

A LEAP THROUGH SPACE (Pathe).—Episode No. 9 of "Hands Up." This number concerns the efforts of Killman to regain the jewels and head-piece stolen from him by Judith. The leap of Killman and Two-Gun Carter from the cliff to a tall sapling, which bends nearly double, depositing each of them on the ground, in turn, is one of the best single stunts ever done in a serial. It is a real thriller.

THE FAR-FLUNG BATTLE LINE (Official British War Film-Pathe).—This number is devoted almost entirely to pictures of British Indian troops, showing their preparations to come to the French front. It gives an excellent idea of their part in the war, which has been no small one. The subject is very informing.

ROSEMARY CLIMBS THE HEIGHTS (Pathe-American).—A moderately interesting five-reel number featuring Mary Miles Minter. The story follows the career of a young country girl who comes to the city to sell her art goods.

Select Pictures Corporation

HER GREAT CHANCE (Select).—Fanny Hurst's story, "Golden Fleece," inspired this five-part picture. It is an excellent vehicle for Alice Brady, and the scenario and direction are the work of Charles Maigne. It is given a longer review in this issue.

THE FORBIDDEN CITY (Select).—A very beautiful production, a story of woman's love, with Norma Talmadge in one of the best of her characterizations.

Ernest Shipman

THE LADY OF THE DUGOUT (Al Jennings Outlaw Stories).—This first number, complete in itself, pictures a stirring episode in the life of Al Jennings and his brother, Frank, both of whom appear personally. The action is intensely realistic and the story of the gripping, heart interest type, very simple and effective. An unusual subject. Reviewed at length elsewhere.

MOTHER, I NEED YOU (Lloyd Carleton-Shipman).—A six-reel drama of sex, preceded by a fine series of views picturing the creation of man and the Garden of Eden. The story concerns an innocent girl who was victimized by a wealthy young man and afterward undergoes a criminal operation. She later finds happiness with her true lover. The story deals with sordid facts, but has been given a powerful and acceptable presentation.

Triangle Film Corporation

THE PRETENDER (Triangle), Oct. 13.—William Desmond has a congenial role in this Western story with a cow-puncher hero. It was written by Alvin J. Neitz and directed by Cliff Smith, and is amusing and entertaining.

THE RECKONING DAY (Triangle), Oct. 20.—Belle Bennett and J. Barney Sherry head the cast of this five-part picture. The story is novel and well made. A longer review is printed in this issue.

Universal Film Company

ANIMATED WEEKLY, NO. 42 (Universal), Sept. 18.—New York celebration of anniversary of "The Star Spangled Banner"; how the Red Cross makes gas masks; new weapons for our boys at the front; what farm machinery has done to win the war. These and many other features are included in this interesting number.

CURRENT EVENTS, NO. 72 (Universal), Sept. 28.—Liberty Loan activities are pictured in this number, as well as many interesting side lights on the war in this and other countries. Scenes from the Bulgar front are included. The number closes with an animated cartoon by Arthur Lewis.

THE VANITY POOL (Universal).—A six-reel number, adapted and produced by Ida May Park from a story by Nalbro Bartley. This features Mary MacLaren, supported by an excellent cast. The story concerns a slum girl befriended by a candidate for governor. It is well built and splendidly acted and much above the average in every way. Reviewed at length elsewhere.

United Picture Theatres, Inc.

THE LIGHT OF WESTERN STARS (United Picture Theatres).—A splendid production featuring Dustin Farnum. The picture is an adaptation of a novel by Zane Grey, the scenes of which are laid on the Mexican border.

S. L. Warner

THE KAISER'S FINISH (S. L. Warner).—This state rights production in eight parts should make a popular hit. It is a clever blending of romance and fact, and is acted by nearly the same cast that was used in "My Four Years in Germany." A longer review was printed on page 445, October 19 issue.

World Pictures, Inc.

JUST SYLVIA (World-Picture), Oct. 21.—A five-reel subject adapted by Hamilton Smith from a story by Harry O. Hoyt, and directed by Travers Vale. Barbara Castleton appears as a princess in America, who masquerades as a countess and exposes two individuals who are trying to fleece a countryman named Hicks and his family. The story is not particularly new, but is quite attractive in presentation.

Novel Ad-Cuts for "Kaiser's Finish."

A SERIES of new style exhibitor ad-cuts for use by theatre owners who confine their advertising to limited space in the newspapers, has been designed as part of the accessory material for "The Kaiser's Finish," the new eight-part special state rights feature produced by S. L. Warner.

The series consists of eight cuts, obtainable either in electro or matrix form. The cuts are all of one column width, and running from one inch to two and one-half inches in height. They consist of small, thumb-nail illustrations and a few catch-words lettered in white on solid black backgrounds, so that the effect of a solid black will command attention no matter what position it is given on the page.

The illustrations carry out the suggestion of the main title of the picture, while the captions include such wording as: "When America declared war the world knew it meant the Kaiser's finish"; "The biggest news story of the twentieth century will be headed 'The Kaiser's Finish'"; "What the entire world is fighting for—'The Kaiser's Finish'"; "Bulgaria's surrender points a finger of defeat straight to 'The Kaiser's Finish'"; "Our local boys are going to be there at 'The Kaiser's Finish.'"

Advertising Aids for Busy Managers

"THE PERFECT MODEL"

Thanhouser Presents Audrey Munson in an Absorbing Story of the Adventures of a Country Girl in a Great City.

Cast.

The Model.....Audrey Munson
The Artist.....Thomas A. Curran
The Artist's Friends.....{George Marlo, Bert Delaney}

The Story: A young artist vainly seeks a model who will realize his ideals. Friends send him models, but they fail to meet his demand. At last the automobile in which he is riding runs down a young girl. She has come to the city to make her way, and consents to pose for the artist. He is doubtful of her ability, but she proves to be the realization of his ideal. She leaves him when the statue is completed, thinking he loves one of the women of wealth who frequent his studio, and becomes lost to him, but at last he meets her, sick and faint, just out of the hospital, and tells his love at last.

Feature Audrey Munson as the model and Thomas Curran as the artist.

Program and Advertising Phrases: Audrey Munson, Famous Star of "Hypocrites," Returns in Equally Sensational Photoplay.
World Famed Art Model Appears as Star of Photoplay.
The Daring Romance of an Artist's Bohemian World.
"The Perfect Model" Reflected in Truthfully Typical Scenes.
Camera Daring Reaches Its Climax in This Sensational Photoplay.
Nature and Art Combined in Camera Reflections of Nature and Life.

Advertising Angles: The story is not offered as a reissue of "Inspiration," but if that picture has played your town it would be well to offer this as a new version instead of seeking to create the impression that it is new. Where it has not been played work on the fame of the model, and name some of the well-known statues for which she has posed. Use plenty of stills. They should prove your best selling argument.

Advertising Aids: One one-sheet, one three-sheet, one six-sheet. 8x10, 11x14 and 22x28 photos for lobby displays. Heralds. Slides.

"THE WHITE LIE"

Paralta Plays Presents Bessie Barriscale in the Story of a Wife Whose Tortured Conscience Precipitated a Startling Climax.

Cast.

Dorothy Kingsley.....Bessie Barriscale
Gordon Kingsley.....Edward Coxen
Frank Mason.....Charles Gunn
Mary Jane.....Mary Jane Irving
"Bull" McDevitt.....James Farley
"Red Mike".....David Kirby

Directed by Howard Hickman.

The Story: Gordon Kingsley, on a visit to San Francisco, is put up at a club in the rooms of an absent member, Frank Mason, an architect. He is startled to find in the room a portrait of his own wife and child. On his return home he arranges to have Mason design their new house, and sees by his wife's agitation that he has grounds for suspicion. Dorothy slips Mason a note telling him that she will come to his hotel. Mason, who is a reformed crook, is killed by a pal. Dorothy thinks her husband committed the crime, and he supposes her to be the murderess. She confesses to the police that her supposed baby is Mason's child, adopted by her when Kingsley was absent in Belgium on war relief work. His assumption that it is her own child and his delight in that fact led her to keep the truth a secret. Kingsley, who has overheard the confession understands, and his planned revenge lifts the burden from Dorothy's heart.

Feature Bessie Barriscale as Dorothy Kingsley and Edward Coxen as Gordon Kingsley.

Program and Advertising Phrases: How a Wife to Serve a Friend Foisted Another's Child Upon Her Husband as His Own.
Husband's Love Centered in a Child Who Was Not His Own.
Surprising Outcome of an Apparently Sinful Deception.
Bessie Barriscale Star of Interest Impelling Photoplay.
Originality of Plot Marks Appealing Merit of Photoplay.
How a White Lie Brought Distress and Nearly Wrecked a Happy Home.

Advertising Angles: Advertise Miss Barriscale heavily and present the dramatic angles of the story in type talks. Do not tell the entire story, but pick up the high lights and tell of them singly, making no effort at continuity in the series. For a final run a space starting, "See the 'White Lie' and rid your own life of the white lie that hangs over you. You never can tell when it will lead to tragedy."

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

Released September 2.

"PRIVATE PEAT"

Adolph Zukor Presents Harold R. Peat ("Private Peat") in His Own Story of the War on the Western Front Founded Upon His Book.

Cast.

Private Peat.....Harold R. Peat
Mrs. Peat (Mary).....Miriam Fouche
Old Bill, the Blacksmith.William T. Sorelle

Directed by Edward Jose.

The Story: Harold Peat, clerk in a small village store, seeks to enlist in the great war, but is rejected because of his slight physique. He is persistent, and finally gains his point and goes to the front. There he proves his bravery, is wounded, and, after two days in No Man's Land, is brought in by stretcher bearers. Mary finds him in the hospital, and, though a wreck of his former self, it looks as though there were happy days ahead.

Feature Private Peat in connection with his war book of the same title and Mirian Fouche as Mary.

Program and Advertising Phrases: Canadian Soldier-Hero "Two Years in Hell and Back With a Smile."
Authoritative and Realistic Visions of War on the Western Front.
Hero of Many Battles Comes to the Screen as International Star.
Photoplay Based on Private Peat's Famous Trench-History.
Authentic War Scenes Re-Lived for You to See in Comfort.

Advertising Angles: This is an attraction of the circus type, and must be played from all angles to give the best results. Use more than your usual quota of lithographs in windows and on the boards. Get the stores to get up windows for Peat's book, and lend them one sheets and stills for attractors. Your newspapers will probably give you extra space for this. Interest the local societies, and endeavor to have some of them announce their intention of attending in a body. Start well in advance, and keep it up until the last day of showing.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats Slides.

Released October 13.

"THE EMBARRASSMENT OF RICHES"

Lester Park Presents Lillian Walker in the First of a Series of "Happy" Pictures from the Play of the Same Title by Louis K. Anspacher.

Cast.

Elizabeth Holt.....Lillian Walker
John Russel.....Carl Brickert
Count de Poligny.....Henry Sedley
Mrs. Goodwin.....Harriet Ross
Ted Phelan.....Howard Truesdale
Wm. Glidersleeve.....John Costello
Leighton Craig.....Edward Roseman
Alma Goodwin.....Reeva Greenwood
Bobby Glidersleeve.....Edward Keenan
Miss Partridge.....Peggy Lundeen
"Mike".....Wm. Sloan
Jim Conners.....Jack Dillon

Directed by Edward Dillon.

The Story: Transformed by an unexpected legacy from a factory girl to a millionairess, Elizabeth Holt tires of the vapidness of social life and seeks refuge in settlement work, where she poses as Miss Phelps, her own secretary, disarming the antagonism of John Russel, who hates the rich. Russel starts in to close up Ted Phelan, ward boss and gambling house proprietor, and has the place raided while a "slumming party" is in the rooms. They escape through the settlement, and Elizabeth is exposed. Eventually, however, she persuades Russel that the pride of the poor and the pride of the rich are joint bars to happiness, and the wedding follows.

Feature Lillian Walker as Elizabeth Holt and Carl Brickert as John Russel.

IN THIS ISSUE.

The Appearance of Evil (World).
The Embarrassment of Riches (Hodkinson).
The Forbidden City (Select).
Huns Within Our Gates (Arrow).
Hobbs in a Hurry (Pathe).
On the Jump (Fox).
Private Peat (Paramount).
The Perfect Model (Arrow).
The White Lie (Hodkinson).

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

Program and Advertising Phrases: Famous Screen Star Returns to Millions of Friends Her Talents Have Created.
Proving That Money May or May Not Be a Bar to Happiness.
Impersonating Her Own Servant to Meet the Man She Loves.
Is Love in a Cottage Better Than Love in a Palace?
Have the Poor More Pride Than the Rich?
How An Embarrassment of Riches Nearly Defeated Dan Cupid.

Advertising Angles: Miss Walker has appeared infrequently of late, and it may be advisable to do a little extra personal press work for her. If there is time, get her photograph in the lobby early with the announcement that "Lillian Walker is coming soon in a 'Happy' picture." Play up the fact that she is to be seen in a New York stage success, but for the chief angle use the rich girl who realizes the emptiness of society; hooking this up with stories of the war work eagerly done by rich women who welcome such an outlet for their energies.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.
Released September 23.

"ON THE JUMP"

William Fox Presents George Walsh in the Snappy Story of the Man Who Could Do Greater Good Over Here Than Over There.

Cast.

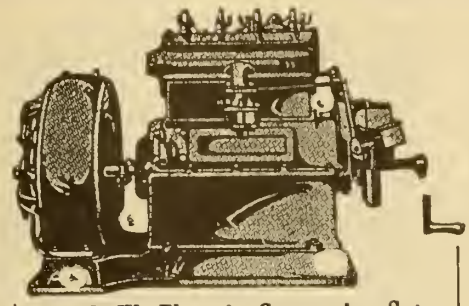
Jack Bartlett.....George Walsh
William Desmond.....James Marcus
Otto Crumley.....Henry Clive
Margaret Desmond.....Frances Burnham
President Wilson.....Ralph Faulkner

Directed by R. W. Walsh.

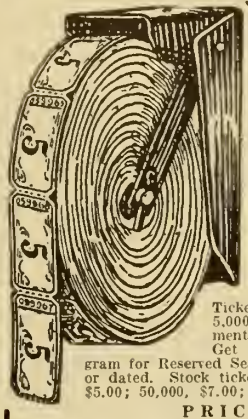
The Story: George Walsh, a reporter on a small town newspaper, gets an interview with President Wilson on the Fourth Liberty Loan. He returns to his home town to find the paper in the ownership of Crumley, head of the local bank, who tears the copy up. George resigns, and enters the tank corps, but is told that he can do more good at home. He sells $100,000,000 of the Fourth Loan, and then settles down in town, preventing a strike in a munitions plant, and identifying the banker as the secret agent of the German Government—the task assigned him when he was taken from the tanks to become a Secret Service Man.

Feature George Walsh as Jack Bartlett and Frances Burnham as Margaret Desmond.

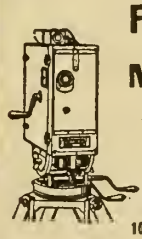
Program and Advertising Phrases: George Walsh, Sensational Athletic Star, Seen in a Succession of Sprightly Comedy Acrobatics.
Paul Revere's Ride Turned to Sensational Advantage in Photoplay.
George Walsh, "Do or Die" Hero of Sensational Comedy Drama.
How George Walsh Put the Kibosh on The German Clown Quince.
Patriotic Comedy Drama of High Speed and Sensational Revelations.
Lightning Fast Athletic Comedian Star of Speedy Photodrama.



4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.



SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.
PRICES
Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00
National Ticket Co., Shamokin, Pa.



FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 No. Dearborn St. Dept. 11 Chicago

Advertising Angles: In addition to the usual mention of the star you can perhaps work some stunt stuff such as a parade of Paul Reveres led by a Spirit of '76 band. In the advertising play up the last lines of the poem and hinge your selling talk on the fact that this is what Walsh did.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released October 6.

"THE FORBIDDEN CITY"

Joseph M. Schenck Presents Norma Talmadge in a Colorful Story of a Chinese Girl and the Little Daughter That Was Half American.

Cast.

Mandarin.....Michael Rayle
Wong Li.....A. E. Warren
San San, his daughter...Norma Talmadge
John Worden, U. S. Consulate Secretary, Thomas Meighan
The Chinese Emperor....L. Rogers Lytton
Toy, daughter of John Worden and San San.....Norma Talmadge
Lieut. Philip Halbert, U. S. A., Reid Hamilton

Directed by Sidney A. Franklin.

The Story: A disgraced Mandarin, who earns a bare livelihood by teaching Chinese to foreign students, seeks to regain favor with his Emperor by offering his beautiful daughter, San San, as an addition to his harem. But San San has been secretly wedded to John Worden, an American officer, and Toy, her little daughter, is born in the palace. Her birth discloses the secret, and results in the death of San San and her father. Years later Toy, reared in the palace, escapes, and finds her way to Manila. Here she is loved by an army officer. His commander orders him away to break up the affair. Then he himself is nursed back to life by Toy, and discovers her to be his own daughter.

Feature Norma Talmadge in the dual role of San San and Toy, Thomas Meighan as John Worden, and Reid Hamilton as Lieut. Philip Halbert.

Program and Advertising Phrases: Norma Talmadge Favorite Photo-Star, Plays Dual Role in Sensational Oriental Screen Drama.
The Occident and Orient Meet in Gripping Photoplot.
Intermarriage of Parents Brings Chinese-American Girl to Crucial Decision.
Norma Talmadge Plays for the First Time a Chinese Role.
Subjects of the Celestial Empire Screened in Vivid Portrayals.
Norma Talmadge, Screen Favorite, In Her Most Skillful Presentation.

Advertising Angles: Play up Miss Talmadge and the play equally, or rather play her up in the play, since you will not have to trust to her popularity alone to carry the story. Hammer on the Chinese at-

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

"NEWMAN" Brass Frames and Rails

Mr. Exhibitor:

Don't you realize that not alone does "NEWMAN" stand for QUALITY, but also ORIGINALITY?

We are Originators of every conceivable style of frame in which to properly display POSTERS AND PHOTOS.

YOU will eventually use brass frames. WHY not now?

Get our Latest Catalog. It is yours for the asking.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

ESTABLISHED 1882

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

"MAYBE STONE HAS IT"

145 W. 45th St. Bryant 2717 New York

Your DEVELOPING, PRINTING and TINTING

will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you

PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

mosphere of the story and production, and tell that Miss Talmadge plays a dual Chinese role—that of mother and daughter.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display. Photographs, 8x10, 11x14, 22x28. Slides, cut, two one-column, two two-column, one three-column, one one-half-column cuts of star, and one one-column and one two-column cuts of star.

Released in October.

"HOBBS IN A HURRY"

American Presents William Russell in the Story of a Millionaire Who Sells a Salted Mine and Then Wishes He Hadn't, for Look at the Trouble It Caused Him.

Cast.

J. Warren Hobbs, Jr....William Russell
J. Warren Hobbs, Sr.....Henry Barrows
Helen Renshaw.....Winifred Westover
Rufus Renshaw.....Richard Morris
Lord Willoughby }
Louis Willoughby } .....Hayward Mack
Angus MacDonald.....Carl Stockdale

Directed by Henry King.

The Story: J. Warren Hobbs, Sr., a wealthy mine operator, sells to Louis Willoughby a mine he believes to be worthless. Later he learns there is a tungsten lode that should prove a bonanza. He steams a sample of ore from the dump and has it assayed. On the strength of the report he determines to buy back the mine. Rufus Renshaw also determines to buy the mine, and there is a race to the property, where Willoughby sells the mine to Hobbs and his twin brother sells it to Renshaw. There are innumerable complications, but eventually Hobbs, Sr., gets out from under, and Hobbs, Jr., gets a chance to get a little sleep.

Feature William Russell as J. Warren Hobbs, Jr., and Winifred Westover as Helen Renshaw.

Program and Advertising Phrases: Sensational Photodrama Filled with Thrills and Excitement Will Provide Gripping Entertainment.

How a Mad Dash to Capture Fame and Fortune Ended with Cupid in Command.

Gripping Heart Interest Mixed with Sensations in Screen Drama.

Photoplot Mystifies and Entertains with Force of Sensations.

True Love Wins Victory Over Forces of Vengeance and Intrigue.

Ideal Photoplaying Furnished in Gripping Story and Artistic Acting.

Advertising Angles: Boom the star, and give hints in the reading notices and advertising of the numerous things young Hobbs is called upon to perform. Take up an item a day, if you have time, and recapitulate on the today display. Among the stunts are, "Has a row on the stage of a New York theatre. Beats his way West on the trucks. Beats up a bad man hired by his father. Plays Pullman porter. Mixes up two brothers. Sells a worthless mine to his father-in-law to be." Tag all of these "How would you like to be Hobbs in a Hurry?"

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Program cover cut. Lobby displays, 11x14 and 22x28. Press sheet.

"HUNS WITHIN OUR GATES"

Arrow Film Corporation Presents Derwent Hall Caine and Mlle. Valkyrien in a Timely Story of Conditions of Today.

Cast.

Arthur Morgan.....Derwent Hall Caine
Dorothy Waring....Mlle. Valda Valkyrien
Judge Morgan.....Harry Robinson
Eli Brown.....Robin Townley
Countess Von Shoenburg,
Bessie E. Wharton
Rover .....By Himself
The Master Hun.....?????

The Story: Arthur Morgan, son of an old Southern family, is engaged in perfecting an aeroplane engine designed to revolutionize the air science. He is

Perfect Projection Demands the Use of National Carbons

Don't experiment with inferior carbons. Get the best; it will pay you in the end.

We are DISTRIBUTORS for the celebrated NATIONAL CARBONS and carry all sizes in stock.

Silvertip combination for Direct current.

White A. C. Special for Alternating current.

PRICES ON APPLICATION

Amusement Supply Co.

Largest Exclusive Dealers to the Motion Picture Trade

300-302 Mallers Bldg.,
5 South Wabash Avenue,

CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

GUARANTEED

Mailing Lists

MOVING PICTURE THEATRES

Every State—total, 25,300; by States. $3.50 Per M.

1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00

Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Heilman Bldg., Los Angeles, Cal.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.

Specimen on Application

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

NOW IS THE TIME

Decide on EVANS' PRINTING and DEVELOPING service now.
The responsibility and experience it will bring to your productions will enhance their value greatly in the eye of the critical public.
Promptness is another feature that will commend our service to you when you are in a hurry.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

handicapped by the impoverishment of his family. Their wealth was buried during the Civil War, and has never been discovered. The Prussian agents seek to trade upon his poverty to buy his invention, but he refuses to sell, and an effort to bomb the inventor and his plane is frustrated by the action of a pet dog, which carries the bomb away from the workshop and drops it, killing the spy, and disclosing the long-buried treasure.

Feature Derwent Hall Caine as Arthur Morgan and Mlle Valda Valkyrien as Dorothy Waring.

Program and Advertising Phrases: Exposing Hunnish Methods Employed to Discover Secrets of the Allies.
How the Hun Tried to Undermine American and World Democracy.
How the Enemies of Liberty Intrigue and Spy.
Exposing the Intrigues of Dangerous Enemy Aliens.
Derwent Hall Caine Star in Mighty Exposure of the Hun.

Advertising Angles: Derwent Caine is the son of Hall Caine. His co-star is known through several pictures. Call them both to the minds of your patrons. For the rest hammer upon the spy danger. For a side angle use some press talk on the stimulus of the war upon invention.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet, two slides, one herald, one press book, eight cuts various sizes. 8x10; 11x14 and 22x28 photos for lobby displays.

"THE APPEARANCE OF EVIL"

World Pictures Presents June Elvidge in the Story of a Promising Scandal Which Proved to Be No Scandal at All When the Facts Came Out.

Cast.

Maida Brown.....June Elvidge
Louis Letchworth.....Frank Mayo
Gordon Brown.....Douglas Redmond, Jr.
Charlie Royce.....Clay Clement, Jr.
Harold Brown.....George MacQuarrie

Directed by Lawrence C. Windom.

The Story: Maida Brown, a young widow with a little boy, settles in the quiet town of Bayport. Bayporters have plenty of time to give to the concerns of their neighbors, and Maida's visits from Louis Letchworth give them plenty to talk about. They get all wrought up about it. But more than the Bayporters are interested. Gordon Brown has hired a detective to watch her, and the reports are shocking. He charges her with being married to Letchworth, but she denies it, though she has been caught coming from his apartments at an unseemly hour, but in the end she confesses, though the confession involves the loss of two million dollars, which accounts for Brown's vital interest and the appearance of evil she has permitted.

Feature June Elvidge as Maida Brown and Frank Mayo as Louis Letchworth.

Program and Advertising Phrases: Beautiful June Elvidge Star of Entrancing Photoplay of Love and Surprise.
One of the Most Unique Photoplays Ever Filmed.
A Striking Story of the Way Gossip Spreads.
See What the Purity League Saw When Peeking in at a Window.
Snappy Photoplay That Will Keep You Guessing from Start to Finish.

Advertising Angles: Start this off with some liners reading, "Shun the appearance of Evil." Later change this to "DO NOT shun the appearance of Evil." Then come out with your first display ad starting with the same heading and running into "see it at the (house and date), and you will find that it was not evil at all." Work on these lines in your displays and press work, and, of course, play up the star.

Advertising Aids: Two styles each one, three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.

Released October 7.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

'OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

THE CINEMA

NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

The PALMER PLAN

Endorsed by the foremost figures in all branches of the motion picture industry.
SCENARIO WRITERS: Send for Frederick Palmer's Free Booklet, "The Secret of Successful Scenario Writing," and learn how we can serve your interests.
PALMER PHOTOPLAY CORPORATION
596 I. W. Hellman Bldg., Los Angeles, Cal.

UNIVERSAL
Motion Picture Camera
More speed
better results,
at half the price.
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).
Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken D (Wolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO.

The Italian Battlefront (Eight Parts—Patriotic).

CRYSTAL FILM COMPANY.

Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

EBONY COMEDIES.

Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCT. 6.

The Border Raiders (George Larkin—Five Parts—Drama)—Diando.
Hands Up (Episode No. 8, "The Fatal Jewels"—Two Parts—Drama—Astra).
No Place Like Jail (Stan Laurel—One-Reel Comedy—Rolin).
Antigua—British West Indies (One Reel—Educational—Post).
The Far Flung Battle Line (French Colonial Troops in the War—One Reel—Topical—French Pictures).
Triumph of Transportation (Liggett-Gruen—One Reel—Educational).
Official War Review No. 15 (Topical).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

RELEASES FOR WEEK OF OCT. 13.

Hands Up (Episode No. 9, "A Leap Through Space"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 1, "The Torture Trap"—Two Parts—Drama).
Why Pick On Me (Harold Lloyd—Comedy—Rolin).
Barbados, British West Indies (Travel—Post).
The Far Flung Battle Line (Egyptian Contingent Behind the Line—Topical).
Official War Review No. 16 (Topical).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

RELEASES FOR WEEK OF OCT. 20.

Hands Up (Episode No. 10, "The Sun Message"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 2, "The Iron Chair"—Two Parts—Drama).
Winning the War No. 1 (Topical).
The Far Flung Battle Line (France's Dusky Warriors—Topical—French Pictorial).
Official War Review No. 17 (Topical).
Hearst-Pathe News No. 86.
Hearst-Pathe News No. 87.

RELEASES FOR WEEK OF OCT. 27.

Hands Up (Episode No. 11, "The Stranger from the Sea."—Two Parts—Drama).
Wolves of Kultur (Episode No. 3, "Trapping Traitors"—Two Parts—Drama).
The Far Flung Battle Line (Britain's Naval Air Power—Topical—British).
Official War Review No. 18.
Hearst-Pathe News No. 88.
Hearst-Pathe News No. 89.

Fox Film Corporation

BIG TIMELY PICTURES.

Sept. 1—The Prussian Cur.
Sept. 1—Queen of the Sea (Annette Kellerman).
Sept. 8—Why America Will Win.

FOX STANDARD PICTURES.

Sept. 15—The Caillaux Case.
Sept. 29—When a Woman Sins (Theda Bara).
Oct. 13—The Woman Who Gave (Evelyn Nesbit).

EXCEL PICTURES.

Sept. 29—Swat the Spy (Jane and Katherine Lee).
Oct. 13—Marriages Are Made (Peggy Hyland).

VICTORY PICTURES.

Oct. 20—Fame and Fortune (Tom Mix).
Nov. 3—The Strange Woman (Gladys Brockwell).

FOX-LEHRMAN SUNSHINE COMEDIES.

Sept. 22—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Sept. 29—Bulling the Bolshevik.
Oct. 6—Our Four Days in Germany.
Oct. 13—The Side Show.

Mutual Film Corp.

STRAND.

Sept. 24—A Maid and a Man (Elinor Field)—39-CST-1.
Oct. 1—Keep Smiling (Elinor Field—Comedy—40-CST-1.
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.

MUTUAL STAR PRODUCTION.

Sept. 22—No Release This Date.
Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 13—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Sept. 28—Screen Telegram (Topical)—61-T-1.
Oct. 1—Screen Telegram (Topical)—62-T-1.
Oct. 5—Screen Telegram (Topical)—63-T-1.
Oct 8—Screen Telegram (Topical)—64-T-1.
Oct. 12—Screen Telegram (Topical)—65-T-1.

OUTING-CHESTER PICTURES.

Sept. 22—The Jungle Joy Ride—13-0-1.
Sept. 29—Unblazed Trails—14-0-1.
Oct. 6—A Tropic Melting Pot—15-0-1.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Strings (Olive Tell—Five Parts—Drama).
Oct. 14—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).
Wilson or the Kaiser?

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS.—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

HELP WANTED.

WANTED first-class, reliable pianist, must be thorough musician with a moving picture experience. Salary $25-$30. Thirty miles from New York; no Sunday work. Pianist, care M. P. World, N. Y. City.

SITUATIONS WANTED.

ORGANIST AT LIBERTY for first-class engagement. Experienced, reliable man; thorough musician. Fine picture player and recitalist. Splendid library. Good organ and salary essential. Arthur Edward Jones, Box 472, Hagerstown, Md.

SPANISH-ENGLISH JOURNALIST and writer. Experienced translating titles and scenarios. J. G., 2 Columbus Circle, Room 66. 'Phone Circle 5540.

ORGANIST—Gentleman, experienced (pipe organ), desires position where artistic picture accompanying would be appreciated. Draft exempt. X. L., care M. P. World, N. Y. City.

MANAGER—Fourteen years' experience picture, vaudeville theatres; best of references; go anywhere. Address Expert, care M. P. World, N. Y. City.

THEATRES WANTED.

WANTED, TO LEASE, first-class theatre in Pennsylvania or New York town of ten to thirty thousand population. Send complete information to Varney, Box 503, Troy, Pa.

FILMS FOR SALE OR RENT.

FEATURES FOR SALE—"Midnight at Maxim's," "Dante's Inferno" and many others. D. W. Griffith's two reel Biograph features, "Bruto Force," "Little Tease," "Mothering Heart," "Beast at Bay," "Last Drop of Water," "The Fatal Wedding." Send for complete list. Federal Feature Exchange, Inc., 145 West 45th St., N. Y. City.

200 REELS of film for sale cheap. Will sell in any quantity desired. Send for list. A. P. Kowalski, Gillitzin, Pa.

FOR SALE—"Twilight Sleep" (3 reels), brand new print, with full advertising matter; also "East Lynne" (5 reels) and "Ten Nights in a Barroom" (5 reels) with advertising matter. Bargains. Queen City Feature Film Co., 2212 Gilbert Ave., Cincinnati, Ohio.

CAMERAS, ETC., FOR SALE.

DAVID STERN CO., TESTED AND GUARANTEED MOTION PICTURE APPARATUS. 50 ft. Williamson motion picture camera, fitted with an F:3.5 1C Bausch and Lomb Tessar (same lens that is used on a $400.00 Universal camera) complete with two extra magazines and plush lined carrying case—our special price, $67.50. Light weight tripod with both panoramic and tilting head—our special price, $17.50. Advertising by Motion Pictures, post paid, $1.60. How to Make and Operate Moving Pictures, post paid, $1.10. Talbot's Practical Cinematography, post paid, $1.25. All three books, $3.50. ACT PROMPTLY; GET IN TOUCH WITH US TODAY! TELEGRAPHIC ORDERS SHIPPED SAME DAY AS RECEIVED. DAVID STERN CO., 1027-1029 Madison St., Chicago, U. S. A.

THE WORLD has beaten a pathway to our door, for the good reason that any Motion Picture Camera we offer is always the best value consistent with the high grade merchandise we offer. The broad gauge Bass Guarantee of absolute satisfaction is your assurance of obtaining value received on any camera you may purchase. We offer, subject prior sale, the following exceptional values: Nearly new Universal, complete with lens, list price $400.00, at $275.00. 200 ft. capacity U. S. Compact, fitted with 50 M.M. Tessar lens, at $75.00. 200 ft. capacity Kinograph, fitted with F:3.5 lens, at $71.50. 400 ft. capacity Williamson De Luxe, fitted with Carl Zeiss F:3.5 lens, at $235.00. 400 ft. capacity Genuine Prestwich, Tessar F:3.5 lens and leather case, at $165.00. Tripods from $25.00 to $60.00. Our Bargain List on request. Negative film furnished in any quantity, $37.50 per thousand feet, including war tax. Bass Camera Company, Charles Bass, Pres., 109 N. Dearborn St., Chicago, Ill.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 219 Second avenue, N. Y. City.

EQUIPMENT WANTED.

WE BUY second-hand machines of all makes, lenses, calcium lights, tents, chairs and all theatre supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

Order Now!

BOUND VOLUMES

OF THE

MOVING PICTURE WORLD

(The Encyclopedia of the Moving Picture Industry)

Substantially Bound in Cloth

PRICE $1.50 Each

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This may be your last opportunity, as the supply is VERY limited.

These volumes date back to January 1, 1911.

Four volumes embrace a year's issue.

CHALMERS PUBLISHING CO., 516 FIFTH AVENUE NEW YORK

List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Oct. 21—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Oct. 28—Miss Ambition (Corinne Griffith—Five Parts—Drama).

BIG V. COMEDIES.

Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.
Sept. 30—Roofs and Riots (Two Parts).
Oct. 7—Bears and Bad Men (Two Parts).

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.

CENTURY COMEDY.

Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.
Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.
Oct. 16—Scars and Bars (Helen Lynch—Two Parts—Comedy)—03232.

NESTOR.

Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03231.

UNIVERSAL SPECIAL ATTRACTION.

Oct. 7—Fighting for Freedom (Episode No. 2, "Bomb Dropping from Aerial Submarine Destroyers")—03299.
Oct. 7—Around the Clock With the Sailor—03230.
Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03240.
Oct. 26—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Oct. 26—Kiss or Kill (Priscilla Dean—Five Parts—Drama)—03249.
Nov. 2—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03261.

UNIVERSAL SCREEN MAGAZINE.

Oct. 12—Issue No. 92 (Educational)—03222.
Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.
Nov. 2—Issue No. 95 (Educational)—03255.

UNIVERSAL SPECIAL FEATURE.

Oct. 5—The Brass Bullet (Episode No. 9, "The Room of Flame"—Two Parts—Drama)—03215.
Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.
Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters" — Two Parts — Drama) — 03237.
Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03247.
Nov. 2—The Brass Bullet (Episode No. 13, "$500 Reward"—Two Parts—Drama)—03258.

UNIVERSAL CURRENT EVENTS.

Oct. 5—Issue No. 73 (Topical)—03213.
Oct. 12—Issue No. 74 (Topical)—03223.
Oct. 19—Issue No. 75 (Topical)—03235.
Oct. 26—Issue No. 76 (Topical)—03245.
Nov. 2—Issue No. 77 (Topical)—03256.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Sept. 28—Please Hit Me—03208.
Oct. 5—Frenzied Film—03217.
Oct. 12—The Price of a Rotten Time—03228.

WESTERN AND RAILROAD DRAMAS.

Sept. 28—Under False Pretenses (Helen Gibson—Two Parts)—03204.
Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Sept. 22—Sleuths.
Oct. 6—Beware of Boarders.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama)
Oct. 6—The Man From Funeral Range (Wallace Reid—Five Parts—Dramn).
Oct. 6—Battling Jane (Dorothy Gish—Five Parts—Drama).
Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Dramn).
Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).

Artcraft Pictures.

Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).
Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).
Oct. 20—My Cousin (Enrico Caruso—Five Parts—Dnma).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).

SUCCESS SERIES (REISSUES).

Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).
Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 6—A German Trick That Failed—Goodrich Dirt Millionaire.
Oct. 13—Why Movies Move.

PARAMOUNT-BURTON HOLMES.

Oct. 6—Sight of Suva.
Oct. 13—Methodized Cannibals.

PARAMOUNT-FLAGG COMEDIES.

Sept. 29—Romance and Brass Tacks.
Oct. 13—Tell That to the Marines.

World Pictures Corp.

Oct. 7—The Appearance of Evil (June Elvidge—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

O, Susie Behave (Fay Tincher).

Feature Releases

AFFILIATED DISTRIBUTORS CORP.

1476 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD PHOTOPLAYS, INC.

Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.

CHRISTIE FILM COMPANY.

Sept. 16—Married By Proxy.
Sept. 23—Look Who's Here.
Sept. 30—Oh Bobby How Could You?
Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Griever Distributing Corporation, 51 East 42d Street, New York City.

No. 116—Niagara Falls.
No. 117—Mile in the Sky.
No. 118—America Swim.
No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

W. W. HODKINSON CORP.

Sept. 23—Embarrassment of Riches (Lillian Walker — Five Parts — Drama — Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Rachcal (Bessie Barriscale—Five Parts—Drama—Paralta).
Cupid Angling (Ruth Roland—Douglas Natural Color).

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The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
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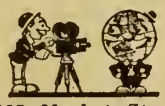

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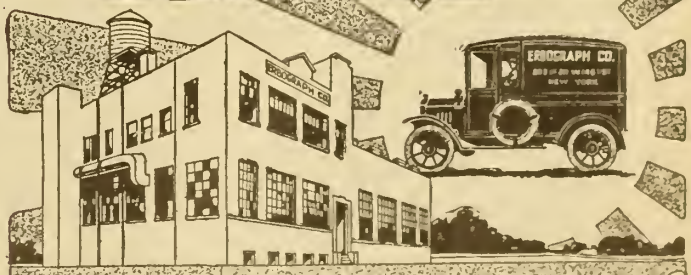

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Conquered Hearts (Drama).

Edison.
The Unbeliever (Seven Reels).

Essanay.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.
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What Does a Woman Need Most (Six Parts).

SELECT PICTURES.
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Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

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Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

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Her Aviator.
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Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

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Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Desert Man.
Wolfe Lowry.

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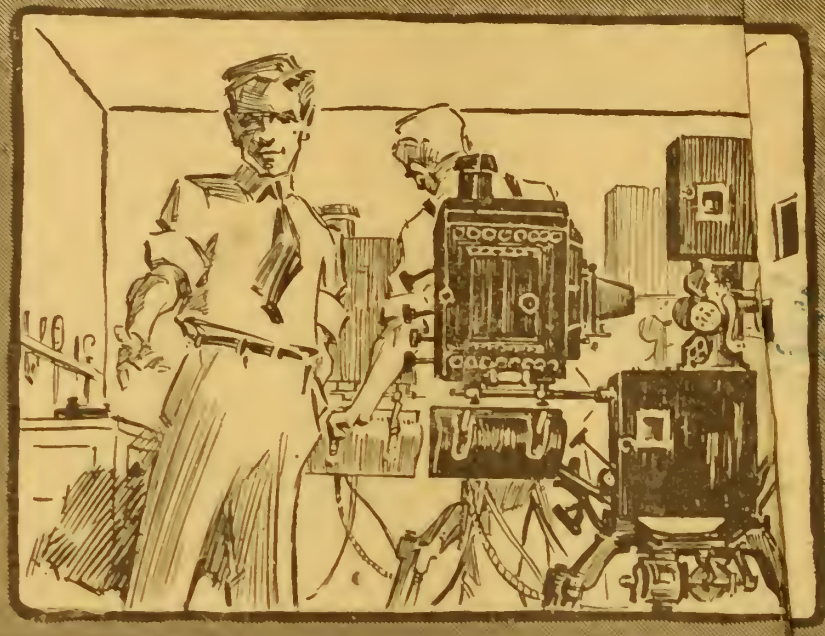

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